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HOUSE & GARDEN



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Annual Building Number

January 1930

The Condé Nast Publications Inc.

Price 35 Cents

FOUR SUMMERS INSTEAD OF FOUR SEASONS

Mark Twain said that for years everybody has been complaining about the weather, but nobody has ever done anything about it! . . .

But times have changed . . . Nowadays every man can be his own weatherman.

With American Radiator Heating, you can tune in on Summer in the fury of the blast! . . . Substitute the cheer of Summer Warmth for the chill of Winter Weather—banish the perils of cold rooms—safeguard life in seasons inimical to health—solve the problem of heating with such efficiency and economy as no old-fashioned heater knows anything about!

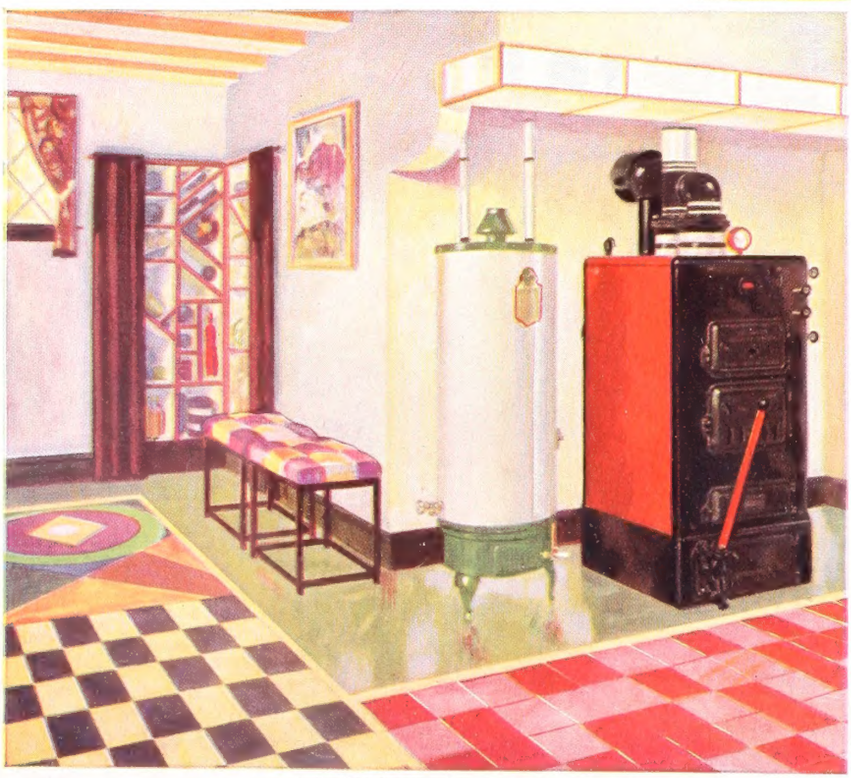
Let's do something about the weather!

And don't worry about the cost!

The total cost is small, and the long-term payments are negligible!

Nothing contributes more to the comfort and health of the family than modern plumbing fixtures. And you may have a perfectly appointed bathroom, even a beautiful bathroom, for less than you may have imagined.





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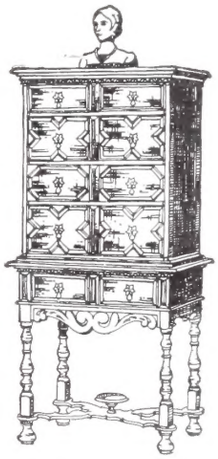
HOUSE & GARDEN
January, 1930

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Vol. No. 57, No. 1



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When closed, the desk becomes an impressive chest or highboy with ample drawer space

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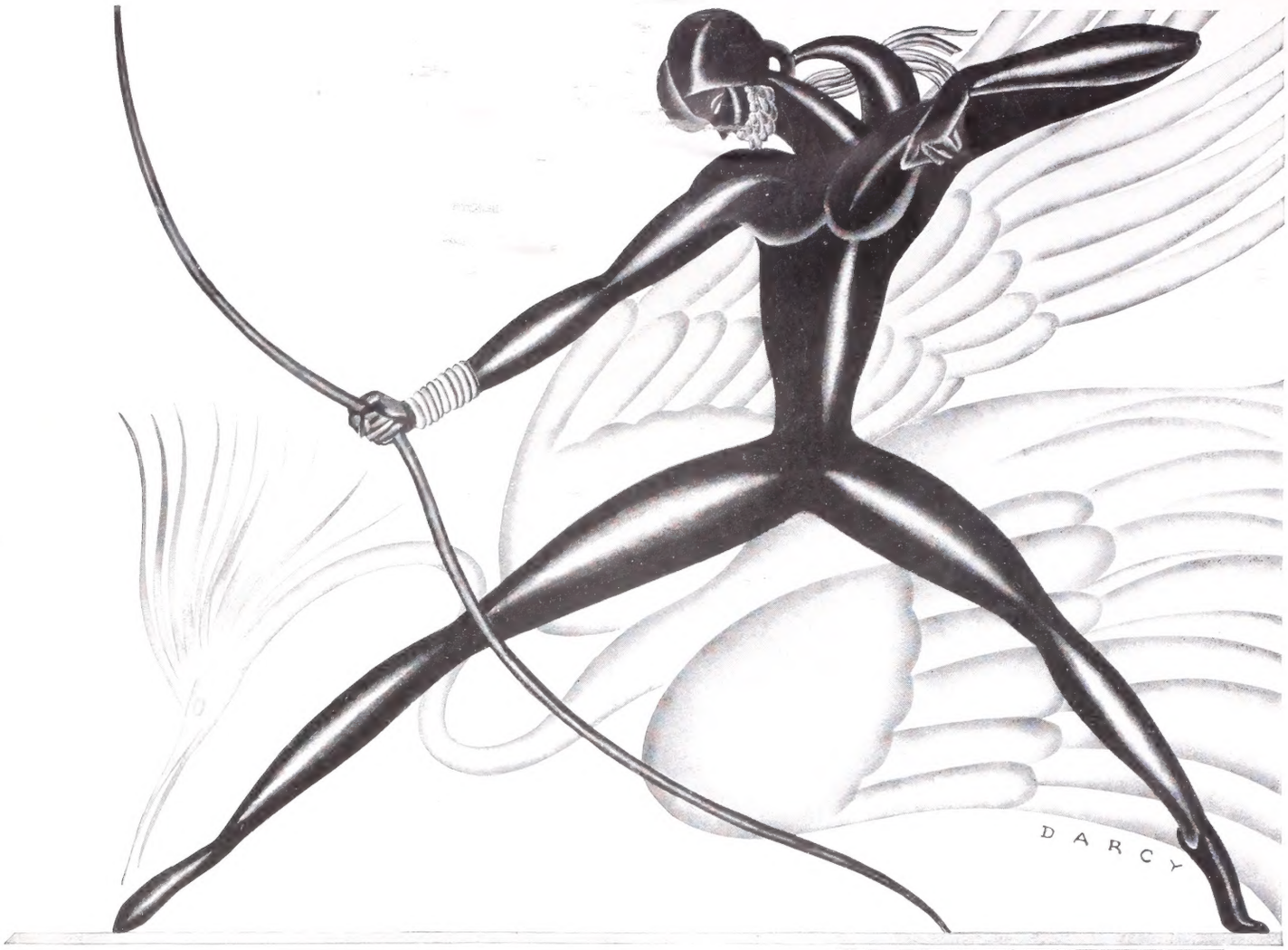
SHOWROOMS

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Kittinger Distinctive Furniture Buffalo 1866

KITTINGER

Distinctive Furniture



Strange . . . that the genius of a single family should have guided the smart world for a century in its choice of perfumes! Yet the reign of the Guerlain dynasty has been unbroken for a hundred changing years. The loveliness of the Empress Eugenie found its complement in the delightful flower odeurs created for her by Pierre Francois Guerlain. The gay rebels who shook off the Victorian yoke found their new daring incarnated in Jicky. The elegantes of today adore the sophistication of Shalimar.



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Add Beauty To The Home

Altman, alert to this phase of fashion, presents a wealth of delightful ideas to aid the hostess who gives due rank to her linens and bedding.

Illustrative of exceptional value is the Italian hand-made dinner and luncheon set of natural linen (upper right) with cut work and plentiful embroidery. The cloth is 72x72, the six napkins are 16x16 inches, priced $15.50



LINENS AND BEDDINGS—
FOURTH FLOOR



Rare star sapphires of corn-flower blue, fascinating in their ever-changing charm.
The pieces illustrated show delightful presentation of these fine gems.

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and patters



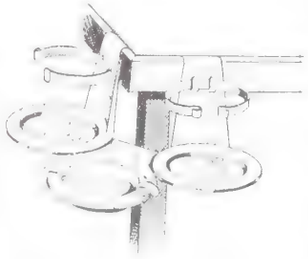
No grapefruit a complete succes without a grapefruit center remover. Gets seeds along with beaverboard partitions. $1.39



The enemy of housewives' fingers — keeps knives sharp with a minimum of effort; insert knife, push and pull. $1.14



Peas venturing into the jaws of this contrivance beware—you will have to proceed to the pan naked. Also lima beans. $1.17



The card-table cover stays clean for more than one game if you suspend ashes and wet glasses in mid-air . $1.39



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You can pretend you're a professional window washer (if you want to) with this small, collapsible cleaner . . 94c



This flashlight, besides making a companionable humming sound in your ear, does not need a battery, ever. $9.34



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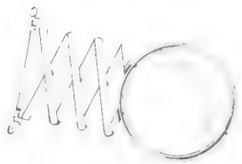
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Wing and leg remover. The master of the house need not have curvature of the spine from carving slippery fowls. $2.94



Perhaps this fruit juice extractor does give the lemon or orange a bad moment, but it's over quickly . . $1.17



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JANUARY SALES

Our January Sale Booklet gives you a cross-section of McCutcheon's. It describes and illustrates the exceptional values offered for the month of January in Towels, Bath Sets, Sheets, Pillow Cases, Blankets, Comfortables, Table Damasks, Decorative Linens, Nurses' and Maids' Uniforms, imported and domestic Lingerie, Negligees, Curtains and Drapery Fabrics. In addition there are two pages of the smartest Spring dress silks, woolens, cottons and linens.

With this booklet before you, you can take advantage of the McCutcheon January Sale without leaving your easy chair. And you may rest assured that every item shown in this booklet is standard McCutcheon quality — exactly the same as the merchandise you buy over the counter. There's an order blank to save you time and trouble in shopping by mail. Of course, your mail order will be correctly and promptly filled. A post card addressed to Department 44 will bring you your copy of the booklet.

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☆ ☆ ☆

Truly marvelous to behold is Field's extraordinary collection of linens . . . so extensive that its like is not known here or abroad; so exclusive that only at Field's are purchasable many of the world's finest designs and weaves. Heavy, glamorous damasks and fascinating brocades . . . beautiful exotic laces, tracing a delicate, perhaps forgotten motif . . . crisp colored cloths for informal hours . . . the new organdies and voiles . . . There is almost nothing in fine or smart linens that Field's has not secured for you. You are cordially invited to visit the Linen Room when you next come to Chicago.

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He ought to have a toilet case ...it ought to be the best

TRADE R MARK

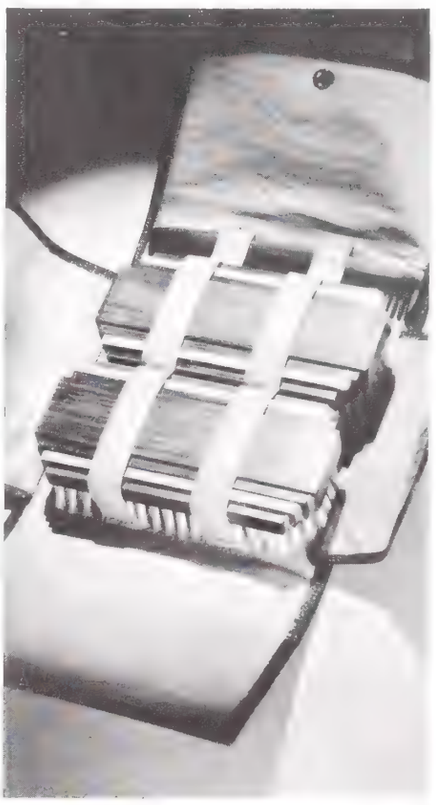
IT IS NOT too much to say that no man should be without a toilet case. He needs one at home, and he needs one when he travels. In Stockholm or the Congo . . . in the country, or at his own apartment . . . mirror, razor and brushes are always where they should be. He knows exactly where to find each object, every time. . . . For generations, men with an instinct for the better things in life, have governed their selection of toilet cases by the same rule with which they decide upon all articles of fine leather. If, by some chance, you could see the cases they have chosen, you would almost invariably find them marked with a tiny golden keystone R. . . . That imprint is the house insignia of C. F. Rumpp & Sons, Inc., an establishment devoted to the making of fine leather goods. It assures you . . . as your own appreciation of lovely things will enable you to sense . . . that you can buy no better gift. . . . Holding the case in your hand, you immediately discern its true value. The very feel and fragrance of the leather reflect the finished materials, and expert, unhurried workmanship. . . . For the men who have labored upon these cases have an enviable knowledge of leather . . . a genuine affection for the work of their hands . . . a passion for excellence not too frequent in this world. . . . C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. At the better leather goods stores, department stores, jewelers, and at stationers.



THE BOX-TYPE TOILET CASE *is much in favor with those men who travel extensively, especially when the journey will be prolonged. A sturdy metal frame supports the soft goatskin cover . . . the hard rubber fittings in deep red are both attractive and serviceable. The same case also comes in ostrich, pigskin, and other leathers.*



A CASUAL INFORMALITY *marks this gentleman's set, in sealskin. The case is most complete, having all the articles necessary for both town and country use. Fittings are of hard rubber, the color of mahogany, with or without 14-carat gold mountings for one's initials. The case also is available in ostrich skin.*



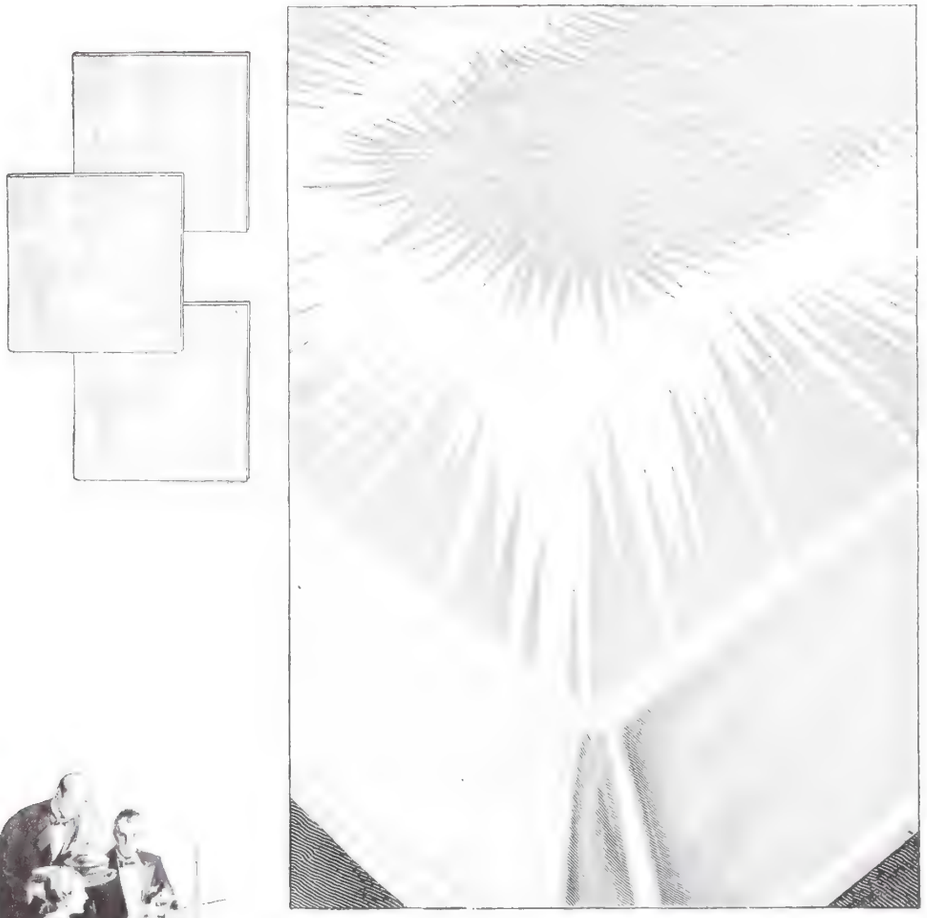
THE MILITARY BRUSH SET *is always in vogue. The man who must leave town on short notice finds it indispensable; small and compact, it requires but little space. The two smart brushes in this set are ebony-backed, with silver mountings. The case is of goatskin, though it may also be had in a variety of other leathers, with other fittings.*

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WM. H.

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This Mantel of Louis XIV reflects the Beauty of Versailles Artistry

"DRAW your chair a little closer," is the cozy invitation of this lovely French Mantel.

"Here in the warmth of my hospitality let us recall the days of Louis XIV and of Colbert, his great minister — days when the whole French nation was leading Europe in numbers, wealth, intellect and energy.

"Versailles! What memories! What brilliance! What dignified magnificence! What royal ceremonies! Those towering wigs! The embroidered velvets! Luxury in all its regal splendor!

"I was inspired into being through a masterpiece of that talented artist, Jacques Caffieri. I am, so connoisseurs say, a perfect replica of one of the most perfect examples of classic loveliness in French art —the *cheminee de Caffieri,* a chimney-piece in the *Appartement du Dauphin* at the Palace of Versailles!

"I represent the glory that belonged to France at the height of her splendor. I draw my greatest elation from the fact that I belong to the Period of Louis XIV.

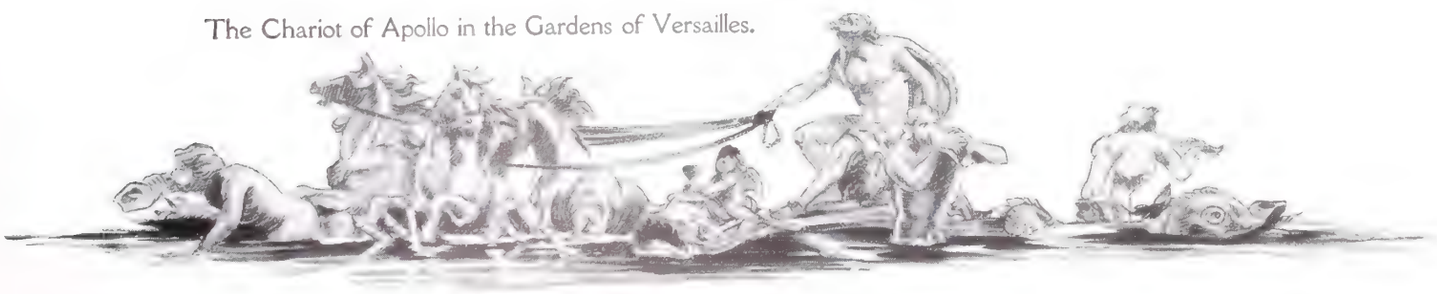
"Somewhere in this great America, I know I am wanted for the central motif of a salon whose reproduction of this period of classic elegance needs a mantel of Louis XIV to recreate the beauty of Versailles artistry in fullest measure.

"I await your commands."

* * *

The foregoing is typical of the rare and lovely treasures which the House of Jackson has garnered from the far corners of the earth for its appreciative patrons. Our galleries are filled with the unusual in fireplace fittings. If you cannot call, your inquiry is invited for illustrated booklet and photographs prepared in your especial behalf. Address us in care of Department HG at New York.

The Chariot of Apollo in the Gardens of Versailles.



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Years ago, working hand in hand with our aerial pioneers, The Texas Company developed, even as far back as 1914, specialized Texaco Products to make travel by air safer, surer, swifter. In recognition of their superiority, Texaco Gasoline and Oil were specified for the "America," the first plane designed to fly the Atlantic.

It was Texaco Gasoline and Airplane Oil which carried the "Texaco No. 5" and the "Sun God" on their epoch-making transcontinental flights. *And tomorrow's* giant airliners, each carrying safely hundreds of passengers, will be fueled and lubricated by Texaco. For Texaco's progress in the air since the dawn of aviation is only a hint—a promise of brilliant future achievements.

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All the cars whose emblems you see above, also bear, forward at the lower right exterior of the body, the signature plate of Fisher Body craftsmanship—sign and symbol of authentic style, more luxurious comfort and greater durability.

For General Motors cars, Fisher manufactures more than 75 different and distinct body types. In upholstering these body types, Fisher uses the highest grade of broadcloth, Bedford cord, mohair, plush and leather for upholstery materials, and finishes these bodies in an extremely wide variety of colors. These varied colors and materials, multiplied by their many combinations, result in literally thousands of individualized selections—truly a car for every purse and purpose.

Fisher Bodies are mounted upon the greatest chassis in their various price fields. In point of reliability and brilliant performance, combined with low cost of upkeep, General Motors cars have attained the highest mechanical development.

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BY FISHER
and these cars *only*

mobile, Marquette, Pontiac or Chevrolet, is, therefore, double assurance, not only of a better car, but of a better motor car *investment* as well.

How is it possible for Fisher Body to provide value so much greater? Three fundamental and all-important factors enable Fisher to build far better quality and far greater value.

The first factor is the enormous resources of Fisher. Owning its own lumber, fittings, hardware and glass manufactories—among the largest of their kind in the world—Fisher closely controls every manufacturing step, from raw materials to finished product.

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TO transfer Raleigh from its own clever packet to a social contrivance of irreproachable gold will not improve the blended flavor of the cigarette . . it would not startle Raleigh, who was born something of an aristocrat ; it will probably not protect the cigarettes' plump, smooth freshness quite as well as Raleigh's own case . . However, stone walls *do not* a prison make, nor golden cases a *perfect* even smoke. ~ *Transfer it, if you like.*



Brown and Williamson Tobacco Corporation

LOUISVILLE . . KENTUCKY





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The Home Complete Ensemble Shown by Leading Stores Everywhere

TODAY is the Era of Good Taste. An era of charming gowns, chic hats, rakish motor cars and artistic homes. Standards of living are exacting and exquisite.

Truly an enchanting era in which to live!

But there are penalties. One must now follow the mode—or be *de classe*. No quarter is asked or given. Smartness is a duty. Even friendly eyes are sharply critical. Guests study your home while they sip your coffee.

Shoddy rooms—rooms that quarrel and clash—simply do not go any more. Harmony—charm—the ensemble. These are the touchstones, ruthlessly applied.

And that is why Berkey & Gay created the Home Complete Ensemble—to meet a very definite demand and need for harmony—ensemble—charm—in the smart modern home—and at a reasonable cost.

The Ensemble comprises the Kennerly suite for the dining room, the Kenmore suite for the bedroom, and the Kenwood living room group—each unit also purchaseable separately.

These three groups have been carefully selected to create throughout the home that effect of harmony without monotony, and variety without discord which is the primary object of the modern decorator's art.

Each room, moreover, is planned, down to the smallest detail, by eminent authorities—the floors, the hangings, the objets d'art—and your Berkey & Gay dealer will



The Kenwood Group for the Living Room

Comfortable, inviting, charming, instinct with friendly cheer—these terms come to mind readily when you see the Kenwood in this quietly harmonious setting.

Restful comfort is apparent in the softly upholstered sofa, sofa chair, large wing chair, and pick-up or occasional chair. Convenience holds its calm place in the rectangular smoker's table, the round end table, and the smart Queen Anne console and mirror. And from the warm finish and interesting grain patterns of the walnut wood of which the tables, console, and mirror are built, to the finely chosen coverings of the upholstered pieces, the furniture impresses one with its tasteful, inviting beauty.

The upholstered pieces come in a selection of interesting, varied, and appropriate coverings. This interior is one arrangement worked out by a prominent decorator. The davenport and sofa chair display soft green mohair, with linen frieze reversible cushions. The wing chair is done in bright colored tapestry, the occasional chair in henna colored damask. Harmonious as a group, the pieces are set off in a particularly attractive manner by the colors and texture of the floor covering, walls, and draperies.

Is your living room all that you wish it to be? Why not consider the Kenwood group?—or the individual pieces if you wish. They are all being displayed now.

BERKEY & GAY FURNITURE COMPANY · GRAND RAPIDS · MICHIGAN
DIVISION OF



show you diagrams and color charts which will enable you to create these effects without difficulty and without recourse to costly outside aid.

It has been possible to include the entire home in this new plan because of Berkey & Gay's recent announcement of a complete showing of furniture for the living room.

Visit your dealer's at the first opportunity and see this beautiful, harmonious grouping of suites and pieces. Also ask to see his *complete* display of advanced Berkey & Gay offerings — an infinite variety of charming new modes by America's foremost creators of style in furniture.

The Kennerly Suite for the Dining Room

Here is Elizabethan furniture, authentically translated for the modern home—and set off by a background beautiful in itself and intimately calculated to display the suite to the best advantage.

In the furniture, note the lovely grain-patterns of the woods, the authentic character of the lines, and the no less authentic motifs represented in the mitred mouldings and hand-carved embellishments. The refectory or draw-out type of table, the high-back upholstered arm chair, the court-cupboard-like china cabinet, and the understructural details are all distinctly done and are all satisfyingly true to the style of the suite. The cabinet has a linen-fold decoration and partitioned drawers for silver.

Rough plastered time-tinged walls and hand-hewn oak beams bring the basic background into harmony with the furniture. Into this harmony, too, enters the old green chenille floor covering and the velvet upholstery of the chairs. Carrying out the pattern, typically English hangings of hand-blocked linen flank the windows, the draw curtains of which are of very fine wool casement. And old Edgewater tapestry in dull greens and blues, old reds and somber golds, completes this richly inviting ensemble.

Can you imagine a room in which gracious hospitality and the joy of entertaining would have a more distinguished setting?

Furniture's Proudest Coat of Arms

Inset in every Berkey & Gay piece—your protection when buying—your pride ever after.

The Kenmore Suite for the Bedroom

Its superb harmonies of grace and comfort have made Queen Anne our most popular furniture style. And here it is presented in a particularly intriguing form and setting for the modern home.

You will love the Kenmore for its mellow finish and its herringbone and crotch-figured woods, its substantial but flowing lines, the antique touch that distinguishes its hardware. Beautifully handled are the moldings of the bed, the curve and swell of the cabriole legs, the hand-carved shields that crest the mirrors. And the toilet table is not only bewitching but replete with convenient drawers and trays. The chiffonier is of true highboy type.

The walls against which you view the Kenmore here are paneled in delicate peach, the round floor covering is in orchid. Peach gauze casts a cool spell over the window, and turquoise toile de jouy complete this delightful effect. On the bed, ivory brocade trimmed in peach, turquoise, and heliotrope taffeta; and the chair and bench are upholstered in peach moire.

What could be more delightful in one's own bedroom than this Kenmore Suite in the appropriate setting pictured here? For restful comfort, convenience, and beauty go hand-in-hand.



Berkey & Gay Furniture

BEDROOM · · DINING ROOM · · LIVING ROOM

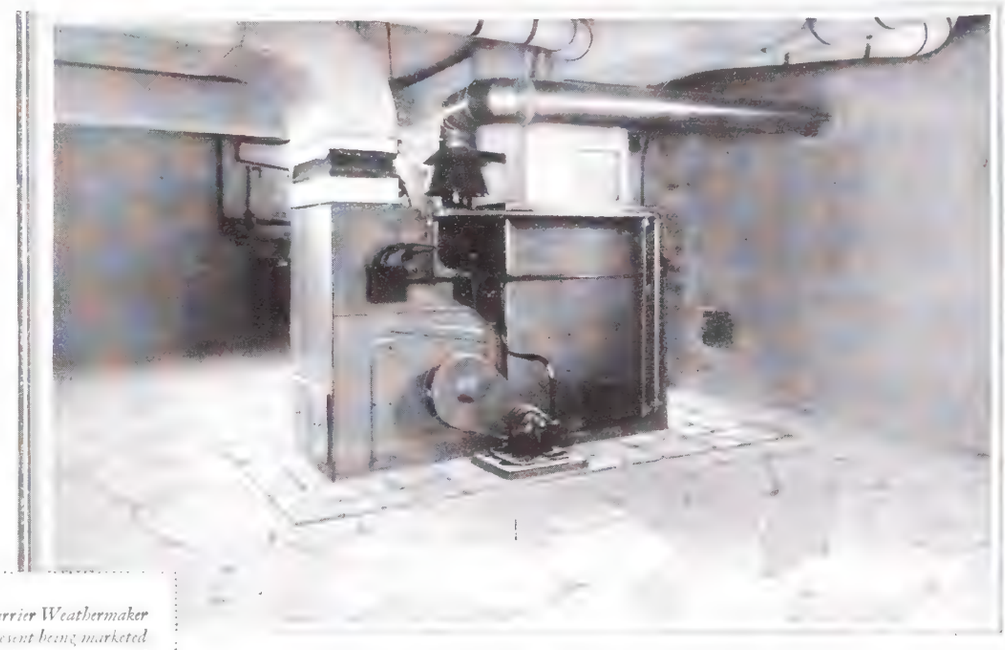
FOUNDED 1853
SIMMONS CO.

NEW YORK WHOLESALE SHOWROOMS · 115 WEST 40TH STREET



Once a bath tub
marked the really modern home

Today it's MANUFACTURED WEATHER



Here is a clean, roomy cellar, with a Carrier Weathermaker installed. Compact, self-contained, and entirely automatic, the Weathermaker maintains an ideal atmosphere in the home by circulating clean, warm, humidified air to every room.

HERE'S *the story of a new type of heating system for the 1930 home that does far more than supply heated air. It conditions the air . . . manufactures indoor weather . . . provides a degree of comfort and convenience almost beyond imagination.*

This weathermaking system is the adaptation for home use of the famous Carrier Systems of Air Conditioning so widely used today in theatres, hotels, department stores and office buildings.

THE *Carrier Weathermaker is at present being marketed and installed only in limited Eastern territory, including the New England states and cities as far south as Washington, D. C., and as far west as Pittsburgh, Pa., and Buffalo, N. Y. We invite inquiries, however, from any part of the country. Branches are rapidly being opened. Send us your plans and let us tell you how the Weathermaker will fit in your house.*

THIS new type heating system is the Carrier Weathermaker. It takes the elements that make outdoor weather—warmth, moisture and air motion—combines them scientifically and controls their relationship to produce perfect weather indoors all winter long.

Until you have been in a home where a Weathermaker is actually installed, you simply can not imagine the improvement that it brings to a family's health and joy of living.

Benefits of air conditioning proved before

Conditioning of air and manufacturing weather is new only in its relation to homes. For many years Carrier Systems of Air Conditioning have been making indoor weather in industrial plants . . . improvements in the manufacturing of many articles you buy and use and in the health and efficiency of employees.

In moving picture theatres, department stores and other public meeting places where masses of humanity make air conditioning a vital necessity, Carrier Systems add to comfort and protect health.

More than 3,000 of these systems have been designed and installed by Willis H. Carrier and his associates, internationally known air conditioning specialists. These men applied the same principles in designing and perfecting a system specially for home use. And the result of their work is the Carrier Weathermaker for conditioning indoor air in winter.

How does the Weathermaker work to transform living conditions in the home? It supplies a soft warmth that does not overheat the house. It supplies and maintains auto-



One of the many fine suburban homes using Weathermaker systems of air conditioning.



The units shown darker warm the air, which is then supplied with the proper amount of moisture.

The humidifying system supplies and automatically controls indoor humidity all winter long.

The filters that clean the air of dust and dirt as efficiently as a vacuum-cleaner removes dirt from your rugs.

The blower system insures uniform circulation of warmed, humidified, cleaned air throughout the house.

matically a correct relative humidity for the desired temperature. This is as important for the greatest bodily comfort and health as temperature. For the correct relative humidity in a home eliminates the too dry air that medical authorities tell us is so frequently the cause of colds and other winter illnesses.

What the Weathermaker gives you

The Weathermaker filters out bacteria-carrying dust particles so that you will have clean, fresh air to breathe. It sends out the warmed, humidified, cleaned air under positive, uniform pressure into every corner of the house, securing even temperature in all parts of every room . . . without drafts—without hot or cold zones.

Furthermore, this home system is designed to take a cooling unit, now under development, which will keep your house comfortable in mid-summer.

The Weathermaker is a new source of home health and comfort and cleanliness. It is a combined heating and air conditioning system that furnishes a constant supply of soft, balmy, gently stimulating air all winter long. The calendar may say it's January. But indoors, manufactured weather gives you all the delights of ideal spring or summer weather. And it marks your house as a really modern home.

In the Roxy Theatre, New York, a Carrier System of Air Conditioning makes uniformly ideal weather.



In the Capitol at Washington a Carrier system of Air Conditioning provides clean, pure air—warmed in winter, cooled in summer—conditioned to just the right temperature and humidity.



Gas adds to efficiency . . . is the ideal fuel

Everything has been done to make the Carrier Weathermaker the most convenient and most efficient system available today. After careful consideration of all fuels, gas was finally chosen. This fuel comes into the house with the least possible trouble to you. It is the cleanest fuel. And as used in the Weathermaker, it is the most efficient fuel.

This unusually high efficiency, together with the new lower gas rates in many cities, brings the cost of gas down to a surprisingly low level. Do not say to yourself that gas is too expensive for you to use for heating until you have investigated its cost in connection with the Weathermaker. You may later regret having deprived your family of this feature of the modern home.

Consider, too, that the gas company is your fuel bin. You use gas only when you need it. You pay only for what you use, after you have used it. And with the supply coming constantly from the gas company, you eliminate the drudgery and dirt of handling coal and ashes. You save space in your cellar which you can finish off, keep clean and use as an extra room.

What of the cost of the Weathermaker itself? That, too, will surprise you. The initial cost is little if any higher (and is sometimes lower) than that of high-grade systems that merely supply heat—and have none of the other advantages of the Weathermaker.

Service to home builders

We offer a complete service, which covers details of estimating heating requirements, laying out and installing a Weathermaker system. Trained representatives will work with home owners, architects and heating engineers or contractors, from the inception of the plans to final operation.

The home owner who now has a warm-air furnace can replace it with a Weathermaker and modernize his home, using the present warm-air ducts.

While you are thinking about a Weathermaker for your home, let us send you our booklet which tells in detail the many advantages of this new system. Your copy is free. Just address Carrier-Lyle Corporation, 850 Frelinghuysen Avenue, Newark, N. J.

CARRIER-LYLE CORPORATION,
850 Frelinghuysen Ave., Newark, New Jersey

Gentlemen: Please send me, free, your booklet, "The Carrier Weathermaker."

Name . . . . . .

Address . . . . . .

HG 1-3

Carrier Weathermaker

Trade Mark Reg. U. S. Pat. Off.

Warms · Humidifies · Cleans · Distributes

Irritation...

Replace your stopped-up water pipes with Chase flexible Copper Water Tubing



Pipes clogged with rust can now be replaced economically

DOES your shower slow down to an irritating dribble when a faucet is opened downstairs? Then Chase Copper Water Tubing will end your troubles—permanently.

Before Chase Copper Water Tubing was introduced, rigid pipe was the only pipe. Easy enough to install while walls were open in homes under construction but difficult and destructive to take out and replace later.

Beautiful tile walls had to be ripped open, plaster, paint and wall paper were patched, never to look the same again.

Now your plumber works quickly, efficiently. He'll probably leave the old pipe right where it is, and work the shining new Chase copper tubing in alongside of it.

Because this tubing is flexible your plumber bends it around an obstruction here, a corner there, saving many costly fittings. He makes the necessary connections —and the job is done for all time. This tubing is 99.9% pure copper. It cannot rust.

This new Chase tubing together with special Chase Compression fittings, makes replacement a moderate expense. You end for all time the annoyance of rusty water, clogged pipes, poor water flow. You get

The mark that identifies good brass and copper products

CHASE

or Comfort!



Plenty of clean water through pipes of shining copper

CHASE COPPER WATER TUBING comes in a coil, bends around corners, and is 99.9% pure copper. Chase Compression Fittings are marked and guaranteed.



clear, sparkling water at full pressure from every faucet in the house.

Telephone your plumber. Ask him to give you an estimate on replacing your old plumbing with Chase Copper Water Tubing and Chase Compression fittings.

COPPER WATER TUBING

A PRODUCT OF CHASE BRASS & COPPER CO., Incorporated, Waterbury, Conn.

A larger house within the same four walls

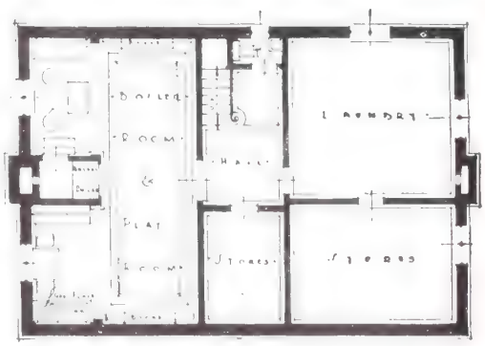


BECAUSE Bryant Gas Heating adds the basement to the clean and useful, livable space, it makes possible a larger *home* in the same *house*. At the same time it makes a cleaner home and a more healthful one.

A Bryant Boiler is "as clean in the basement as it is in the picture." It brings no dirt or grime into the house and generates none. It is silent and odorless in operation. It eliminates the ups-and-downs of temperature so conducive to colds and resulting ailments. And it requires not an extra square foot of space for storage purposes—fuel, refuse or tools—only the floor space required by the boiler itself, without screening or partitions.

Set aside an adequate portion of the basement for laundry and storage and, in a Bryant-heated home, all of the rest can be made a spacious addition to the livable area.

Many a basement can be so arranged as to include both a children's playroom and an adult recreation room. Others are most useful if fitted out with a combination gymnasium and work-shop. A dance floor is highly desirable in some homes, a home-movie theatre in others. All of these uses are practical with Bryant Gas Heating, both in new houses and in remodeled and modernized old residences.



An inexpensive handling of a charming basement play-room is shown above. The "extras" are limited to integral hardening and coloring of the concrete floor, the wall treatment and the compo-board enclosure above the boiler

WHERE WINTER-TIME IS BRYANT-TIME

The new Model 45 Bryant Boiler is the one heating plant which meets every requirement of this modern treatment of the basement.

It is a handsome piece of "basement furniture" which can be installed, without screening, in any room or passage and harmonize unobtrusively with its decorative setting. All controls are concealed beneath a stream-line-design cabinet of the same crystalline finish used on other fine metal specialties. A typical refinement of construction is the instrument panel-board where all gauges which ever need passing attention are conveniently grouped, as in an automobile.

Built for service—not servicing,—as thousands of owners will testify, it can be counted upon to give twenty winters and more of dependable heat and with a minimum of human attention from first to last. Visits to the "furnace room" are timed by the calendar, not by the clock. You *"let your pup be your Furnace Man!"*

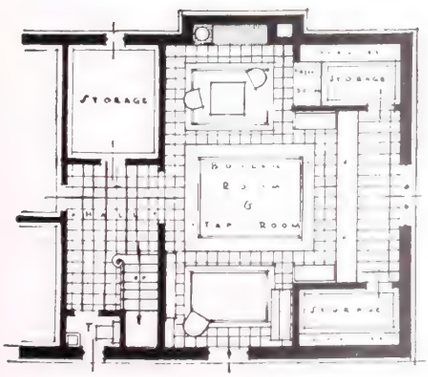
Free from dirt—free from vapor—free from noise—free from odor—free from revolving parts to wear out or delicate mechanisms to get out of adjustment—a Model 45 Bryant Boiler is the type of heating plant which adds a *permanent* asset to any house, making it a house to be envied in any neighborhood.

For complete details, which will gladly be furnished you without any obligation on your part, write

THE BRYANT HEATER & MFG. CO.
17845 St. Clair Avenue Cleveland, Ohio

THE elaborate possibilities of basement space are suggested in this early American ingle, lounge and tap-room, inspired by the "Hall of Capen House" in the American wing of the Metropolitan Museum. Beams and posts are adzed, walls and ceilings of antique plaster, and floor of stone. The movable seat gives access to the boiler controls, the Model 45 Bryant Boiler being "built-in" at right of fireplace.





To add such a room on the ground floor would materially increase the cubical content of a residence. Here, in the basement, it occupies space otherwise of little use.

BRYANT GAS HEATING



For steam, vapor, hot water or warm air systems in new houses or old residences, large and small

THE FURNACE MONTHS LOSE THEIR TERRORS

Lady Seymour makes available these definite helps in the selection and care of *Blankets*



Blankets that have a distinct health value..

Lady Seymour Blankets are made of all wool, specially selected, and their high heat-retaining, moisture-resisting qualities are due to the great number of little insulating air cells. For this reason, Lady Seymour Blankets afford the lightest, most healthful and most comforting warmth.



The "Deauville," Lady Seymour's newest general purpose blanket, makes an effective ensemble with colored sheets and pillow cases. Its novel weave suits it especially to this purpose. Lovely colors.

YOU may have a quick eye for beauty in color and for effectiveness of design. But where is the woman who has the highly sensitive touch that can judge the *amount* and the *grade* of wool in a blanket—whose knowledge is sufficiently scientific to determine the relative values to health and serviceability of various blankets?

Lady Seymour has made it her task to make sure of these things for you—to make certain of every detail that contributes to the beauty and comfort and health-protecting qualities of blankets—every provision that makes for continued loveliness and service. All of these features are incorporated for you in Lady Seymour Blankets, and are promised you by every blanket bearing the Lady Seymour label. Lady Seymour models include solid colors, plaids, designs and two-tone effects. Double and single lengths. Beautifully boxed. At leading department stores.

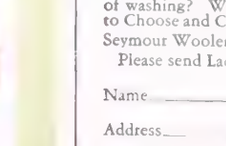
Lady Seymour's NEW Coverlettes With Hand-Woven Effect

The newest throws for chaise longue or day bed are Lady Seymour's "Arlington" and "Monticello" Coverlettes, with the quaint patterns and deep fringe of the hand-woven coverlettes of the Colonial era. Many colors in combination with white. See them at your dealer's.

SEYMOUR WOOLEN MILLS
SEYMOUR, INDIANA
Since 1866
Also manufacturers of fine all wool flannels and sport fabrics



Lady Seymour
BLANKETS
GUARANTEED ALL WOOL





Blankets that remain beautiful and serviceable

Lady Seymour Blankets are distinguished by their strong, elastic nap which insures soft, billowy warmth through years of wear. This is because Lady Seymour Blankets are made entirely of fine, specially selected wool, handled with greatest care at every step in cleaning, dyeing, spinning, weaving and finishing.



Blankets that retain their size and shape

Lady Seymour Blankets are made of long-fibre wool and the deep, resilient nap may be maintained throughout the life of the blanket by following Lady Seymour's simple instructions.

Blankets that are lovely details in bedroom decoration....

The beautiful designs and enchanting colors of Lady Seymour Blankets are chosen by artists who specialize in bedroom decoration. The weaving is done by master craftsmen. These blankets are of such fine wool that their deep-napped fleeciness is an important feature of luxurious loveliness.



The Navarre is Lady Seymour's most versatile blanket. Because it is reversible, with colors that blend or contrast, it is adaptable to almost any decorative scheme. It is particularly effective when folded across the foot of a bed by day.



Get this book!

A valuable book on the selection and care of blankets will be sent without charge if you will sign and mail us the coupon below.

Sign and Mail This Coupon Today

Do you know the health-protecting values of fine wool blankets? Do you know how to keep your fine wool blankets moth-free? Do you know how to keep their billowy fluffiness through many years of washing? Write today for Lady Seymour's free booklet, "How to Choose and Care for Blankets".

Seymour Woolen Mills, Seymour, Indiana.

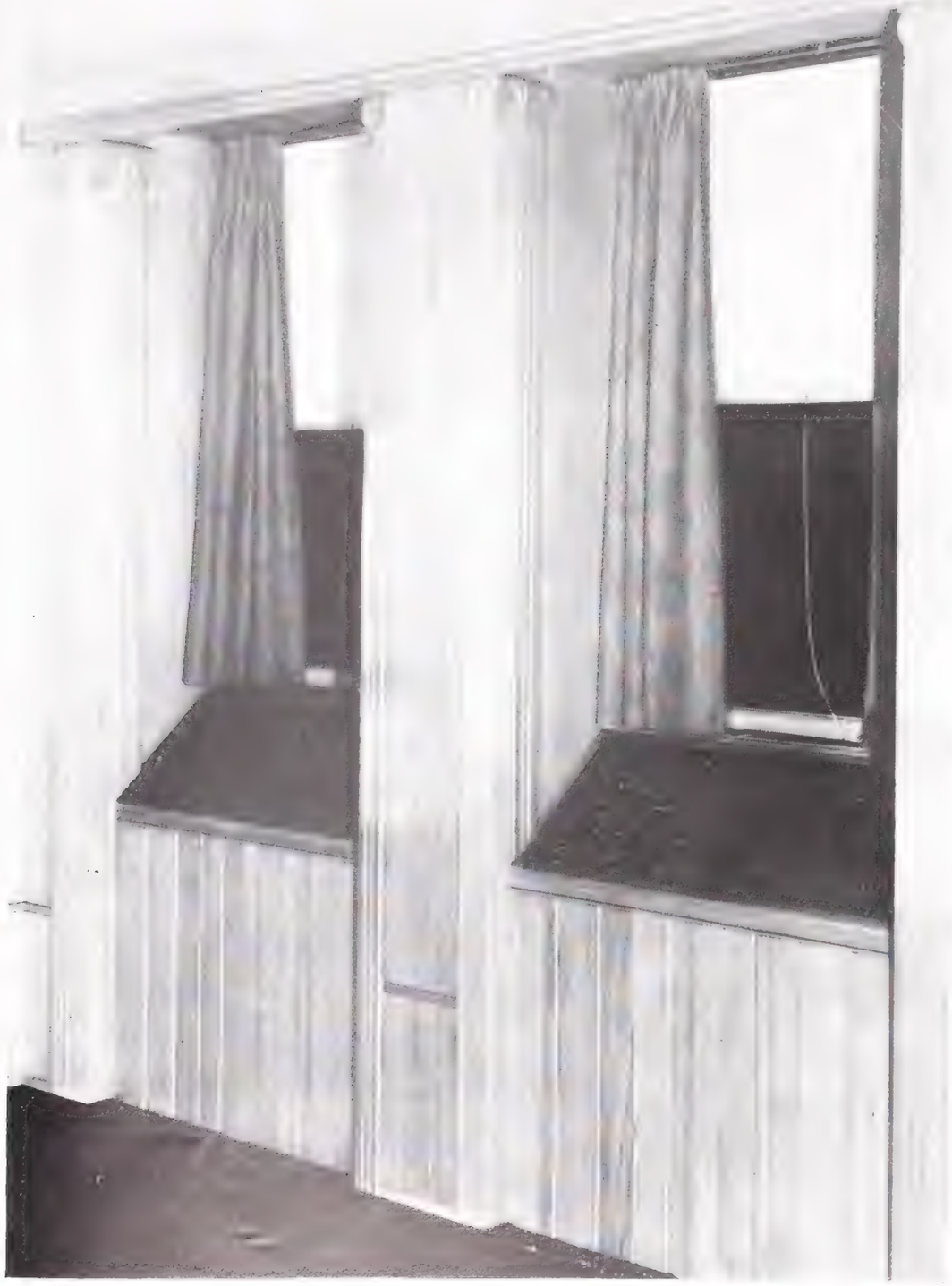
Please send Lady Seymour's free booklet to:

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Name_____

Address_____

Dealer's Name_____



SMART INTERIORS ARE *NATURAL* NOW

Interiors built of natural grain Tidewater Red Cypress have a rare beauty that never goes stale.

Ten years from now, when fashions in interiors have veered from "a cubist's dream" to some unpredictable modified expression of art, you will still love the delicate grain of this warmly-rich lumber.

America's greatest architects and decorators are enthusiastic in their acclaim of Tidewater Red Cypress. They advise you to use it for paneling, doors, window frames, base boards, molding, and wherever else you want the charm of a beautiful wood.

Tidewater Red Cypress is versatile—it may be left in its natural state, waxed, varnished, stained, sand-etched, painted or charred, always with delightful effects.

A BOOK OF INTERIORS—SENT FREE

Send for this book of really charming interiors. Photographs of rooms designed with a pleasing freshness of idea by famous architects have been selected to show you a variety of interesting interiors.

Write to the Southern Cypress Manufacturers Association, Dept. H. G. 1, Jacksonville, Florida.

Specify

TIDEWATER RED CYPRESS

THE WOOD ETERNAL



STAIRWAY, WALL BASE, DOOR TRIM AND FLOOR BORDER ARE OF MARBLE.

Discriminating Taste Dictates--

QUITE naturally discriminating folk decide in favor of excellence . . . . particularly in the appointments of their homes . . . . where taste and refinement are evidenced by the use of materials above the ordinary.

Such a material, for instance, as marble . . . . with its rich perfection of surface sheen and almost limitless colorings, the inimitable product of Nature's laboratories. The pride afforded by a marble stairway, marble wall base . . . . or perhaps an entrance hall wainscoted with marble . . . . comes as much from the beauty and distinction of the material as from ultimate economy.

The initial cost of marble is very reasonable, and its upkeep is practically nil.



There is No Substitute for Marble

We have recently published a series of books giving valuable facts and interesting suggestions about the use of marble in various buildings, including home and garden treatments.

Write us, naming the type of marble work you are interested in and a copy of the book covering that subject will be sent you immediately—without charge, of course. Address Department 6-X.

NATIONAL ASSOCIATION *of* MARBLE DEALERS
ROCKEFELLER BUILDING - CLEVELAND, OHIO

Passing Years will not mar the Beauty of these walls!

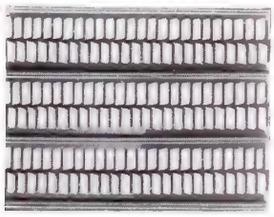


NO single item in the planning of a home deserves more careful consideration than the construction of walls and ceilings. Eighty-five per cent of the visible interior is made up of plastered surfaces. Obviously if the charm of rooms is to be permanent . . . walls and ceilings must be preserved against the effects of age. They must be kept free from plaster cracks and defects.

The use of *Milcor* metal building products is the greatest assurance that the interior beauty of a home will be preserved. The reinforcement of steel provided by *Milcor* Stay-Rib Metal Lath prevents the development of cracks and other plaster blemishes. This steel lath is an ideal plaster base . . . strong . . . permanent and fire safe. *Milcor* Expansion Corner Beads preserve the trim sharpness of corners . . . They absorb unavoidable shocks and prevent chipping.

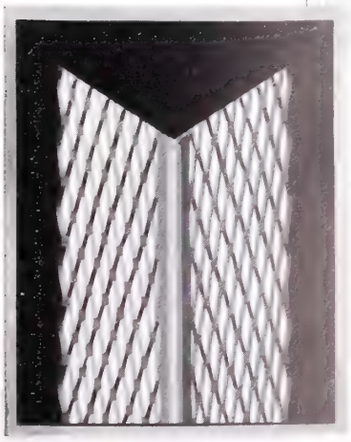


Lounge of Milwaukee Country Club.
Architects: Fitzhugh Scott, Milwaukee, Robert H. Bullard, New York City.



(A)
Milcor Stay-Rib Metal Lath has unusual strength and rigidity. Its design . . . a *Milcor* patent . . . affords the maximum protection against plaster cracks.





guished by its expanded metal wings . . . This feature . . . a *Milcor* patent . . . unavoidable abuse.

In the diagram you will see exactly how *Milcor* Fireproof Products are used to preserve beauty at each vulnerable point . . . Stay-Rib Metal Lath in the walls and ceilings . . . Expansion Corner Bead on corners. Ask your architect about *Milcor* Products . . . No home is too large or too small to warrant this finer construction.

MILWAUKEE CORRUGATING COMPANY
1429 Burnham Street — Milwaukee, Wisconsin

Copper Alloy Steel — ARMCO Ingot Iron — Save with Steel

MILCOR PRODUCTS

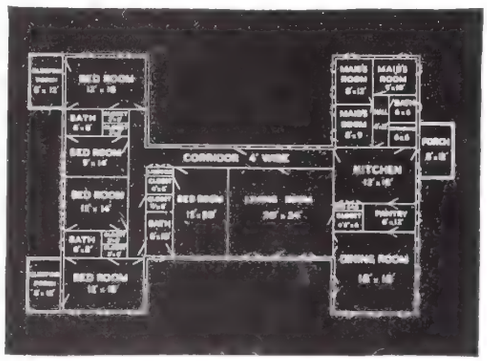
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Factory: THE ELLER MANUFACTURING CO., *Canton, Ohio*

YOUR OWN VACATION HOME— AS YOU LIKE IT, WHEN YOU WANT IT

SEND FOR THE HODGSON BOOKLET, PICK A FLOOR-PLAN TO SUIT YOUR NEEDS—AND ALMOST BEFORE YOU KNOW IT YOUR SUMMER HOME IS UP, AND READY TO OCCUPY

MANY PEOPLE of means have chosen Hodgson Houses—sometimes for auxiliary use on large estates; more often for summer homes at some favorite lake or mountain resort. Why? Because they could be erected quickly, and be ready when wanted. All the bother of building, the fussing with contractors, estimates, litter and confusion were eliminated. And they recognized in the simplicity of line and contour architectural beauty which has the good taste to blend with its environment.

We build your Hodgson House in sections; ship it to you ready to erect. In a few days, aided by a little local labor, you're ready to move in. If you haven't time to supervise the erecting of your home, we will gladly send a Hodgson construction foreman who will attend to all details.



THIS IS THE FLOOR-PLAN *of the Hodgson House shown here. Our booklet also pictures and prices furnishings and lawn and garden equipment—bird houses, dog kennels, arbors, picket fences, poultry-houses, etc.*



Hodgson Houses everywhere have withstood the worst storms for years. Only the best materials are used. Selected weather-proof cedar and Douglas fir. The sections are held rigidly together by heavy key bolts. Details are carefully finished. Solid brass hardware, glass doorknobs, spacious closets.

Write today for our free illustrated book G, giving pictures, plans, prices, complete information. Address E. F. Hodgson Company, 1108 Commonwealth Ave., Boston, Mass., or 6 East 39th Street, New York City. Florida branch at Bradenton.

HODGSON *Houses*



If RUST can invade your home . . . *then sooner or later* expect TROUBLE

RUST—you know it . . . the reddish tinge . . . the tell-tale mark of destruction. It should be kept out of your home to avoid the many upkeep costs it causes.

Where does rust make its appearance? Wherever metal comes in contact with water; in the water supply system (water pipes, the hot water storage tank, etc.); in the outside sheet metal work (gutters, rain-pipes and roof flashings); also screens and hardware.

Rusted water pipe generally clogs with rust—slows up the flow to a trickle—discolors the water red—may spring leaks—has to be repaired and eventually replaced. *Anaconda Brass Pipe, however, cannot rust.*

Rusted gutters and rain-pipes are ugly . . . mar the walls . . . must be repaired and repainted frequently. Eventually they rust out. *But sheet metal work when made of 99.9% pure Anaconda Copper can't rust.*

How soon does rust come? An authoritative investigation shows that in the average home rustable metals cause trouble within seven years after installation.

How can you avoid rust? This can be easily done by using Anaconda Copper, Brass and Bronze. Thousands of home-owners are finding that these rustless metals *save* upkeep and replacement costs.

It is estimated that the annual rust loss in American homes is five times greater than the fire loss. For the usual one-family house, which is not rust-proofed, this rust expense will amount to an average of $60.00 annually.

Facts about Anaconda Copper and Brass

Anaconda products reach the consumer after the most careful supervision from mine to finished product. A single organization of more than a hundred years' experience is responsible for every step.

Every length of Anaconda Brass Pipe is tested. For your protection it is stamped "Anaconda"—your guarantee of lasting service. Leading plumbing contractors everywhere install it.

Every sheet of Anaconda Copper is also stamped "Anaconda." It is 99.9% pure. It can't rust.



It's easy to avoid this...a common sight in every community . . . replacing rusted gutters and rain-pipes with copper.

In the situation pictured above there was a box gutter lined with rustable metal connecting to rain-pipes of copper. Though installed only about seven years the gutter was badly rusted, while the copper rain-pipes were in perfect condition. New shingles had to be laid over the old gutter and Anaconda Copper gutters installed.

This replacement expense can be avoided in new construction by installing gutters, rain-pipes and flashings made of Anaconda Copper.



Mrs. J. J. O'Donnell and her four children . . . right is the interesting story of why the . . .



No one likes to wait for their tub and then get rusty, discolored water besides. Anaconda Brass Pipe installed in the plumbing system is permanent protection against rust and its attendant troubles.

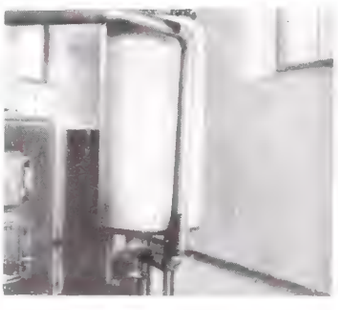
Children in the home—an important reason for using brass pipe

Consider the experience of Mrs. J. J. O'Donnell of Mt. Vernon, N. Y., who says:

"When we moved to our first house (in Pelham) we knew very little about rust. But we soon learned.

"First we noticed that the water pressure was growing weaker. Soon we couldn't draw water in the bathroom if a faucet was open in the kitchen or laundry. Rust was clogging the pipes. Then the water took on a reddish brown color that grew worse and worse. And I never had clear water to serve at table . . .

"It was vital that the children have pure, clear water—and plenty of it—always. So in the house we built we decided to have Anaconda Brass Pipe. Since then we haven't seen a sign or trace of rust and the water is always pure and fresh."



A rust-proof hot water storage tank is an important part of any plumbing installation. If made of rustable metal its life is limited. All too often homeowners have found their cellars flooded from a leaking storage tank.

The use of copper hot water storage tanks is constantly increasing. Leading manufacturers of plumbing appliances are prepared to supply these tanks in sizes for the average home. Anaconda Copper cannot rust . . . it provides a permanent installation . . . it saves money.

—†—

Get this valuable booklet!—"The Home Owners' Fact Book," by Roger Whitman. It not only tells you how to rust-proof your house, but deals with important facts concerning planning, financing and maintenance costs. It will be sent upon receipt of 25 cents. Address—The American Brass Company, General Offices, Waterbury, Conn.

ANACONDA COPPER & BRASS

CAN'T RUST ANACONDA SAVES MONEY

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CRITTALL CASEMENTS lend the dignity of their own simple grace—the old-world charm of their quaint, leaded panes—to enrich the beauty of your home.

With this gift of beauty also come practical advantages. Crittall Casements furnish a simple motif for a delightful scheme of interior decoration. They are easy to clean; simply screened. They shut tight against raging storms and open wide to summer's wandering breezes.

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Stanwin Casements are available with screens by Crittall

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Ask your architect to show you pages A1131 to A1200 in Sweet's Architectural Catalogue and explain how suitably Crittall Casements can be utilized in the home you are planning. Or, if you would first investigate for yourself, we will be glad to send you our fully illustrated catalogue.

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Weatherwood! . . . *full half-inch* insulation . . . staunch barrier between the extremes of unfriendly weather and family comfort. And Weatherwood Lath! . . . perfected insulating plaster base, with the exclusive tongue and groove joint.

Weatherwood! New in heat-stopping value . . . new in structural strength . . . new in sound resistance . . . new in all the advantages of strong, enduring *hardwood* fibers fabricated into insulating building board and lath.

Weatherwood and Weatherwood Lath are being supplied to retail lumber dealers as rapidly as possible. Ask your dealer about them, or write for booklet, "The *New* Standard of Home Construction," with sample.

CHICAGO MILL AND LUMBER CORPORATION
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INSULATES AGAINST UNFRIENDLY WEATHER

Weatherwood is manufactured and marketed exclusively by the Chicago Mill and Lumber Corporation. This company, with its vast research and strong financial resources, has been engaged in the production and distribution of lumber products, wood packages and commercial veneers since 1881—almost 50 years. Its resources include tre- since 1881—almost 50 years. Its resources include tre- in the states of Louisiana, Arkansas, Mississippi, and North Carolina, sufficient to insure a perpetual supply of raw material for Weatherwood, strategically located for economical and quick distribution. Together with its associated companies, it enjoys an annual business in excess of thirty million dollars. Over fifty-seven thousand freight cars were utilized last year to fill the transportation requirements of this business.



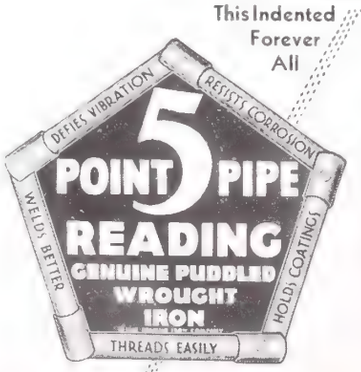
TIME — THAT TOUGH OLD TESTER . . . . . .

Meet Time, that tough old tester of everything in this world. To his aid, Time calls all the destructive forces of the universe. Years come and go, storms and sunshine, heat and cold make their accustomed rounds, while Time, the tough old tester, broods over the world, trying, testing, destroying.

Yet Time, the tough old tester, does have his troubles. Against one material devised by man, Time and his serving-men falter. That material is genuine Puddled Wrought Iron — the metal of which Reading 5-Point Pipe is made. Watch for the next coming of Time, the tough old tester — you can learn about pipe from him.

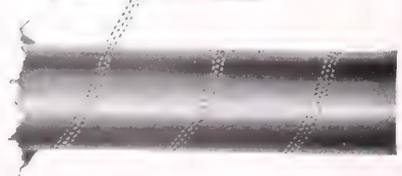
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For Your Protection, This Indented Spiral Forever All Marks





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Tests SHOW INSULITE

the Wood-Fiber Insulating Board



is 14% STRONGER as well as

IT'S human nature, when you build, to want not only the most efficient but the strongest insulation on the market.

In a recent laboratory test, the four best known insulating boards were tested for strength, and Insulite proved to be 14% stronger than any.

And not only is Insulite stronger, but—full ½ inch thick—gives 12½% more efficient insulation than ordinary 7/16" insulating boards.

In addition to the above superiorities, the use of Insulite—because it is in large size units—cuts labor costs sometimes as much as 50%.

Insulite, chemically treated to resist moisture and not subject to deterioration, is not only economical in its first cost, because it eliminates the need of building paper and other non-insulating materials, but it also pays dividends in fuel savings through all the years to come.

Insulite used as sheathing has several times the bracing strength of lumber horizontally applied, and as a plaster base grips plaster with twice the strength of wood lath.

When you build, of course you're going to use insulation. Talk to your architect, contractor, or lumber dealer—they know Insulite. Write us for a copy of our free booklet, "Increasing Home Enjoyment," and a sample of Insulite to use in making the tests explained in the next column.

THE INSULITE EFFICIENCY TEST

FULL ½ INCH THICK MEANS

12½% MORE EFFICIENT INSULATION

THAN ORDINARY 7/16" INSULATING BOARDS

MAKE THESE TWO TESTS

Prove Insulite's greater strength by driving a nail a half inch in from the edge and through a board of Insulite. Loop a strong cord around the nail and, with hand scales, see how much greater pull is required to tear the nail through Insulite than through any other insulation boards similarly tested.

Prove Insulite's greater efficiency. Place a cube of ice on a piece of Insulite over an automatic electric iron set at hot. See how long it takes the heat to penetrate the Insulite and melt the ice. Make the same test with any other insulation boards. Then we know you will specify Insulite.

THE INSULITE COMPANY
1200 Builders Exchange, Dept. 21A
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OFFICES IN ALL PRINCIPAL CITIES

Insulate with INSULITE

the Wood-Fiber Insulating Board

Last year twice as many people turned from cold doubt to this certain warmth



Each year the sun turns his back upon our ice and snow and travels south—unjealous of the millions of tiny fires men light in imitation of his certain heat. Each year one tried and proven method of creating automatic heat grows greater—unjealous of a myriad of other heating methods.

It has been thirty-three years since the Spencer Magazine Feed Heater first brought automatic heat to homes. Yet time and the best engineering skill could do no more than refine the Spencer Heater. Its scientific principle stands today, as then, as the method of creating heat with an automatic fuel feed that depends neither upon machines nor fallible human skill.

Spencer automatic fuel feed is controlled by two scientific laws—the law of nature that makes fire burn up, and the law of gravitation that makes fuel roll down. These two laws have been in operation since the world began.

Even at first the Spencer added economy to convenience. The Spencer saves as much as half the annual fuel bill because it burns the small size fuels—especially anthracite—which are low in cost because ordinary heaters will not burn them satisfactorily. With the growing use of coke in Spencer Heaters, greater thousands have discovered that they can have clean and automatic heat in homes, at no more cost than with older and less healthful heating methods.

Constant improvement in design, greater savings and convenience have marked the progress of the Spencer Heater. As it grew in value it was accepted by more and more people. With increased distribution, its cost has continued to come down.

New styles, new sizes of Spencer Heaters are being introduced this year in both cast iron sectional and steel tubular types. They bring to the owner of any home, from cottage to mansion, the same savings and convenience that they provide in schools, churches, apartment houses and other large buildings.

This is an age of progress. Ingenious new devices appear so fast that many are obsolete before they are established. Inventive genius has created many devices designed to reduce the cost and trouble of securing heat. Last year twice as many people as ever before turned their backs upon cold doubt and new experiments, to accept the proven Spencer principle. This overwhelming public acceptance, better than any words, commends the convenience and economy of the Spencer, to new thousands of home owners to whom lowered prices now make it available. SPENCER HEATER COMPANY, WILLIAMSPORT, PA. *Division of Lycoming Manufacturing Company.*

SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water



And in the halls of Solomon—"*the great court around about . . . was with a row of cedar beams.*"
—I Kings 7-12

Many nations seek it

..... *this rare cream-white wood*

closely resembling the Cedars of Lebanon



The colonial home of G. F. Eastman, Hollywood, California, reveals the refined detail easily achieved with Port Orford Cedar. All woodwork, mantel, columns, panels and wainscoting are of this rare wood. William Lee Woollett, Architect.

AS IN THE DAYS OF Solomon, cedars from the mountain of Lebanon were sought for temple and palace, so today a species closely resembling this ancient wood—Port Orford Cedar—is prized for America's finest homes.

Like the cedars of old, Port Orford Cedar grows in one secluded spot. Its giant trees tower only along a narrow strip of the Pacific Coast. Like this ancient wood it is widely sought. Britain builds it into her magnificent public buildings, the staterooms of her palatial liners, the interiors of her finest manor homes.

Japan reveres it! For Port Orford Cedar closely resembles the now carefully guarded "hinoki," sacred wood of Japan. So precious is Port Orford Cedar that Japanese craftsmen carefully saw by hand the boards for palace and shrine.

Now, the beautiful homes of Southern California are acquainting all America with the merits of this fine wood.

Silken smooth . . . this rare wood enamels to a beautiful porcelain-like luster. Cream-white, it stains to great warmth and richness. Homogeneous of fiber, it machines easily to special designs. Impervious to weathering, decay resisting, Port Orford Cedar is also ideal for entrances, porch columns, pergolas, garden furniture. Also available in panels of standard sizes and thicknesses for stained interiors and cabinet work.

Consult your architect about this rare wood. Mail the coupon today to our exclusive sales agents, Dant & Russell, Inc., 1101 Porter Bldg., Portland, Oregon, for the beautifully illustrated free booklet, "Fine Interiors with Port Orford Cedar."

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MARSHFIELD, OREGON



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CONTEMPORARY glass and rugs were the subject of the second International Exhibition of Industrial Art on view during recent months at the Metropolitan Museum of Art, New York City. The considerable attention given recently to decorative and table glass makes this exhibition especially timely. Glass, permeated with bubbles, enameled, engraved, or deeply etched, is offered in varied, unique and altogether pleasing forms, created with a skill and technique almost beyond belief. Simplicity of line and delicacy of treatment are the keynotes struck by such masters of the French school as René Lalique, Maurice Marinot, Henri Navarre, Jean Luce, Marcel Goupy, and the Compagnie des Cristalleries de Baccarat, as well as the craftsmen of Sweden, Austria, Czechoslovakia, Germany, Italy and England. Germany has produced many simple free-blown glass pieces for table use. Venetian craftsmen have evolved new forms and effects by employing varying thicknesses, surface textures and tints. Even in England, while much of the glass still reflects the heaviness of former days, lighter and more graceful forms are now contributed by the Russel Workshops at Broadway. America is represented by many fine pieces, especially from the Corning Glass Works and The Tiffany Studios.

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WE beg to announce that we have found it advisable to change the name of the Serendipity. We have long since ceased to be an Antique Shop, pure and simple, and the word "Serendipity" has become a very real handicap to us in our present diversified activities. Rest assured, however, that the change of name will not mean a change of policy.

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FARM, forest, desert and sea, the Bible, the fireside and children's fables have inspired the frivolous blown glass miniatures that adorn the modern scene. Buchwalter, Inc., has grouped the figures in this glass creation into their proper habitats. Chickens, fighting cocks, ducks, sheep, pigs, donkeys, mules, bunnies, hedgehogs, cats, dogs and ravens populate the barnyard and are available in properly scaled families—for instance, a four-inch hen with one-inch chicks, all in yellow glass. Tiny cats with arched backs oppose snarling dogs. These traditional enemies, ready to spring at each other, are about an inch high.

AMONG the animals in the forest group are a deer and a doe in yellow, green or orchid; red, green or blue squirrels eating nuts; gazelles in various sizes and postures; a majestic stag nine inches long and six inches high; a roe and runner in black and

(*Continued on page 37*)



18 Century English fireplace in ivory and white marble

WALTER JOHNSON INC.
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is the wall paper No. 951 by Paul Dumas, Paris. Suggestive of the Dutch sampler style, is colorful and refreshingly different. An old mill and a peasant girl, a plump shepherd piping as he rests on the grassy bank, are figures of droll charm.

PHEASANT PANEL—Pheasants with their long tail feathers and wonderfully variegated plumage perch on a crooked branch to make a fascinating composition in this wall paper panel by Zuber & Cie, Alsace. With brilliant color, it is unusually decorative, framed in wood, or set directly on the wall.



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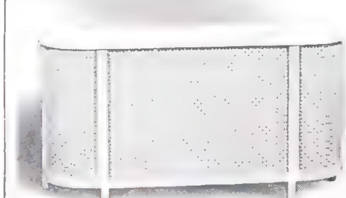
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Radiator Cabinets sized to any need and designed to harmonize with all modish interiors. Available from a wide variety of models.

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We picture an attractive arrangement of Early American pieces.

The Armchair can be had in solid maple, Chintz covered. $16.50

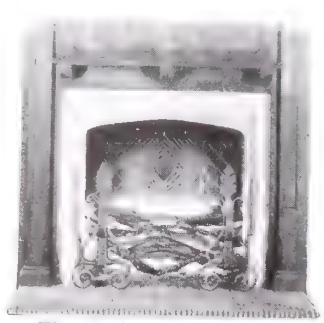
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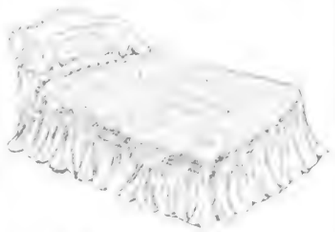
white and red and white; kangaroos; ten or [illegible]; fabulous and unicorn in red and green, or blue and white; and a pop-eyed dragon more lugubrious than fierce. Monkeys clamber through palm trees, pheasants with their young rustle beneath. Camels, dromedaries, ostriches in pink and blue and elephants of all sizes and colors complete the happy hunting ground.



THE circus in glass is an exciting spectacle. The circus master cracks his whip at galloping horses, a bareback rider, a trained seal balancing a ball on its nose, black bears performing on their hind legs and smaller brown dancing bears. For the aquarium are decorative snails, coral trees, starfish, lobsters, crabs and floating jellyfish, and a whale with Jonah, in the form of a red monkey, seated on its back. Penguins are also to be had.

(Continued on page 39)

S P R E A D S



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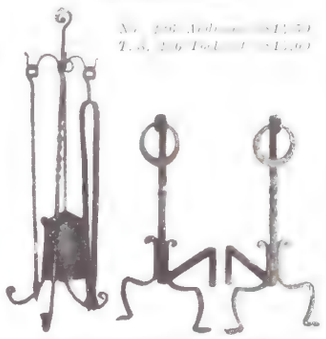
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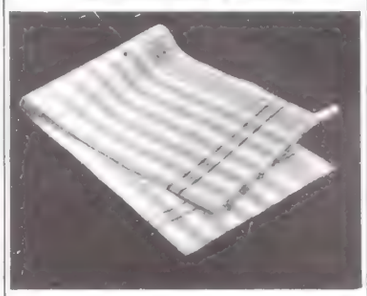
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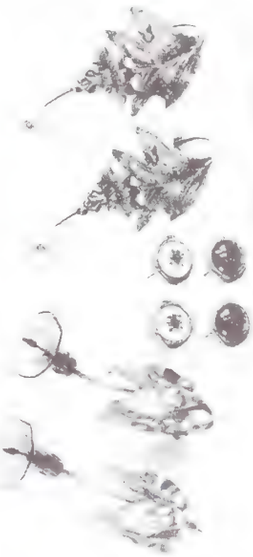
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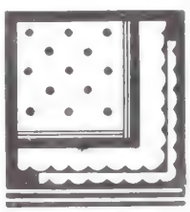
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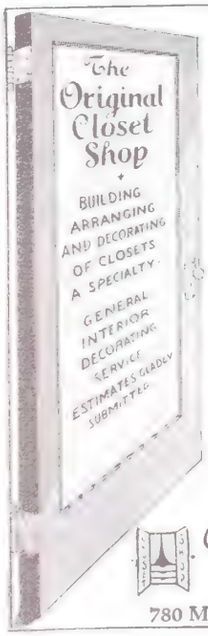
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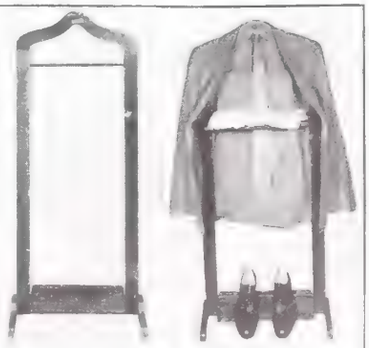
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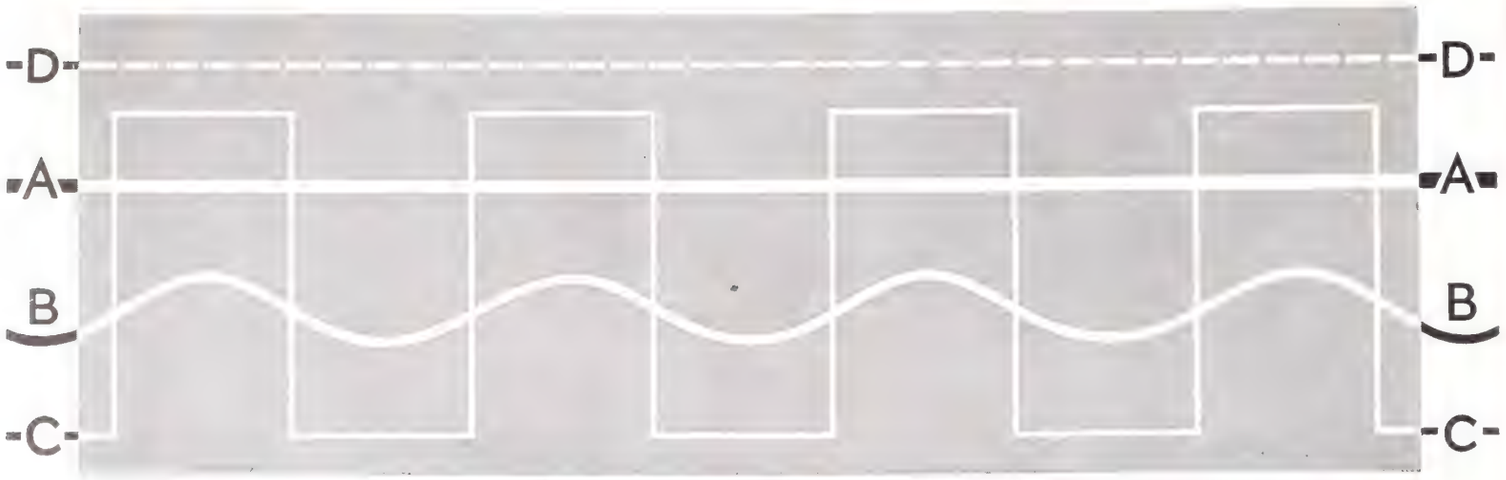
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The prime factor upon which the comfort and cost of heating depend, remains what it always has been—the efficiency of the boiler.

A boiler's efficiency is measured by its capacity to absorb heat. A given boiler can absorb just so many heat units per minute and no more.

Obviously there is a relation between the number of heat units the boiler can absorb per minute, and the number of heat units the fire gives off per minute. If the fire exceeds the boiler's capacity, the excess heat units are wasted up the chimney.

An oil or gas fire gives off heat at a much faster rate than a coal fire. They put a far greater tax upon the boiler's efficiency.

The line AA on the chart represents the boiler's fixed capacity to absorb heat units.

The line BB represents the slightly varying number of heat units the coal fire gives off per minute, as the fire speeds up and slows down with the opening and closing of the draughts. (Assuming that the boiler operates efficiently with coal the line BB never rises above the line AA).

The line CC represents the sharply varying number of heat units the oil or gas fire gives off per minute, as the thermostat turns it on full blast or shuts it entirely off. Its peaks rise not only far above the peaks of the coal fire (line BB) but also far above the capacity line of the boiler (line AA). The areas above the line AA are wasted heat units. They go up the chimney.

While the above is a suppositional case to illustrate a point, it does not at all exaggerate the all too common condition.

In order to get the best results with an oil or gas burner, you should have a boiler whose heat-absorbing capacity line is at the level DD on the chart.

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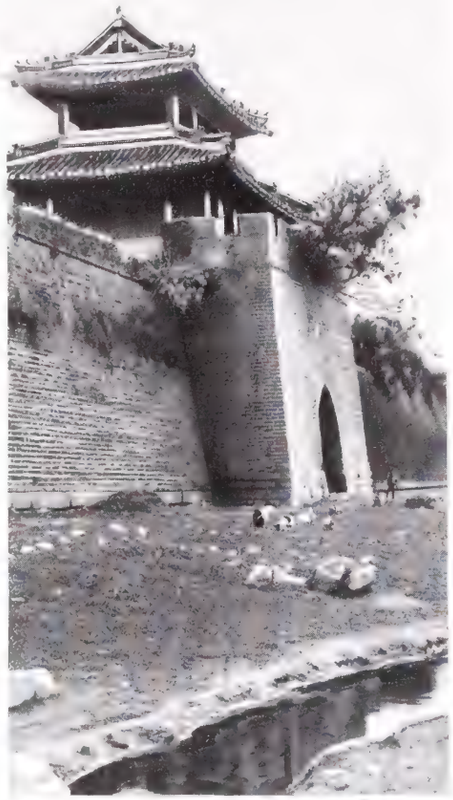
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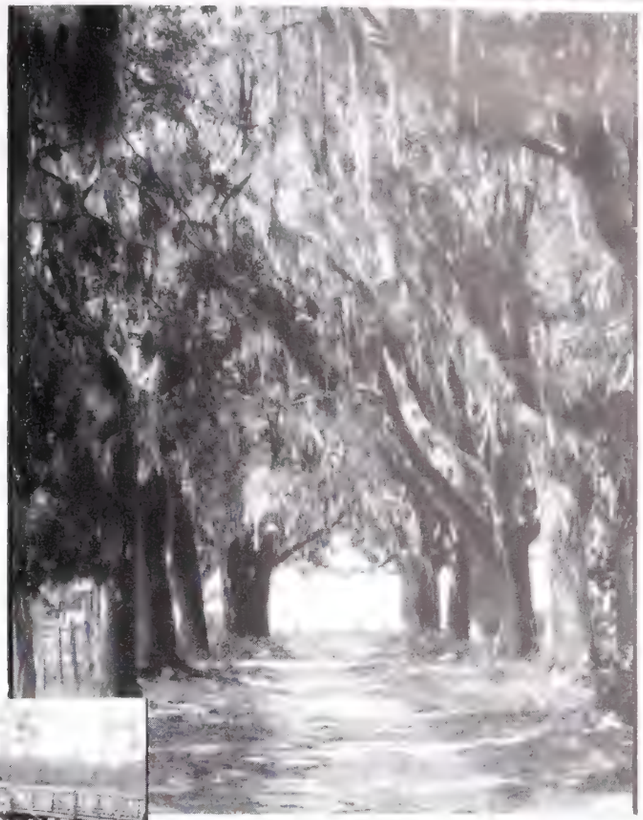
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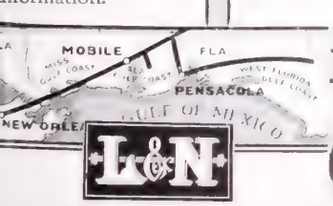
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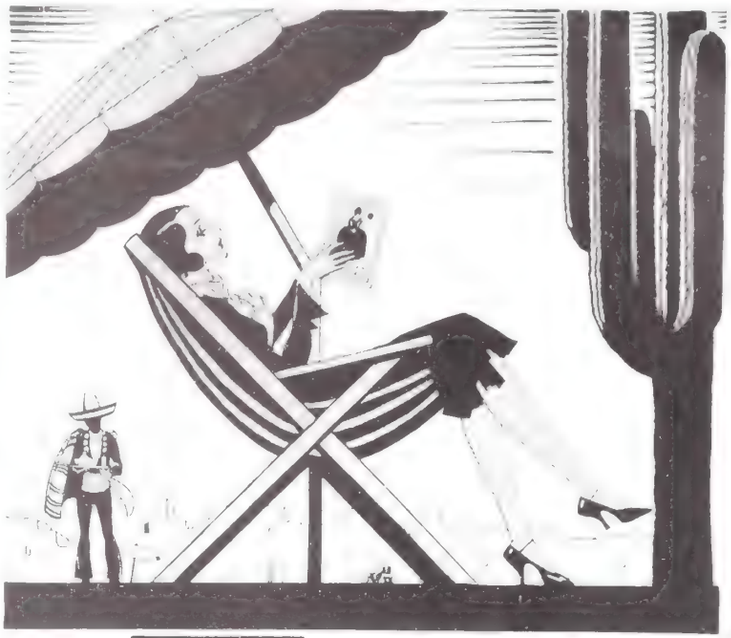
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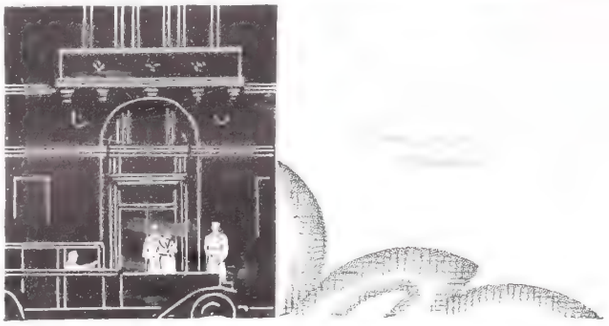
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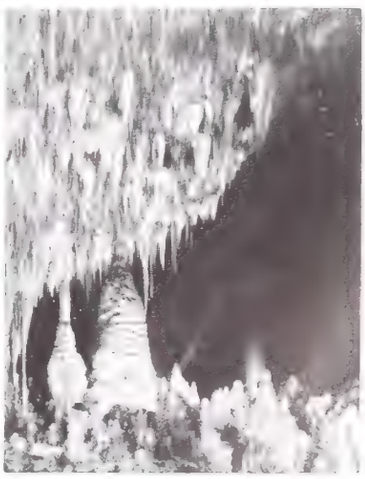
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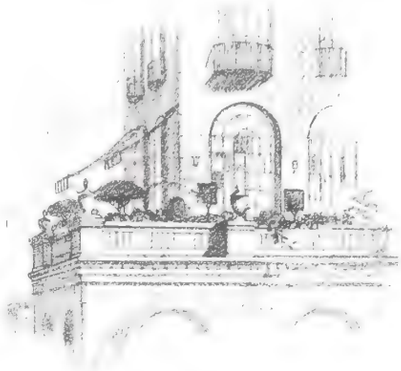
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Robert. S. Lemmon

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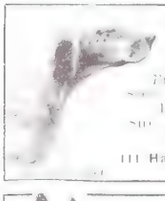
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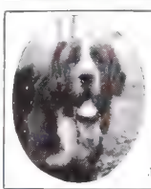
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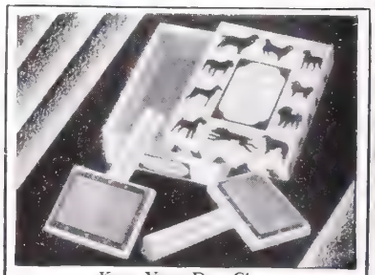
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of Flanders; he does not soil the deck nor does he upset furniture with his tail, having none."

Though the advent of the Schipperke into this country was quite recent (it was not until the spring of 1929 that the Schipperke Club of America was formed), the breed can be traced far back. In the early days it was apparently in especial favor among Flemish shoemakers, some of whom organized a Schipperke show on certain Sundays about the year 1690. From long ago, too, comes the legend of the origin of the dog's lack of tail—the story of a quarrel between two shoemakers, one of whom avenged himself by cutting off the tail of the other's cherished Schipperke, with the result that ever since the breed has been characterized by taillessness. In point of actual fact, occasionally a Schipperke pup is born without a tail, but generally speaking he has to be docked.

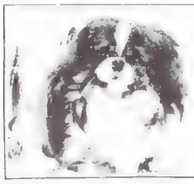
Just because the Schipperke is small in stature it must not be thought that he is anything but a very real dog. Indeed, he has a deal of the courage and character which led Caesar to write that "the bravest were the Belgians."

The type favored by the Schipperke Club of America is the true Belgian dog, weighing from six to eighteen pounds, depending upon whether he belongs to the small or large class. His coat is black, slightly harsh, short on the ears, head and front of legs, medium long on the body and forming a long and thick ruff around the neck, which ends in a jabot between the front feet, with culottes on the rear. He has a foxlike head with squirrel eyes, small, oval and keen in expression. The body is short and cobby, cat-footed and not leggy, hindquarters only a little less heavy than the fore, broad and powerful. His ears are very erect, small, triangular, placed high, nearer together at the tips than at the base when erect.



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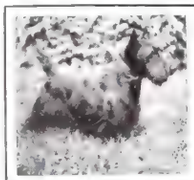
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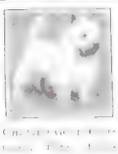
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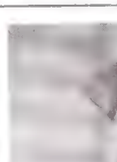


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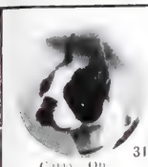


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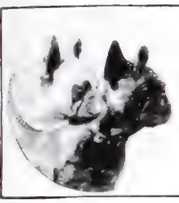
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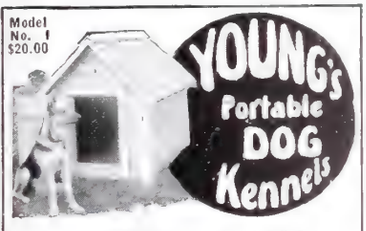
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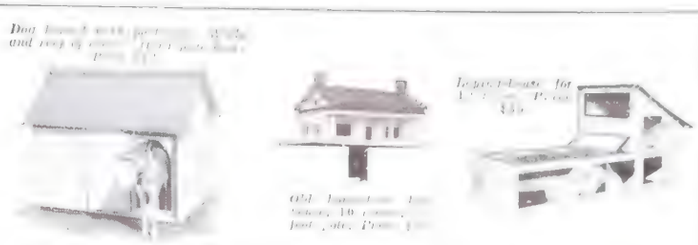
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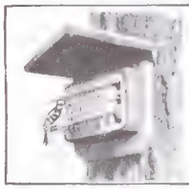


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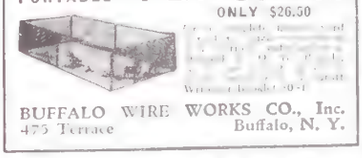
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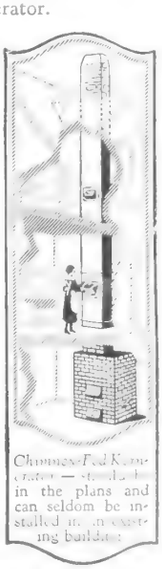
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January 1930

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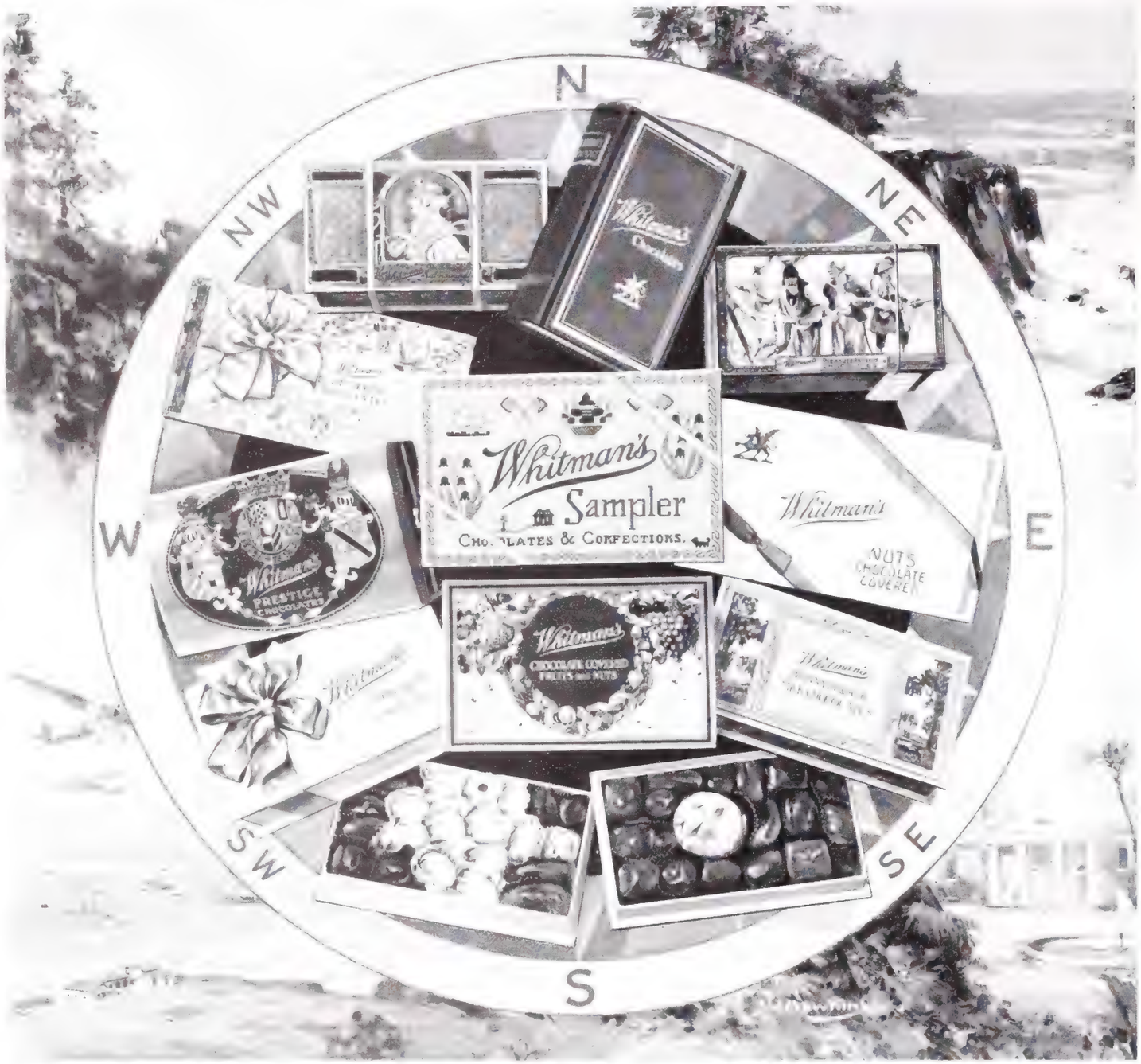
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ARCHITECTS AS DECORATORS. The old adage about the shoemaker sticking to his last applies to practically every profession, and especially is it applicable to those architects who try also to be decorators. During the course of every month hundreds of photographs of houses cross this desk. In many cases the exterior architecture is superb: much of it is publishable. In some the architectural backgrounds of the rooms—the panelling and such, which fall within the architect's province—are splendidly conceived and executed. But when the average architect attempts to be a decorator—the net result is appalling.

It is scarcely conceivable that all architects are endowed with all the talents and all the taste. It is not to be expected that they should be as good decorators as they are architects. Why, then, do they try it? Why do they hold to the strange notion that Heaven has endowed them with more talents than those who are especially trained? Why do many of them conceive themselves as more knowing on such matters than the men and women who have spent years studying and practising decoration? If they are impelled by an unconquerable desire to create complete and harmonious ensembles, then they should first learn something about decorating.

AN UNDIETING ERA. The 18th Century in England produced not only some of the most important designers of furniture but also some of the most stupendous consumers of food and drink that the world has ever known. The quantities of goôd things appearing on their tables would appall us of this dieting age. The average menu for one meal would last most of us a week. Nor was this gourmandizing the habit of the better classes alone: the English farmer of that age also ate stupendously when he had a chance. Witness this lachrymose record—one culled from many such to be found in the parish registers of old English country churches: "James Parson, who oft hath eat a shoulder of Mutton and a peck of Hasty Pudding at a Time, which caused his Death, buried March 27, 1744. Age 35."

Of course there was a dreary sameness about the cuisine. Salt pork and mutton products of the farm were the main country dishes in winter, and each spring the countryside was "bled" and dosed itself with all manner of homemade and quack nostrums against the scurvy and other ailments attendant on their diet. The English people of that era were a race of food drunkards. However, temperance was effected not by legislation, but by the coming of the newspaper, by better roads which brought in more varied foods and by general education. It soon got out of fashion to eat a shoulder of Mutton and a peck of Hasty Pudding at a time.

IN SPAIN

ORANGE BLOSSOMS

Nothing so embalms the air
As the orange blossom. Here in where
The hot sun draws the perfume out,
The slow wind bears it about.

For docile brides and jaunty grooms.
With the white, honied flowers instead
Are lovers fitly garlanded.

II

THE BLUE FLOWERS

Blue flowers in patches by a road in Spain:
Bluer than water cupped in cleft red rock,
Bluer than evening sky washed with spring rain.

Blue flowers singly bent on thin green stems,
Rippling frail petals in a sharp spring wind,
Flashing in the sun like faceted blue gems.

Enchanting flowers, withered now
in Spain,
A blue enchantment in my heart
remain.

III

BALCONIES

Up and down the steep house walls
Climb balconies all vine-embowered.
From earthen pots geraniums fall,
Sharp-scented pinks grow, many-flowered.

Swing and flap in the heavy air.
Caged birds sing in the shadowy vines,
Cats stretch and yawn in the sunny glare.

Children and grandmothers chatter and sleep;
Young girls lean to their lovers' sigh;
Mothers scold and scrub and sweep;
Suds splash down on the passers-by.

—KATE BREWSTER

HALESIA. Among the trees of Lagerstroemia, the [illegible] flowering dogwood [illegible] the Atlantic seaboard is the family of Halesia—Silverbell [illegible] Carolina. [illegible] (1710-1766), probably brother of Henry Ellis, Governor of Georgia, to a group of plants he discovered there, in honor of Dr. Stephen Hales, a humble English country parson who in his day was one of England's leading scientists. He is rated the last of the great naturalists to lay the foundations of vegetable physiology. Dr. Hales also served as one of Oglethorpe's trustees for Georgia.

His understudy and neighbor was Gilbert White, author of *The Natural History of Selborne*, which all good gardeners read. White writes of him: "The last act of benevolence in which I saw him employed was at his rectory of Farringdon, the next parish to this, where I found him in the street with his paint-pot before him, and much busied in painting white with his own hand the tops of the foot-path posts, that his neighbors might not be injured by running against them in the dark."

What a delightful person he must have been! What a dear old soul to name the tree for! We will remember him and his post-tops when again the Halesias hang out their silver bells.

THE OMNIPOTENCE OF EDITORS. There has grown up a legend among the devoted readers of magazines that editors are endowed with universal knowledge. Far be it from us to disillusion our faithful followers, although it is true that within five minutes previous to writing this paragraph its scrivening editor was asked—and answered satisfactorily—the following questions: who would he suggest to design a line of Modernistic silverware, where to buy a certain kind of Italian cheese, the address of a good retoucher of photographs and a color scheme for a nursery, on the request of an expectant aunt who hoped it was going to be a girl. Yes, part of an editor's job is to answer just such questions as that, and the staff of House & Garden devotes a goodly share of each day working over diverse problems of architecture, decoration and gardening.

Since some of our readers are not aware of this service, we herewith proclaim it from the housetops. In fact, we are often tempted to devote an entire issue just to questions and answers in the hope that the solutions might help a vast number.

A SUPERIOR GADGET. At last a knotty problem has been solved. For years we have been dodging trying to name those decorative objects one occasionally finds in costly gardens—those complicated astronomical skeleton spheres swung on the oblique axis of an arrow. Sometimes we have called them Astrolabes (which they aren't), sometimes Armillary Spheres (which comes closer) and sometimes Orrerys (which sounds mysterious). A dip into dictionaries set us straight.

An Armillary Sphere is a skeleton sphere composed of an assembly of rings representing the positions of the important circles of the celestial sphere. The ancients used this to observe the positions of heavenly bodies.

An Astrolabe is a graduated circle marked with sights for taking altitudes at sea. It has long since been superseded by the sextant.

An Orrery illustrates the relative motions of bodies in the solar system. It derived its name from the fact that Mr. Rowley, Master of Mathematics to George I, was financially assisted in making this machine by the Earl of Orrery.



House & Garden Designs Its Own Modernist House

Richardson Wright

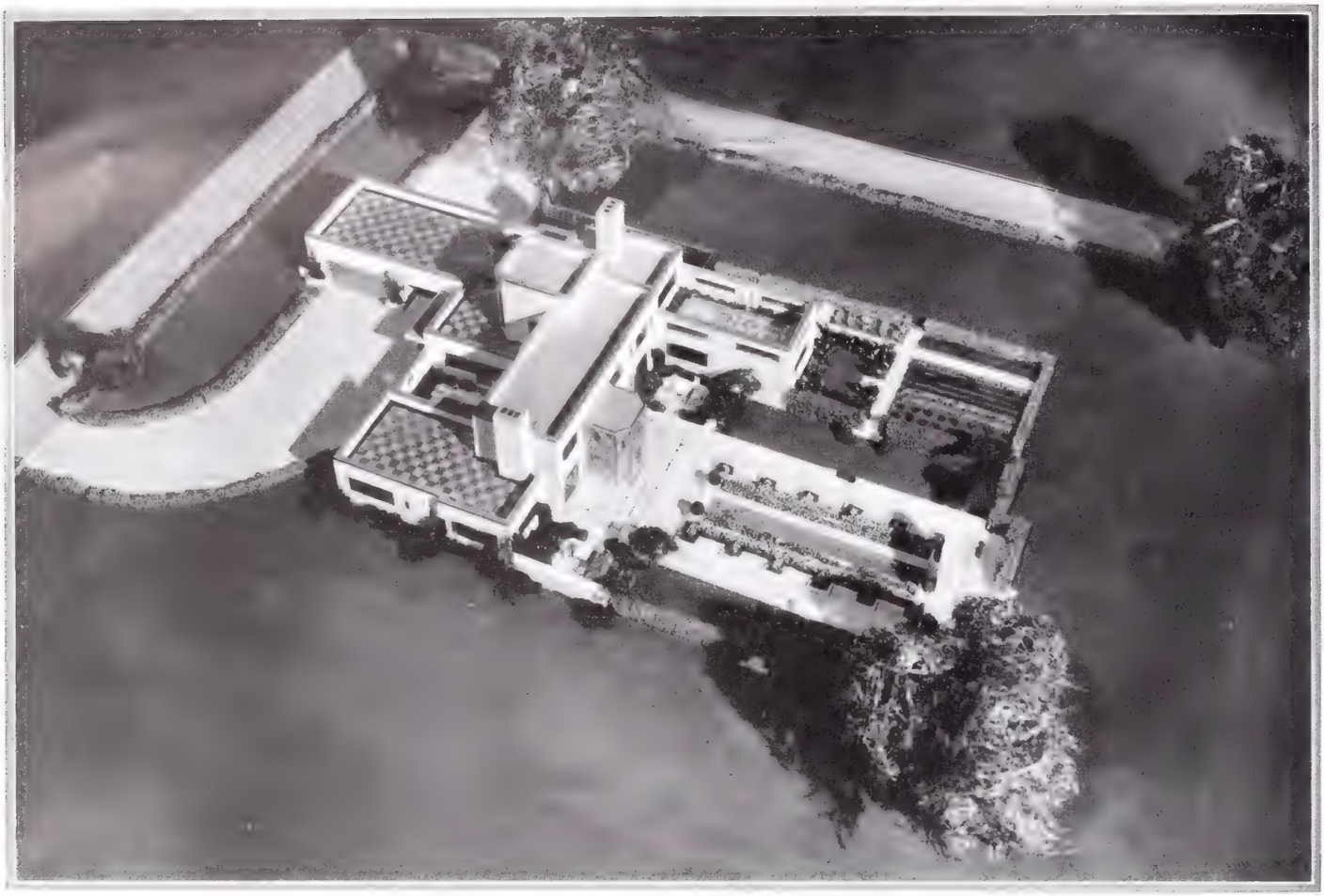


On these two pages are views of the entrance to House & Garden's Modernist House, designed by Francis Keally, architect, landscaped by Mary Rutherfurd Jay and made into a model by Edward T. Howes. It can be built of concrete, cement or cinder blocks or brick. The cornice is aluminum. Since the most desirable part of the modern house now faces the garden, the garage entrance has been placed upon the street front

MODERNISM in architecture and furnishing is an effort to express the spirit and accomplishments of these times without too much regard for the past. It is a contemporary cross-section. Tradition, which has heretofore influenced styles, is a lateral movement—it flows from dim and distant beginnings like a river. Modernism, on the other hand, is better understood as a vertical movement, and to see what comprises it, you cut it down as you do a layer cake.

Slicing down into the contemporary trend of architecture and decoration, the first layer encountered is mechanism and the saving of labor it effects. We use more machinery in our domestic life than any decade hitherto. This ranges all the way from the mechanism of electrically-driven clothes washers and dryers and the mechanism of motor cars that furnish transportation and the refrigerator that makes ice, to telephone connections for every room, friction door hinges, machines to extract fruit juices, thermostatically controlled shower baths and electrically-operated clocks. A vast amount of labor is saved when such machines are used intelligently.

Another layer encountered in this cross-sectioning is the new uses found for familiar materials and the effect this has had on our manner of living and on our surroundings. In Colonial times, when wood and brick were about the only available building materials, definite limitations were set on the builder—with them he had to make certain kinds of houses. Large spans were prohibited because wooden lintels did not give the structural strength that steel girders afford. In the age when primitive tools made it possible to cut wood only into small pieces, walls were covered with small panels; today machinery can peel off large sheets of veneer. If we follow tradition, we use the small paneling; if we would be modern, we use large, unbroken panels. Or consider the modern uses for familiar ma-



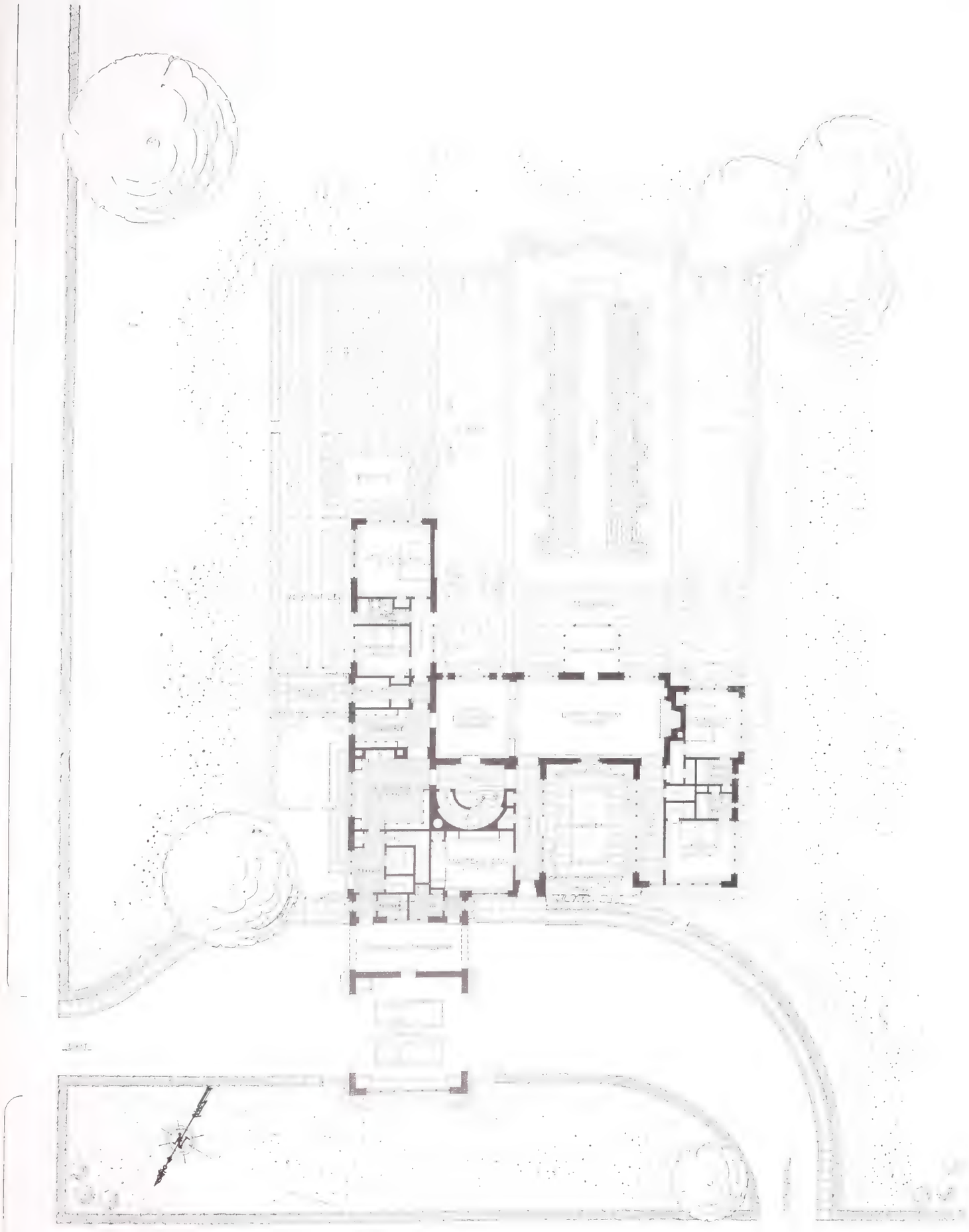


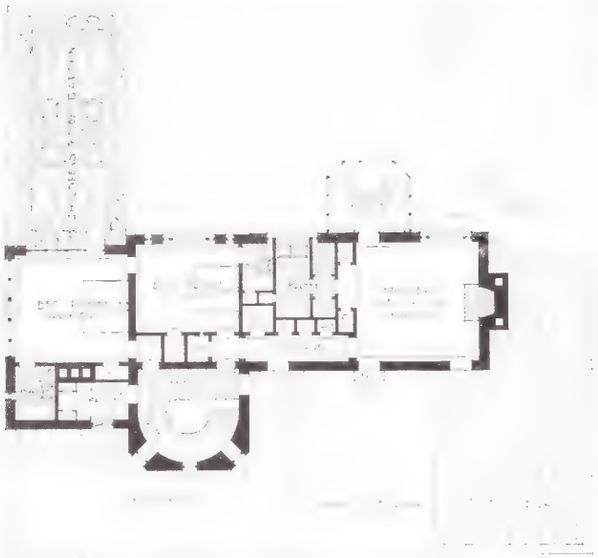
A bird's-eye view reveals the decorative flat roofs off the bedrooms and the play roof off the nursery. At the rear of the house is a wide terrace with a two-story structure of metal and glass which serves for sun room downstairs and as a sleeping porch above. A plan of the first floor and the grounds is shown on the opposite page

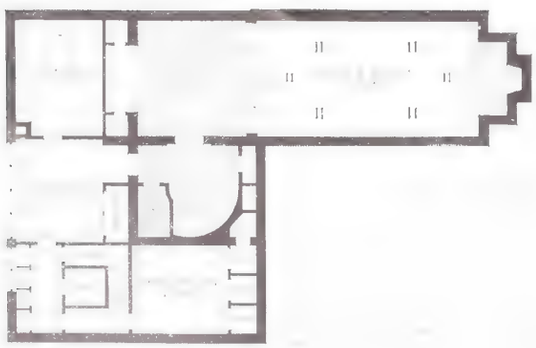
terials—aluminum, for example. Once this meant pots and pans to the householder; now he may have the cornice on his house and its window frames made of it. Or consider the familiar problem of the roof. For countless centuries the elements have dictated the pitch of roof a man put on his house—the gable, the gambrel and the hip; today we have learned how to make flat roofs that will support a weight of snow and be impervious to rain. We can now defy the elements and live on and under a flat roof.

A third layer that is apparent is the desire to create new and simple forms of architecture to house this mechanism and these new uses of old materials and in that way to symbolize the spirit of the times. True, all this modern equipment may be built into a house of traditional character, but a complete expression would require a house that is as modern as the ironer in the basement, the motor at the door and the airplane on the landing field. A complete expression would also be a symbol of our philosophy of living.

It is a salient fact that of all our contemporary architectural productions, the home alone is still being considered in terms of the past. The evolution from the past to the present has been gradual. The first tall buildings, designed in the nineties, used the traditional Classical motifs as the basis for both interior and exterior design. This anachronism persisted for many years until a







few courageous architects began designing tall buildings that expressed in an honest, logical way the nature of their steel construction. The home has still to experience this Reformation in architecture.

When we speak of Modernism, let us always remember that when they appeared, the great styles of the past looked very modern indeed to the men and women of their age; let us also remember that the men who created these styles were trying to meet the problems of their age with the building materials then available. In its time the Elizabethan house with its half-timbering, brick nogging and slate roof was as complete a modern expression as the reinforced concrete block houses being run up in Germany, France and Holland are modern expressions of today.

In building a new house, of course, no one relishes the idea of being laughed at for being too strikingly different from his neighbors. However, if the modern house he builds is modern in sincerity and purpose and expresses in its design the contemporary philosophy of living, he has made a distinct contribution to his neighborhood.

With these various phases of Modernism in mind, House & Garden decided to offer its own contemporary expression. It is the work of Francis Keally, architect, and Mary Rutherfurd Jay, landscape architect. It has gradually been evolved through twelve months of study and experimentation. The purpose in designing it was to house a modern family which rides in modern motor cars, wears modern dress, eats meals cooked by modern methods, employs the modern machinery of the household and is alive to the aspirations and impulses that stimulate this contemporary generation.

American architecture, as we have seen, has succeeded in modernizing the commercial building; our skyscrapers are modern to the *n*th degree—and they are American. But as yet few American architects have succeeded in creating modern houses that are not bald imitations of contemporary work in Germany and France or faint adumbrations of traditional styles tinged with modernistic motifs. The endeavor illustrated here is an American product, designed to use American wares and mechanisms, and it has the same logic and honesty of construction as the skyscraper.

Since its qualities of composition have grown naturally and sincerely from the roots of the problem, there is no especial style to this house. Proportion, mass and simplification were the ideals in the exterior architecture; utmost convenience of living was the ideal in its room arrangement. We have tried to avoid that common method of building a house whereby a traditional style is first chosen and then the family squeezed into its walls as best they can.

As we are dealing with a theory and not an absolute condition, we have chosen to place the house on a lot 200 by 275 feet, about an acre and a quarter, with the entrance side facing north. Nor has any definite cost been placed on it, since its mechanical equipment will depend on the desires and purse of the builder. The actual structure is of medium size, the body being 80 feet wide and 76 feet deep, and the garage extends 35

Upstairs are three family bedrooms, three baths, a sleeping porch, sewing room and the necessary complement of closets. A large area in the basement is turned into a party room. Here also are found boiler room, laundry, storage room and many closets



George H. Van Anda

The low wing at the near side of the house is for guests and contains two bedrooms and two baths. Its rear windows have a view of the garden. The long wing in the background is for the servants

feet toward the street which the house faces.

The first thing apparent about this design is that the garage stands in front of the house on the street side. Here we encounter our first outpost of the modern way of living. Before the age of the automobile, the living side of the American home faced the street. The front porch was its apotheosis of outside comfort and adornment. Today motors, either in motion or at rest, fill our streets with noise and fumes. The street side of the house is no longer desirable. For quiet and privacy we now find it necessary to locate the living rooms on the garden side, putting the service to the front where it has easy access to the street.

Moreover, this garage has been made an integral part of the design. And thereby hangs another tale. When the motor car emerged on us with comparative suddenness some twenty-five years ago, it caught us unprepared for housing the machine. Metal garages sprang up as temporary solutions and as they were ugly, they were placed as far out of sight as possible—usually in the rear of the property. To reach this structure the owner was compelled to build a road, which encroached on his available garden space, and whether the day was wet or dry he had a considerable walk before he reached his garage. In the process of gradual evolution these first mistakes have been eliminated. First the garage was incorporated into the body of the house itself, so that the problems of road, walk and the upkeep of a separate structure were all solved, and now, with the house turning its back on the street, the garage has reached the front.

In this house the garage is placed in such relation to the entrance and the house itself that it offers the maximum of convenience, accessibility and utility. There is no backing out: the car enters the garage by one door and departs by another. Doors made of leaves that fold back on the ceiling are opened and closed by an electric switch on a decorative iron post which can be reached by the driver without leaving the car.

Visiting cars pass through the driveway. There is direct and easy access from the garage into the service and main parts of the house. As shown here, the garage is designed to hold two cars; additional space can be made by enlarging it toward the street side. The doors are silvered, to harmonize in color with the decorative cornice of the house, and judicious use of plant material gives it a favorable aspect to the passerby.

A glance at the exterior of this house will show that it may be constructed of various types of materials—monolithic reinforced concrete over a steel frame; cinder or cement blocks surfaced with a smoothing coat of cement; or whitewashed brick. Whatever the material, it should be so constructed that repair bills and upkeep are reduced to a minimum by employing materials that do not deteriorate.

Floors and walls are designed to be sound-proof, fire-proof and vermin-proof. This type of construction we have come to demand in our modern hotels, apartment houses and clubs: why not in the home? The exterior walls should be insulated and an air space provided similar to that in a refrigerator. This same system of insulation would apply to the treatment of the various roofs, thus making a warm house in winter and a cool house in summer.

Other desirable features of construction and finish would include the elimination of dust-gathering cracks by providing sanitary cove bases in the rooms. Rubber tiling and linoleum could be laid in many parts to provide resilient floor coverings. All pipes and conduits are concealed between the steel channels and metal lath partitions. They

The view on this page shows the service yard and kitchen windows, the little breakfast garden and the wing containing two servants' bedrooms. Above is the nursery and the walled-in play roof with its parchesi game tiling. Directly opposite is shown a garden perspective and below it is a view picturing the guest wing, garage and entrance



George H. VanAuken

In this issue we present merely the necessary outline of the architecture and general structure of House & Garden's Modernist House. The interiors, which will contain a pleasant mingling of traditional and modernist furniture, will appear in the February Number, and in the March Gardening Guide, the details of the garden and landscaping

would be of some non-corroding material.

Such decoration as is indicated on the exterior is produced by modern methods and usages. The cornice is aluminum because aluminum will not streak the walls. Decorations in the cement walls can be cut by sand-blasting over a stencil.

Since the front entrance in a Modernist house with its back to the street need not be pronounced, the portico and front door to this house are kept very simple—a cement slab affording protection against the elements and the door itself recessed into the wall. An aluminum or polished steel grille gives this door a decorative protection.

From this front door one enters a long, narrow hall with a battery of seven windows and a French door, all of leaded glass, looking onto a small enclosed garden to the right. To the left is the master's study or office, provided with bookshelves, a built-in bunk, and a closet for his private supply and golfing gear. Opening from the entrance hall are two small coat closets. Beyond them is the entrance to the stair hall.

This stair hall is not seen from the entrance hall, being placed in a separate area easily accessible from any part of the house. After all, the stair hall usually is concerned with the family and not with guests and it seems reasonable to place it so that it doesn't hit the guest in the eye. From this stair hall one can either go up into the second story or down into the party room in the basement. A special service stairs to the basement is provided in the entry off the kitchen.

The stair hall is also a center of household traffic: one door leads to the kitchen while another opens to the dining platform, and another to the entrance hall, thence down two steps to the living room.

Stepping onto that dining platform we encounter another expression of contemporary usage. A separate dining room in many cases is an anachronism: it justifies its existence for only a few hours each day. The necessary economy of space in the modern apartment house, where the dining room and living room are gradually being combined into one unit, has made us accustomed not to expect a separate room. In this house we have compromised the layout and at the same time afforded privacy for dining without detracting from the desirable dimensions of the living room. One end of the living room is designated the dining platform, and is reached by ascending three shallow steps. It is set apart by a balustrade and by heavy curtains. While the table is being set and cleared, these curtains can be drawn together; during meals they may be opened, thus allowing the diners to obtain a complete vista of the living room toward the fireplace located at the farther end.

The guest rooms are situated on this first floor—on the farther side of that little front enclosed garden, and reached by a hallway from the living room which balances the entrance corridor. Here again we come to the modern philosophy of living and hospitality. Guests are guests—even the nicest of them. We should never make them, nor do they expect to be made, intimate members of the family. The old idea of placing guest rooms on a second floor seems rather bad planning—privacy is not available for either family or guest. When the guest rooms are connected with the family quarters and if there happen to be young children in the house, life becomes very complicated. The guest usually awakens when the baby cries for its breakfast and the murmurs of the bambino are thereupon stifled because there is a guest in the house. In this scheme guests are isolated in a separate wing.

Let us return to the living room. At the rear is a wide, paved terrace facing the garden and broken at the center by a metal and glass sun porch set at the head of the main garden path. This glass would be of the kind that admits the ultra-violet ray.

In both the dining platform and living room are large plate glass windows reaching from ceiling to floor and approximately seven feet wide. Through these windows

(*Continued on page* 132)





The Recent Rise Of An Old Habit—Staying Home

SHORTLY before that November cyclone blew down the cañons of Wall Street, demonstrating to thousands of people that much of the money they thought they owned was only imaginary and that the rest of it could easily be snatched from them, we had received some strange reports.

The first came from the leading sporting goods shop of the metropolis: in the three previous months it had sold more home games than ever before in its history. Ping-pong, backgammon, chess, checkers—such games.

From a survey of the furniture business it was reported, at the same time, that rarely ever had there been such stupendous and unaccountable sales of dining room furniture. This was paralleled by the experience of one prominent New York antique dealer who enjoyed an unprecedented business in expensive dining room tables and chairs—the sort that sell from $2500 to $5000 the table. Twenty-eight such were sold in a relatively short time.

Piecing together these unrelated fragments, we began to have a faint suggestion of a picture that, if only a few more pieces could have come along, would have promised an encouraging movement. If people were buying dining room furniture, it was natural to suppose that they intended to dine at home. If they were making a great outlay for home games, we would logically deduct that they intended to play them at home. Then, as we all remember, came the great wind down the Wall Street cañons, and out of the debris in its wake, we picked up more fragments of that picture. Book shops reported a sharp rise in the sale of books. People who once apparently had so much money that they didn't know how to enjoy it, suddenly awoke to the fact that they were lucky if they had a home. And from these broken and unrelated bits and reports the picture took shape. People are staying at home!

OF late it hasn't been fashionable to stay home. Thousands of people have been using the home merely as a spring board from which to dive off elsewhere. There has been a lamentable amount of useless gadding about. On coming home, instead of asking, "What shall we do?" they've been demanding, "Where shall we go?" The country club, the roadhouse and the movies have reaped their profits. Meanwhile those who elected to stay at home were looked upon with mild and condescending amusement. Those who chose to dig in their gardens instead of loafing around a country club, those who found more enjoyment playing games and puttering and reading at home of nights—such placid folks were just a wee bit dull and they didn't know what they were missing.

Having always belonged to this stodgy class, I rise to defend it. And the more that circumstances—adverse or otherwise—make this class increase, the more hope I see for the American people. We are in desperate need today of men and women whose dearest dream is to own a home and to stay in that home, who would rather be at home than anywhere else. We need such homes and such men and women in them, because from that basis spring the solid welfare and increasing advancement of the nation.

Being at home and the enjoyment of staying there presuppose several important facts:

It depends on the sort of home you have. It must contain the necessities for comfortable and decent living and a modicum of those luxuries and amenities that make life run a little smoother. Bare necessities any industrious man can usually provide his family; the luxuries depend upon the quality of his taste and intelligence and the extent to which he is willing to save and sacrifice that he may attain them. The mirror that represents an accumulation of slim luncheons, the book that cost more walking and less taxies have a way of being cherished once they are acquired. The old-fashioned habit of thrift pays lasting dividends.

Staying at home also depends on the quality of companionship found there—a wife, a husband, children, even pets. You must enjoy being with these people (however stodgy it may sound) much more than you enjoy being with other people. You have also to make yourself mutually enjoyable. It is an affair of give-and-take. The contact of personalities must run along smoothly and no influence, either from inside or out, can be permitted to interfere with it. Peace must dwell within the walls if contentment is to find shelter there.

THE power of excessive (and imaginary) money has gone strangely to some otherwise normal people's heads. Having come easily, they have flung it about. They have permitted it to give them false standards. They have let it undermine companionship and place an inflated value on trivial matters. In a lamentable way appearance has seemed of more value than substance. It has fashioned petty little creeds about one's doing what is called the right thing and doing it in the right way, petty little creeds that have standardized taste and suppressed individuality.

A third factor in enjoying one's home is the quality of resourcefulness—the ability to stay within four walls, either alone or with others, and find so much to do that time slips by before one notices it. The book to read, the piano to play, the radio to operate, the tinkering at this thing and that, the petty laboring over a car or the repair of a table, the gardening, the scribbling, the studying, the playing games, writing letters even—such matters constitute the ability to find employment and amusement without regard to how one is dressed or how ridiculous that employment may appear. Resourcefulness is the mark of the individual. People endowed with resourcefulness are rich; they have an other-worldly wealth. They are rich in that they enjoy their industry and are absorbed in it. They are not dependent on their appearance or how many people see them at it. The resourceful man never needs an audience.

THESE conditions are not necessarily the product of money—either the lack or the having of it; they are faculties that spring up from within a man's being, from the roots of his character. They are the fine crop he garners from an ordered and disciplined life. He who possesses them actually misses little that is worth while. So long as he can close his front door and shut out the world, so long as he is happier behind that door than anywhere else, so long as he enjoys most being with those his home protects, so long as these matters are vital to him, he will never be shaken by the storm, let the wind blow from whatever quarter it will.

RICHARDSON WRIGHT



George D. Haight

An old-fashioned dooryard garden is divided by a bricked path leading to the entrance door and its welcoming latch-string. Tall spires of multi-hued Hollyhocks flank the gate. The residence of Mrs. Dorthy Cotton at Montecito, Cal., other views of which are shown on pages 93, 94 and 95. Roland E. Coate, Architect

Where A Picketed Gateway Guards The Dooryard Path



(Below) In a remodeled English basement rear room on the ground floor vestibule was transformed into a tiny flower room. The walls are lined with mirrored glass, and the floor is tiled with sections of marble, or black glass laid so that it slopes towards the center where there is a drain. Iron trees holding plants decorate the walls. The shaded glass chan-



Flower Rooms In City Homes

Pierre Dutel

SINCE architects and builders are continually planning novel and interesting effects, I think it an opportune time to suggest that they make a feature of a flower room, particularly in the city house or apartment. If there is not sufficient space to give an entire room up to this subject, then an alcove or deep bay window treated in a decorative manner and filled with flowers and growing plants will serve to suggest a garden room, especially if the furnishings are selected to further this idea.

Recently I was called upon to refurnish an English basement house and finding the rear room on the ground floor inadequate for living or dining purposes, this was converted by the use of mirrors, paint and marbleizing, together with Italian and French peasant furniture, into a charming recreation and flower room combined. The walls are a deep salmon tone with the texture of old plaster; the door trim and dado are marbleized black and gold and the floor is covered in composition flooring laid in uneven blocks to simulate flagstone. The chimney breast is covered with large squares of antique mirrored glass and the old badly designed mantel was replaced by simple molding marbleized like the trim. Lighting fixtures of wrought iron springing from baskets holding trailing leaves are effective notes against the mirrored overmantel.

In front of the windows is an old Italian iron grille equipped with rings to hold potted plants, and the light filters through curtains of soft pink gauze the color of the walls. An ugly outlook such as one often encounters in a city house or apartment may be hidden by the use of grilled screens set against the windows, such as the bird design illustrated on the opposite page.

In a duplex apartment furnished with Italian pieces there was a small room between the living room and dining room that was transformed into a delightful flower room. Here the walls and vaulted ceiling are painted a soft yellowish pink and rubbed down to give the texture of old chalky plaster. The entrance to the dining room is hung with a pair of old oak doors stained a dark, rich color and studded with

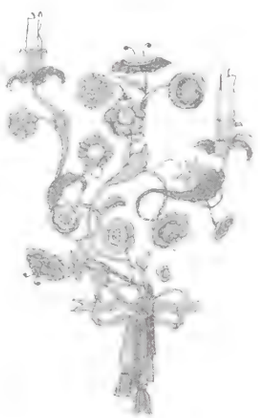
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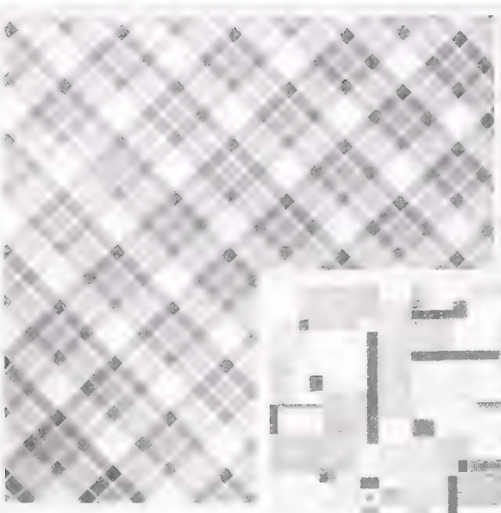


Iron brackets holding plants are effective contrasts in this flower room where the walls are Italian pink, with woodwork marbleized rusty black. The chimney breast is mirrored. The rooms illustrated were designed by Pierre Dutel

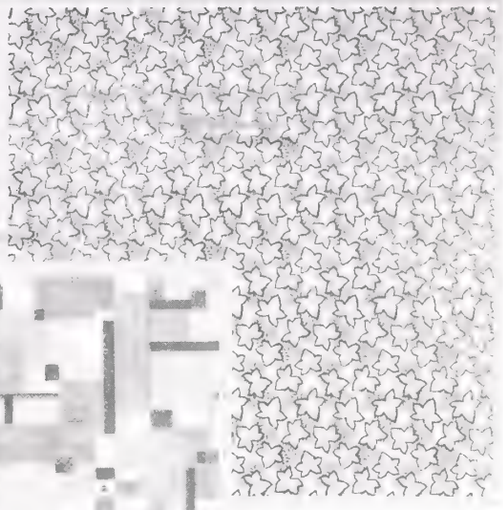


Where there is an ugly outlook, an ornamental grille covering the window adds a decorative note and helps distract the eye from the view beyond. At the right and on the opposite page are delicate iron brackets for flower rooms

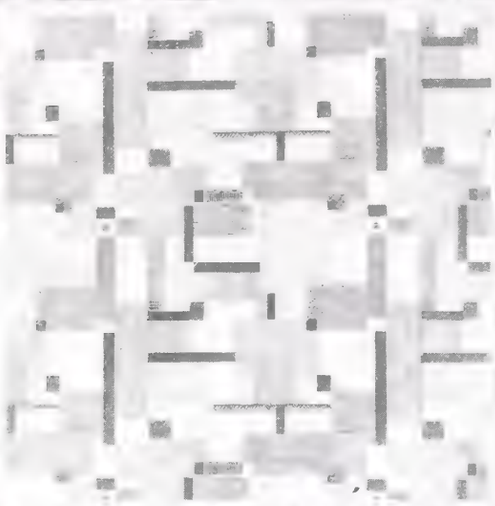




(Above) An attractive plaid design is available in three color combinations—blue, red and yellow, blue, green and orchid, or orchid, green and rose. From Bloomingdale



(Left) Ivy leaves mark a patterned oilcloth for wall and table coverings. This comes in three tones of green, orange and yellow, blue and green, rose and blue on white. Gimbel



(Left) This shaded block pattern was designed in the manner of modern wall papers in varying tones of red, blue, green, yellow or orange. It comes from Stern

Oilcloth For All Purposes



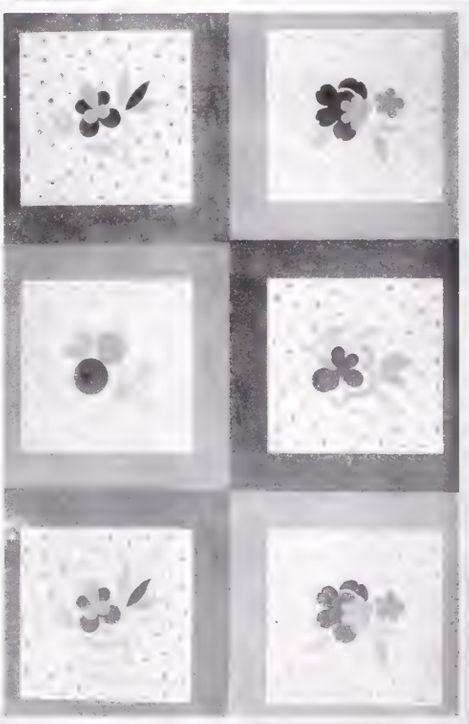
(Above) Harmonizing tones of yellow, peach, coral, orchid, green and gray blended on a pale blue ground form clusters of flowers. Closet shelves, hat boxes and shoe cabinets covered with this oilcloth would make a pleasing ensemble. From Stern



(Left) A modernized interpretation of the Lotus flower in yellow, blue, orchid or green makes a good theme for cushions, screens and table cloths, as well as wall covering. From Macy



(Right) Conventional enough to satisfy the conservative taste is this modern all-over flower pattern designed by Ilonka Karasz. Blue, red, green, or yellow color schemes may be developed for kitchen, pantry or informal breakfast room. Courtesy R. H. Macy



(Above) One color scheme of this quaint design has blocks with alternating borders of yellow and green, flowers of rose and blue, and polka dots of green and blue. Another pleasant combination is green and orchid with blue flowers. From R. H. Macy & Co.

New Designs In Linoleum

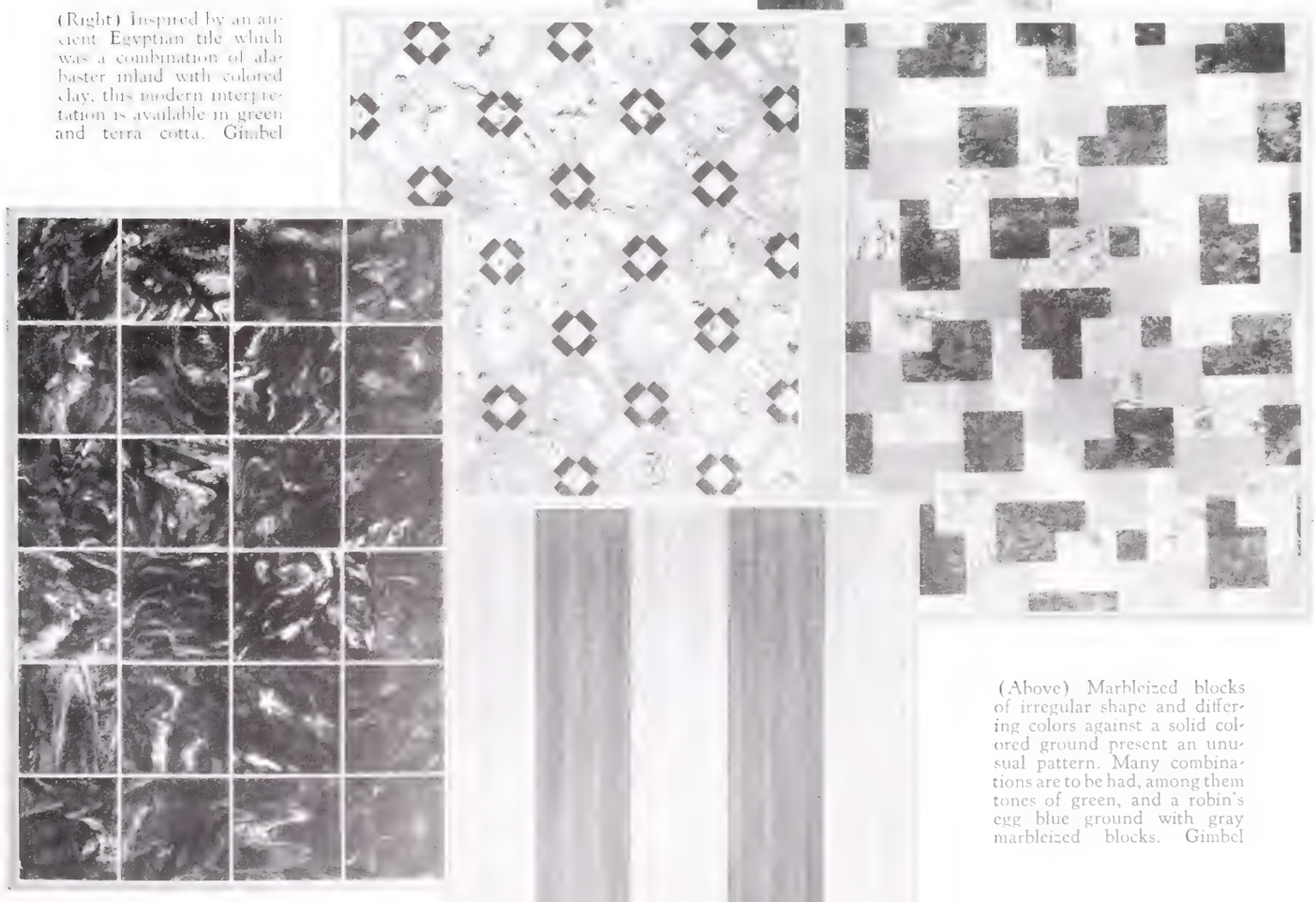


(Right) The ombré effect so often found in modern fabrics is achieved in this blocked linoleum. Chartreuse, copper, yellow, blue-green, tan or gray. From Stern Brothers

(Right) Blocks of bright terra cotta against a background of differing shades of gray form an interesting geometric pattern. From R. H. Macy

(Above) A marbleized tile design in a variety of colors: tan and tan, green and rust, brown and tan, black and white, and gray. W. & J. Sloane

(Right) Inspired by an ancient Egyptian tile which was a combination of alabaster inlaid with colored clay, this modern interpretation is available in green and terra cotta. Gimbel



(Above) Marbleized blocks of irregular shape and differing colors against a solid colored ground present an unusual pattern. Many combinations are to be had, among them tones of green, and a robin's egg blue ground with gray marbleized blocks. Gimbel

(Above) A pleasant variation of the regulation marbleized block pattern is this design. The black squares are marked off with bright green lines and enlivened with occasional red stars. Other color combinations are also available from C. H. Pepper, Inc.

(Left). Alternating stripes of light brown and tan resemble a floor of oak planks in texture, color and design. The simplicity of this pattern makes it especially suitable for a room decorated and furnished in the 20th Century manner. From James McCreery

Bringing An Old House Up To Our Present Standards

Elizabeth Hallam Bohn

THE limitations of a home long lived in often become so much a part of its personality that they are accepted with unquestioned loyalty. But when a new owner takes possession of a house built before the present age of comfort, many possibilities for added convenience present themselves.

With the great developments in household engineering, there is hardly a house, whatever its age and ancestry, which cannot be made thoroughly livable. And the practical check up of carpentry, heating, plumbing and lighting which should precede redecorating and furniture planning will dramatize the amazing strides modern manufacturers have taken to make possible the rejuvenation of any house.

In this age of easy living and hospitality, the heater must adequately serve thin frocks and late hours. Modern coal, gas, and oil burning equipment will easily provide adequate heat while proper insulation will keep it where it belongs. One of these systems, for example, delivers to each room at the touch of a finger as much or as little heat as is desired without effect on the temperature of the other rooms, and steam is generated only as the call for heat increases. Thermostats are the accepted guardians of a steady temperature in the well-heated home today, and with the automatic oil and gas systems, the heater is not only out of sight but out of mind.

HEATING SYSTEMS

Many old homes were formerly served by a warm air furnace and this opens new possibilities in home comfort. For the large pipes running through the house will permit of the installation of the latest development in gas heaters which not only supply a balmy warmth but the right amount of moisture for health, automatically controlling the humidity day or night. Dust and dirt are removed from the air and it is then sent out into the rooms under pressure. Mark Twain would certainly not be able to complain today that "nobody does anything about the weather."

Should a steam, hot water, vapor or vacuum system be used, the radiating element—compact and easily controlled—may be sealed in under the windows, out of the picture and out of the way. These concealed radiators are not difficult of installation in an old house, for only the removal of a small section of plaster is necessary to hold the sturdy steel cabinet. Should any additional piping be needed, it is "fished" up through the inside of the partition with the same ingenuity that wires the old home so easily for electricity. Once they are installed, the radiators will never again require attention.

THE RADIATOR

Another new type of radiator clings unobtrusively to the floor line, either visibly attached to the baseboard, partially recessed, or entirely concealed. It is only eight and a half inches high and three and a half inches deep and when painted to match the trim is almost invisible. The length of radiation and distinctive design eliminate cold floors and chilly spots and prevent as well the smudging of walls, so distressingly familiar with the call of spring. With this highly satisfactory method of heat distribution, a return pipe will be necessary on a steam system and provision must be made for forced or overhead gravity circulation, if hot water is to be used as the heating medium.

For a more modest solution of the problem of radiator concealment come the many decorative enclosures to cover the existing equipment and make an attractive table or window seat. These cabinets, finished to suit any furnishing scheme, are scientifically designed to permit air to pass freely over the water pan inside and into the room at the living level. Or perhaps only a shield at the back and top will be preferred, to throw the heat outward and afford protection for the walls.

A novel and interesting development is the lighted humidifying fountain, another means of giving out necessary moisture to the air, while continually absorbing the smoke and dust. No water pipe is necessary for this feature; merely connecting it with the light socket constantly circulates the water over and over again, combining the pleasant melody of its plash with ever changing rainbow tints and hues.

To be thoroughly modern, continuous hot water must be provided in the rejuvenated house. And with the efficiency of the modern equipment—coal, oil, gas or electrically operated—the dream of steaming water a-plenty day or night may be easily realized. Of two types of heaters to serve the up to date home, one connects with a storage tank and keeps a large quantity of water at a certain temperature while the other heats the water as it flows. And then there is an ingenious combination which heats the bath by coal, and burns the garbage at the same motion, unless one prefers to destroy the trash, rubbish, and garbage by simply pressing the button of one of the efficient and easily installed incinerators.

Many an extra bath can be tucked into an entry or even a large closet, to modernize a home which still remains in the pitcher and bowl period. While circumstance will usually determine a bath's location, it should, if any choice is possible, be located in direct line with existing piping.

WHEN DECORATING

And the furnishing of the modern shrine of cleanliness is a colorful experience. Perhaps the only decorative note will be a stool of pastel sea pearl tint to match the shower curtains. Or, on the other hand, the fixtures may be completely in color, paralleling comfort with beauty in their charm of line and design, while walls of composition sheet material complete the ensemble with their semblance of glowing tile.

Closets, too, may be eked out of waste spaces or may be bought in complete units for kitchen or chamber. And existing closet room may be surprisingly increased by the clever space-saving equipment on the market. Closet doors can be turned to account by attaching trouser or skirt racks and shoe racks. Garment carriers run silently out on

(Continued on page 108)



This interesting game room in the basement of Mrs. F. E. Compton's house in Glencoe, Ill., reveals many aspects of modernism. The three-sided columns are mirrored glass; natural burlap stencilled in copper color covers the walls, and the ceiling is painted Chinese blue with lacquer red beams. Mastic tile in black and copper stripes, highly waxed, makes a good dancing floor. Other rooms in this house appear on the following pages

A Little Portfolio Of Modern Interiors



The unusual color scheme of the dressing room was taken from the covering of the day-bed—a gray and fuchsia silk painted by Jean Dunand. Fabric in soft grays covers the walls; the woodwork is colored in three shades of gray while the carpet is dark gray. The curtains are of fuchsia satin



In Mrs. Compton's bath-dressing room the background consists of pale green walls and a yellow and salmon marble floor. Curtains are salmon silk, and green taffeta trimmed with silver drapes the dressing table. Rooms designed by D. I. M. of Paris and executed by Lord & Taylor

Elegance And Charm In Dressing Rooms

Mirrors Serve Both Utility And Grace

A practical feature of the dressing room is the mirror-lined recess for the dressing table. The daybed and arm chair are palisander and ebony, the cabinet ebony with ivory knobs, and the tables chromium metal with black glass tops. Shaded fuchsia silk covers the overstuffed chair



(Below) Another view of the game room showing the interesting mirror-faced fireplace with a modern French painting above. The furniture in this room is painted black with upholstered seats covered in silver processed leather. Armstrong, Furst and Tilton were the architects who designed this residence





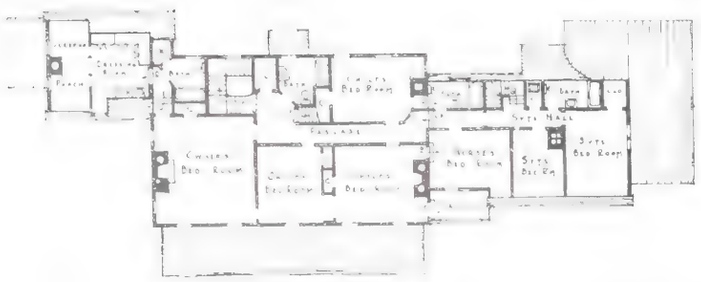
The Romance Of Architecture

R. W. Sexton

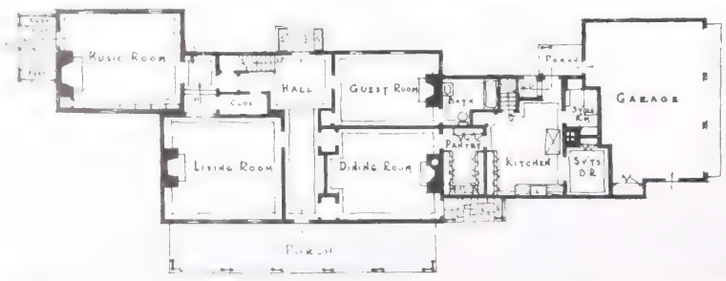
DICTIONARIES define the word architecture as "the science of building." Considered as such, the average layman could hope to find but little in the subject that he could understand. He visualizes immediately the necessity of comprehending technicalities for which his mind has not been trained and he usually throws up his hands in despair at the mere thought of even attempting to make himself acquainted with the intricacies of a subject which to him is synonymous with building.

Architecture does not mean building any more than painting means the manufacturing of paints. Architecture is rather the art of designing buildings. To be sure, the architect must understand the science of building in order that his designs may be practical and that the buildings he designs may actually be built. But he must first be an artist and possess an unusual understanding of the philosophy of life. For the buildings he designs must not merely conform to the principles of art, but must actually reflect the tendencies of the times and the character and individuality of the people who inhabit them. Thus I would enlarge on the definition of the word and say that architecture is an artistic expression of human needs and desires determined in terms of available building materials.

To parallel architecture with building tends to lose sight of design. Eliminating the element of design, architecture loses much of its appeal and interest. Design gives a romantic touch to architecture which one



The plan of this house on Long Island tells its owner's story: a family with three children, one young enough for a nurse; someone fond of music; well-to-do but not pretentious. Roger H. Bullard, architect





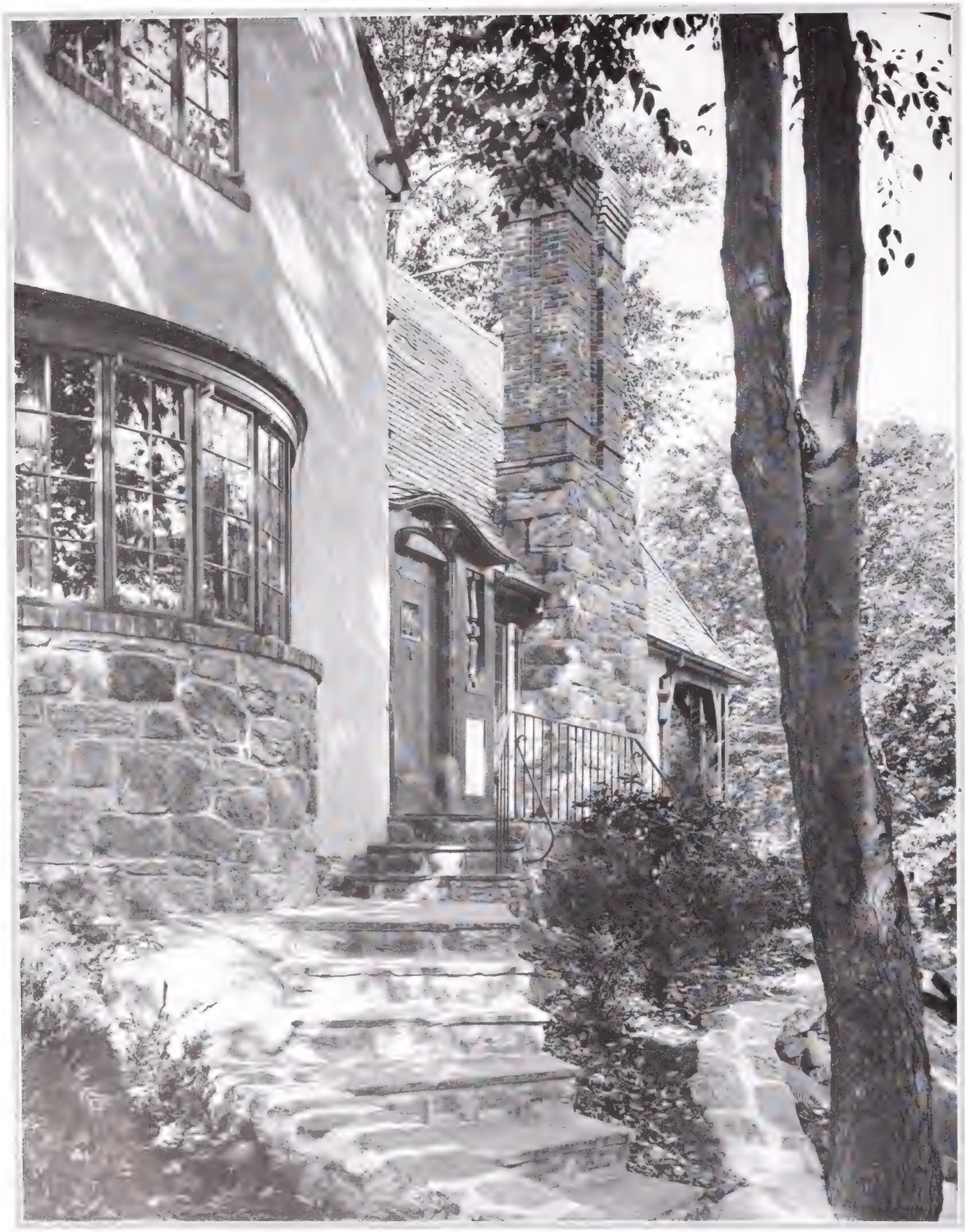
would hardly expect to find in a subject recognized as a science. The design of every house, if logically developed according to established principles, tells a story that actually sparkles with romance.

One can readily understand that an architect, in order to develop a design that shall express his client's character, that shall meet his individual needs and satisfy his peculiar desires, must know his client intimately. He must familiarize himself with his client's customs, his habits, his mode of living, his likes and dislikes. An architect who attempts to design a house for you without becoming intimately acquainted with you loses sight entirely of the fact that your house must not merely be one that in its design is conceded to be beautiful, but that your house must be of such a character that it will satisfactorily serve as your home. It is in the designing of a house that is to serve as a home for some particular family that the essentially romantic side of architecture surely comes to the fore.

(Continued on page 104)



New England family traditions are cherished and clearly reflected in the house of Alton L. Miller at Scituate, Massachusetts, of which Royal Barry Wills was the architect. It is a place that reflects its owner's taste



Stonework Brick And Stucco

Reflect A Hillside Setting

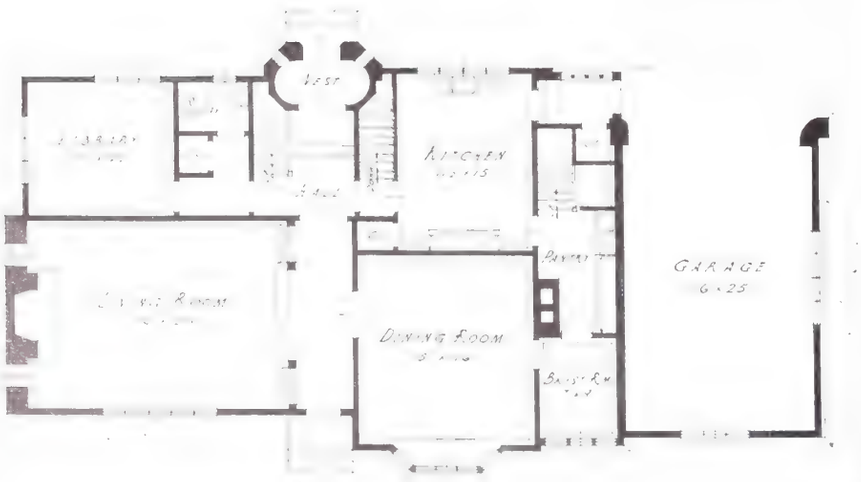


Picturesque interest gained from outcroppings of rock on the site of Karl Heisenberg's residence at Rouken Glen, Larchmont, N. Y., has been carried to the house itself through the diverse materials employed and their happy combining. The stone supported bow window and the uniquely designed entrance are two features of more than usual merit. Hunter McDonnell was architect









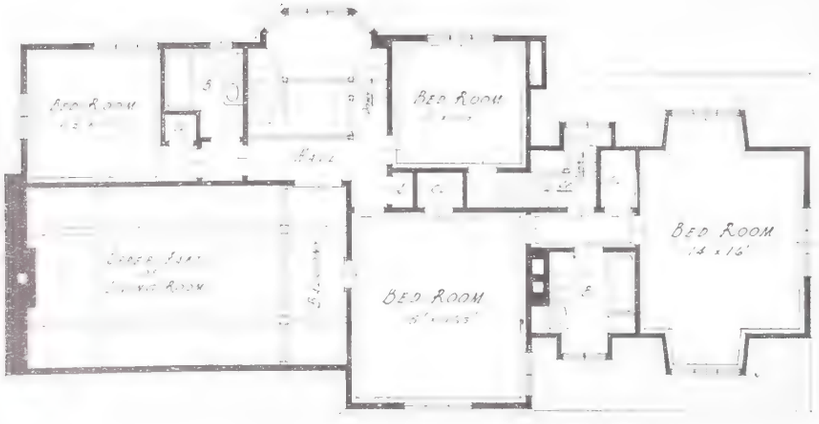
A rugged English type dwelling was wisely selected for erection on this picturesque site, at the crest of a hill. Above and on the opposite page are views of its terrace face. The home of George W. Jones, Rouken Glen, Larchmont, N. Y. Hunter McDonnell was the architect

A Residence Of English Character

Erected In A Metropolitan Suburb



The central hall runs from entrance vestibule to terrace doorway. Kitchen and library face the front, while dining and living rooms look over the terrace and down the hillside. The two-story living room is slightly below the first floor level. Servants' rooms are in a third story



Fine Architecture Supplements

The Natural Beauty Of A Hilltop



Clematis alpina is one member of this fine tribe that makes a notable showing in a large rock garden where it can trail at will over the boulders. Its drooping blossoms are blue



Crocuses as a group are intrepid little beauties, coming into flower before the chill of winter has gone from the early spring air. Among the leaders in this annual advance is C. imperati

The Amenities Of Rock Plant Collecting

Louise Beebe Wilder

A ROCK gardener is inevitably a collector. Or perhaps it would be more correct to say that a gardener who has in him the collecting urge is certain to find in rock gardening, more than in other phases of the craft, an outlet for his especial interests and instincts. Ordinary gardening is a more or less passive occupation, but rock gardening is distinctly active and so is bound to appeal strongly to persons of imagination and of keen curiosities. In it they find full scope for their natural love of garnering and gathering, of searching out the obscure—in short, the pleasures of the chase.

Undoubtedly the uncertainty, the suspense, the difficulty all add immeasurably to the fascination of collecting anything, rare plants, no less than rare old bottles or first folios. But, whereas with the bottle or the folio you put it on a shelf, once you have got it, and aside from showing it to envious friends or selling it for more than you paid for it there is little more excitement connected with it, your rare plant goes on filling your mind with speculation and interest, for finding it is only the beginning. You have still to satisfy its whims and needs and make it live in a new and alien atmosphere. "Too much of a strain," say some, "too great a gamble." And of course for such

(Continued on page 124)



There are many Androsaces that are worthy rock garden subjects, and a fair variety of them is now obtainable in this country. One of the easiest and most satisfactory species to grow here is A. [illegible]

Photo by A. Mallis



Anemone appalls the school-mounted Lady of the Snows, is a real treasure which is worth long searching to secure. Along with many of the other jewels of its race, though, it is not at all easy

(Below) The best efforts of many good rock gardeners are flouted by Gentiana acaulis, while for others this choice flower will



Harry G. Beds



(Above) Perhaps the loveliest of the small Daffodils is N. bulbocodium conspicuus. This variety usually grows to about six inches in height and carries rich golden yellow blossoms of hoop-petticoat form above its rushlike f



In the garden of Clarence Lown, at Poughkeepsie, N. Y., the truly Alpine Auricula alpina makes itself quite at home close up under the shelter of the boulders where the soil is well drained and chip-strewn to conserve

Opportunities That Await Gardeners Of California

Ernest H. Wilson, V. M. H.

CALIFORNIA of all States in the Union is most favored as a garden region. indeed, I know of no land where the potential possibilities of garden making are so great. With nearly a thousand miles of coastline, parallel ranges of high mountains, which effectually cut off the strong drying winds from the east, and warm interior valleys, its possibilities are limitless. In the South tropical plants flourish; in the North those of cool temperate regions are perfectly at home; on its higher mountains Alpine plants find a natural habitat.

So, where water is available, California can draw freely on the flora of the entire world for its garden making. Except the denizens of the steaming tropical forests there is little or nothing worthwhile but what the good people of California may enjoy when they wake up to the possibilities their God-given land affords! I am not without appreciation of the great variety of plants already growing there. I know that much of the world has been drawn upon to furnish the gardens of California with the plants they now possess, but the draft on the trees and flowers of the world has been slight and fortuitous rather than heavy and direct. With the exception of a few individuals California has done very little on its own behalf to introduce plants especially suited to its needs. As a fruit-growing State it is famed the world over and when garden makers put a little of the enterprise into securing ornamental plants that their compatriots have put into securing economic plants a new era will dawn.

THE COLLECTORS

In the interests of plant lovers in general and those of California in particular the world is much the poorer for the fact that the plant collecting renascence occurred during the latter third of the 18th and early in the 19th Century when gardens in California did not exist. Had they been in existence some thousands of plants now lost to cultivation would have been filling California with blooms of every description.

I do not wish to disparage what the lover of flowers has brought to pass in California nor infer that niggardly variety exists there, but I do want to emphasize the fact that in cultivation in Californian gardens there are less than one half of one percent of the plants that are worthy of being there. What that grand old Nestor of Californian horticulture, Mr. John McLaren, has accomplished at Golden Gate Park and elsewhere in the vicinity of San Francisco is an indication of the enormous possibilities California possesses. Golden Gate Park is more than a park; it is one of the fine botanical gardens of the world and its collections have been assembled by the enthusiasm, knowledge and ability of one man in less than fifty years. What Mr. McLaren has done for Golden Gate Park can be done for the whole of California on a much more extended scale when a similar genius arises and public spirit brings into being the much-talked-of botanical garden. That California has a botanical garden in name only and has no arboretum whatsoever, is by no means to the credit of a State wealthy beyond the dreams of avarice.

ORIENTAL PLANTS

Japan, its nearest neighbor, has furnished California's gardens with a rich variety of plants ranging from Cherries, Wisterias, Iris, Maples, Hollies, Conifers and many other plants, including the so-called California Privet. There are in southern Japan a variety of evergreen trees and shrubs, including such splendidly berried Hollies as *Ilex rotunda*, *I. integra* and *I. latifolia* and such noble evergreen Oaks as *Q. salicifolia*, *Q. gilva* and *Q. glauca* that ought to be widely known in Californian gardens. The Cherries of Japan are well known but it was my privilege to introduce a species that for the warm temperate parts of California is far superior to any other. This is *Prunus campanulata* which has hanging bell-shaped blossoms, rose-pink to red in color. It is native of the island of Formosa but is much cultivated in the south of Japan. Near Pasadena it flourishes and I understand that it is being planted as a road tree. The man to whom the Arnold Arboretum sent the seeds and who first flowered this wonderful red-blossoming Cherry is now dead but I hope that his successors carry on the good work. No more beautiful sight imaginable can be seen in late January and February than an avenue of this magnificent Cherry in full blossom.

A recent plant collection work in China has added a number of plants peculiarly suited to the climate of California. In this work it has been my good fortune to participate and today some of the finest evergreen Cotoneasters, Barberries and Pyracanthas in Californian gardens owe their origin to seeds which it was my privilege to collect in the heart of China. Another contribution that Californians appreciate is *Jasminum primulinum*. An evergreen Magnolia comparable with the American *Magnolia grandiflora* and named *M. Delavayi* which I collected in Japan ought to be widely grown in California and so, too, should the climbing evergreen *Clematis Armandi*, the handsome red-fruited *Photinia Davidsonae*, the Stranvaesias and such Hollies as *Ilex Pernyi*, *I. yunnanensis* and *I. Fargesii*.

Golden Gate Park has demonstrated that Rhododendrons can be grown and grown splendidly in California. China is remarkably rich in the evergreen members of this genus and there must be in California full fifty species of my own collecting

CHINA'S SUPPLY

Growing in England are more than three hundred Chinese Rhododendron species, the majority of which, would flourish if introduced into California. But the wealth of China for Californian gardens has been scarcely touched. The woods and mountain slopes of its warm temperate regions hold hundreds of plants especially suited to the Californian climate. One magnificent group scarcely represented in western gardens is that of the great Laurel family. The genera Machilus, Phoebe, Cinnamomum, Litsea, Benzoin and their relatives are rich in

(Continued on page 122)

Climbing Plants For Many Situations

P. M. Koster

THERE is so much to be said about climbing plants that even when only touching on the subject we have to eliminate several classes in order to keep the material within the bounds of one article. With this in mind I remove from consideration, without further excuses, all climbing plants which are used as ground-covers, and also all climbing Roses, though I feel very much tempted to say where these latter should *not* be planted.

Climbing plants deserve a great deal more attention than they are receiving in our gardens. In every garden there is an appropriate place for some, somewhere. They form a different means of ornamentation from upright or trailing shrubs or herbaceous plants.

The woods offer an excellent place to study climbing plants; they grow there under natural conditions: *Ampelopsis quinquefolia*, the Virginia Creeper, rambles from rock to rock, attaching itself firmly by numerous disks which terminate small tendrils. Try to tear them loose from the rock and you will break the tendrils but not detach the disks. When a protruding point of the rock is reached, Ampelopsis will hang down like fringes or, if a tree is in reach, it will climb to the top of it. It has mostly five, sometimes three leaflets on a stalk; do not confuse it with *Rhus toxicodendron*, the Poison Ivy, which has always three leaflets, never five and has more shining and darker green foliage. Keep away from Rhus if you are sensitive to its poison, but admire it all the same!

Though less plentiful than Virginia Creeper, we will sometimes find *Bignonia radicans*, the Trumpet Vine, in the woods, ascending trees by means of aerial rootlets and dotting the woods with scarlet-red, trumpet-like flowers.

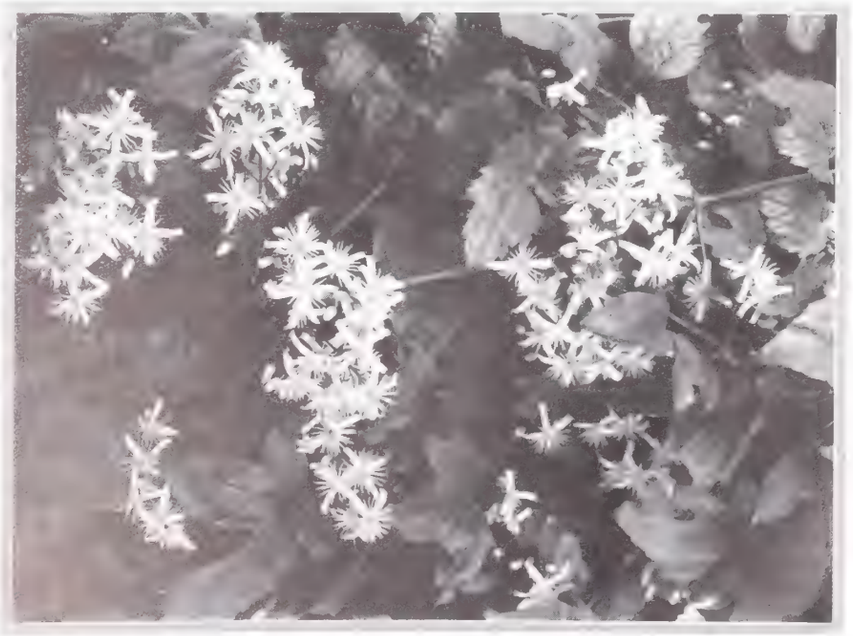
In another spot a plant works itself up by twining its slender branches around trees or shrubs, around and around, from left to right, higher and higher. It is *Lonicera sempervirens*, the Coral Honeysuckle, with its numerous flowers that are bright red outside and yellow within; it cannot hide its presence, especially in the morning or evening hours when its fragrance will tell

(Continued on page 110)





Clematis josaiana is a half climbing type that generally grows to some six feet in height. Its bluish white flowers are tubular at first, finally spreading their sepals widely



How To Produce A Perfect Lawn

F. F. Rockwell







IT is only natural that we should read, think and talk about flowers more than we do about grass. But the fact remains that a really fine lawn will attract as much admiration, and give to its owners quite as much of the pride of accomplishment, as the most successful of flower gardens.

Just recently I had a rather interesting illustration of the truth of this statement. Among some scores of visitors to a newly completed garden, including the membership of one of the larger Eastern garden clubs, scarcely one failed to notice and to comment upon the lawn, although the other features of the place commanded attention only in proportion to the number of those who happened to be personally interested in that particular thing. Next to the lawn the Rose garden was of general interest, but as one of these observers remarked, "We cannot all have Rose gardens, but we all must have lawns!"

There is a certain fascination about genuinely good turf which it is difficult to analyze. The texture, as is the case with that of a piece of velvet, may have its appeal; the springy feel of it to the foot provides a sensation which is decidedly pleasing to most of us; like the surface of a pool, the perfectly smooth expanse gives a pleasant sense of restfulness. But in addition to all of these factors, I feel quite sure that turf which comes anywhere near being perfect is so seldom encountered, and is generally considered so extremely difficult to procure, that in itself it arouses our admiration when we do come across it.

The widely circulated story of the English gardener who provided his inquiring American visitor with complete and detailed information as to how to obtain a perfect lawn—in a hundred years—well illustrates the general belief concerning the difficulties of lawn making. It is a good story, but like many others not in full accord with the facts. It is, on the contrary,



The surface soil for a lawn should be loamy and well screened. It is spread evenly, boards being used to keep the wheelbarrow from cutting into the soft earth. Strips of scantling, set on edge, define the paths. When it comes to sowing, parallel lines of twine are guides to even coverage. Finally, the whole planted area is rolled



quite possible to produce a very presentable turf in a hundred days! Those beautiful bits of greensward which excite so many exclamations at the big flower shows are grown from seed in less than thirty days. While it is neither possible nor desirable to duplicate, out-of-doors, the same methods used for this purpose, they show what it is possible to accomplish with grass seed where conditions are favorable. You can give yourself and your friends a genuine surprise in out-of-doors lawn making if you are willing to undertake the following of a few definite but quite simple directions.

The suggestions for lawn making which follow probably not only do not coincide with much lawn-making advice which the reader may have come across, but at some points may go directly counter to usually recommended practices. They have proved successful with me, often under extremely unfavorable conditions. They are based not upon lawn-making traditions, but upon many years of practical experience, plus a business interest in observing results.

First of all, make your lawn in the fall if it is at all possible to do so. A good lawn can be made at other times of the year—despite the somewhat didactic statements to the contrary which are sometimes made nowadays—but fall planting has several decided advantages. The most important of these, perhaps, is that many of the lawn weeds, such as Crab-grass, the worst of all, and a number of other annual weeds likely to give trouble in the new lawn, usually germinate and grow most rapidly with the advent of warm weather in late May or early June. In the fall, they either do not start at all, or make a slow growth and are cut down by the first frost. The grasses, on the contrary, germinate quickly and grow rapidly in cool, moist weather. In the race for survival, therefore, spring sowing gives the advantage to the weeds, while fall sowing gives the advantage to the grasses. Moreover, seedling grass plants from fall sowing will continue to grow vigorously until the ground is actually frozen hard, and also "tiller" or spread out much more than they do in the spring. This helps to form a dense turf quickly, and this is the surest of all conditions for keeping out weeds. Another practical advantage of fall sowing is that there is usually more time to do the work thoroughly and carefully now than in the rush of spring.

Just how late in the fall may grass seed [illegible]?

That depends upon location, exposure, soil and seasons. Except in the extreme North, any time up to the middle of September will do under average conditions; with heavy soil likely to heave under alternate freezing and thawing, sow as early as possible. The lawn referred to at the beginning of this article was not planted until November 1st, but that was in southern New Jersey where the soil does not usually freeze hard until late in December. Generally speaking, it is safe to plant until six to eight weeks before one may expect the ground to freeze hard.

Even if operations can not be begun until so late that it will be inadvisable to sow the seed, it is of great advantage to prepare the soil in the fall. This makes it possible to get the grass seed in in late March or early April. Almost every spring there are a few warm days when planting may be done if the ground is ready. But if one must stop to prepare it, the opportunity is gone and it may be two or three weeks before the weather conditions will again make planting possible. Very early sown seed will have several weeks' start of the weeds, and this may mean all the difference between success and failure. Sloping ground, prepared in the fall, may be held in position against

(Continued on page 110)

The Garage And Its Construction

Austin W. Mather



Interestingly designed three-car garage of brick construction on the estate of R. W. Stokes at Charlotte, N. C. The chauffeur's quarters are in the second story, reached by the outside stairway shown. M. E. Boyer, Jr. architect

THE automobile, as it gradually developed from the novelty stage to become practically an essential of modern life, brought with it certain specialized housing requirements. These have grown from the point where any extra space in an out-building was considered sufficient, to the present time, when it might be spoken of as demanding the use of a specially prepared room in the house.

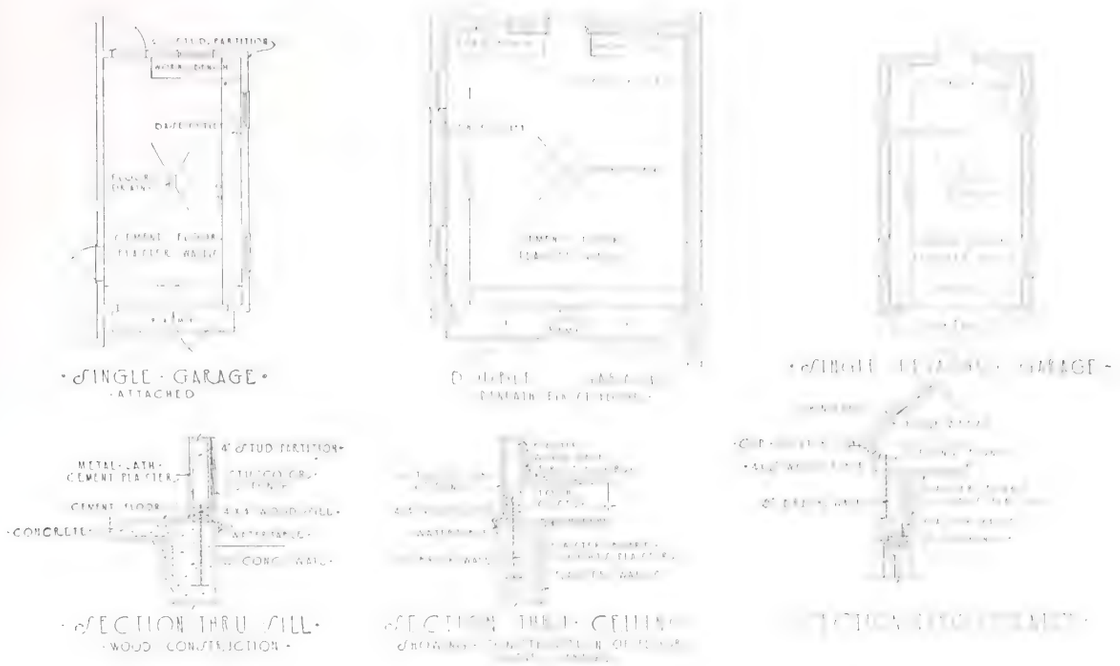
As was natural, our first garages were, usually, either part of a stable or an entire stable transformed after the new vehicle had supplanted its former occupants. Even when garages began to be built as garages, they continued to be considered as out-buildings. They were not even remotely thought of as a feature which might be brought into direct connection with the houses they did service for. As a matter of fact, the suggestion of such a possibility would have been scorned as an insane project, because of the fire hazard. The first generation of motor cars, of course, were constantly taking fire, with fatal consequences to themselves and the structures that housed them. Today, however, the fire risk in automobiles is an almost negligible factor—although every building that stores one should be safeguarded against it.

It was the heating problem which finally brought the attached garage into practical consideration. Cold motors in unheated quarters on winter mornings carried matters to a head; home builders began to demand that their architects design these places in such manner as to establish some sort of physical relationship between the garage itself and the heating center of the residence.

As with sleeping porches, the architects at first did not take kindly to this idea. It introduced an entirely new and foreign element into their design problem. The garage was a necessary evil, to be tolerated but not to be brought frankly into the picture. So they experimented with ways and means of hiding it in such subtle fashion as to keep it invisible except to those who approached the house directly along the drive. A considerable amount of time elapsed before the system of treating a garage as a component part of the design—as a balancing wing, etc.—became common.

Although the idea is not generally accepted in architectural circles, it is no novelty today to see an automobile entrance placed, without any effort at concealment, in the front façade of a residence. Many done in this way have been worked into the composition with most interesting results.

Thoughtful architects, after a time, began to find that with many houses erected on other than a flat terrain, the basement could be exposed sufficiently at some point to allow feasible space for a garage under the first story. And so we came upon what is by many considered the best possible solution for our problem. Using this system, no extra building, or even additional wing, need be put up, thus occasioning considerable saving in erection costs. Besides, the residence design is unhampered, except at



(Above) Typical floor plans for laying out garages of the three usual types. Below each of the plans is illustrated, in cross section, an important detail of its construction



An example of a garage located in a house: The use of this wing is not apparent from the front. The residence of H. L. Hoyt, Great Neck, L. I. Julius Gregory, architect

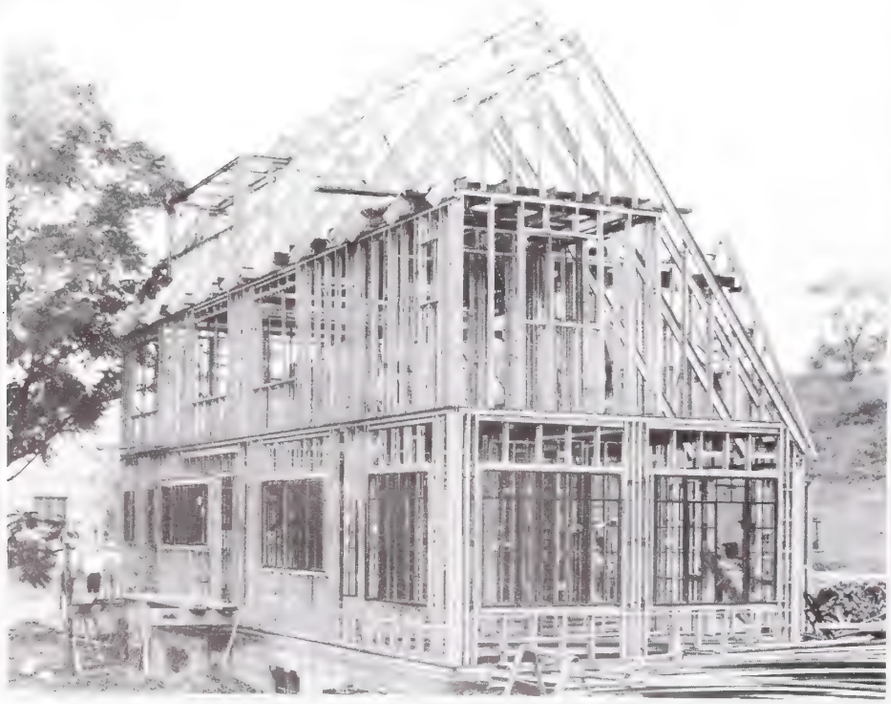
the immediate spot where the garage opens (and this, of course, is always easily screened by shrubbery discreetly placed), while heating is accomplished with the greatest possible ease and economy.

A few general rules apply to the design and construction of all garages, whether they be free-standing, a single unit of some residential structure, or placed in a basement. To begin with, they should be arranged so that adequate ventilation is assured. Then, the door opening for a single car garage should never be less than eight feet. Ten feet by sixteen feet is the minimum space required in a garage; eighteen feet will be much better, as it allows a small workbench and enough elbow-room to provide for its occasional use. All garage floors should slope about an eighth of an inch in every foot, toward a central grating over a dry well or barrel drain. Finally, municipal ordinances in regard to garage construction should be studied and con-

(Continued on page 108)



Skyscraper Methods Have Been Adapted For Home Building







The photograph at the top of this page shows the complete assemblage of steel girders, studs, etc., to be used in the erection of the house, as they are laid out for checking purposes just prior to shipping. Each piece is cut to exact size and marked in accordance with a plan which gives its position in the structure. The central view at the left illustrates the completed steel frame of the house ready for the next operation, which will be the application of lath to take interior plastering on one side and brick exterior facing on the other. The small photograph at the left depicts a workman in the act of applying attachment strips which will hold the wire lath and its backing to the steel framework. Lath already in place may also be seen. In the picture above, the fireproof cement base upon which the floor will be laid is being smoothed down. Note the wire mesh which holds the cement

Various Stages In The Erection Of A Steel Framed House

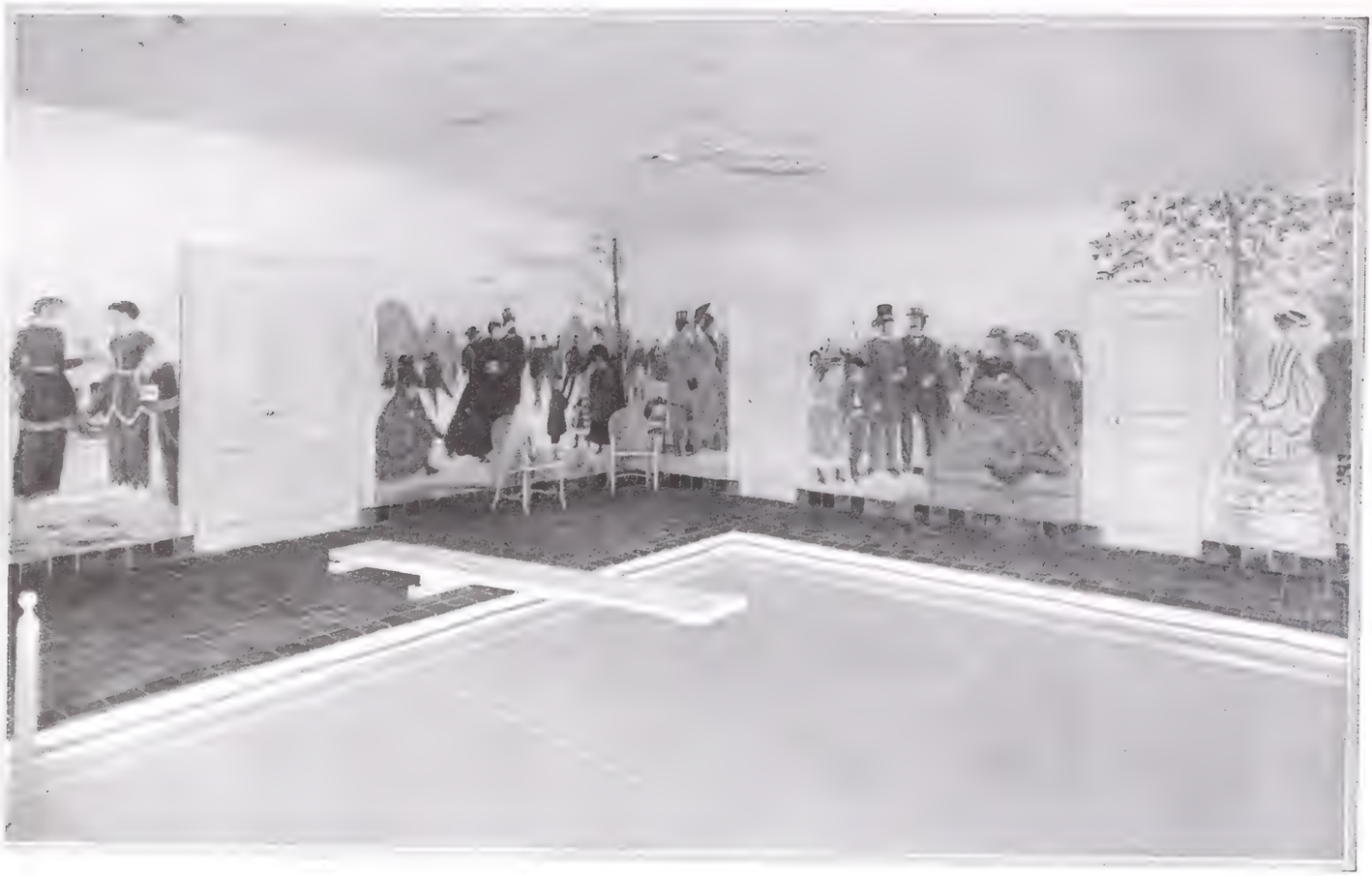








Masons are shown laying up the exterior wall at the top of the page. A union between the fibre-backed wire lath and the wall is created by a heavy layer of mortar laid between, thus giving the wall the added support of the steel mesh. The center photograph was taken when the exterior walls were in a semi-completed state. Exterior lath completely surfaces the first story and the brick walls are partially laid up. Any wood boards discernible are merely construction aids and have no place in the actual structure. The photograph directly above pictures the interior plastering. Between the plaster backing and the backing which supports the exterior wall, a dead air space provides insulation. At the right is the front face of completed residence. No features betray the fact of its steel contruction. The home of W. H. Shaffer, Jr., Pittsburgh, Pa. The architects were Lyon & Taylor





A delightfully original wall treatment is the outstanding feature of this indoor swimming pool where murals done in the manner of Godey prints depict a panorama of American sports in the Sixties. The costumes for the most part are rendered in Victorian colors—mulberry, mauve, cerise, ultramarine, moss and acid green, against a green, buff and gray landscape. The pool is on the Long Island estate of Dr. John A. Vietor and was painted by Louis Bouché

Murals In The Manner Of Godey Prints Enliven An Indoor Pool



George D. Haight

In southern California where an almost tropical sun constantly drenches the landscape with vivid light, the romantic architecture and decoration carried to Spain by the Moorish conquest has been found ideally appropriate. This is the patio in the home of Mrs. Dorothy D. Cotton at Montecito. Roland E. Coate, architect

Spain Of The Moors Finds A Renaissance In California



Porches and shadowed terraces are the real living rooms of Mrs. Dorothy D. Cotton's residence at Montecito, Cal., and the interior of the house is occupied only during inclement weather. Plantings achieve a splendidly natural effect and fit in well with the informality of the architecture. Roland E. Coate, architect

Broad Porches And Overhanging Roofs Offer Refuge From The Summer Sun



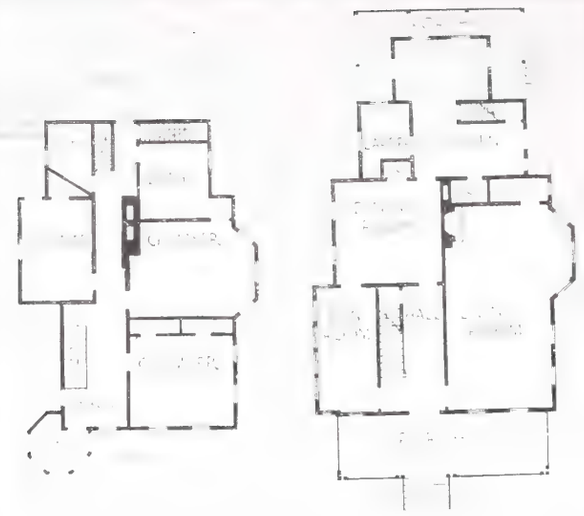


All the principal rooms offer individual access to the outdoors—on the first floor to terraces and on the second to galleried porches. Above is the front façade. The large photograph on the opposite page shows the stone-paved porch just outside the living room









At first glance one might be tempted to say the only solution for this Victorian dowd was a profitable fire, but the architects, Howard & Frenaye, spared it this oblivion by making the turret a tower, cutting back the gable, adding a seemly porch and building a terrace



A Dowdy House Has Its Face Cleverly Lifted

In remodeling the house, which is the residence of Wilder Gutterson, at Southport, Conn., the architects made some radical changes in the room arrangement, both upstairs and down. They also turned the main entrance to the side and marked it with a door of dignified lines. Floor plans on the opposite page show the residence before it was reconstructed. Below are plans of the house after remodeling











The smaller English manor house inspired the design for the home of Benedict Farrar at Edgewood, St. Louis. Light gray and yellow native stone was used for walls; steel sash with leaded glass for the casement windows; slate in variegated tones of green, purple, yellow and tan for the roof; and the wooden doors and window frames are stained a deep brown



An Architect's Home

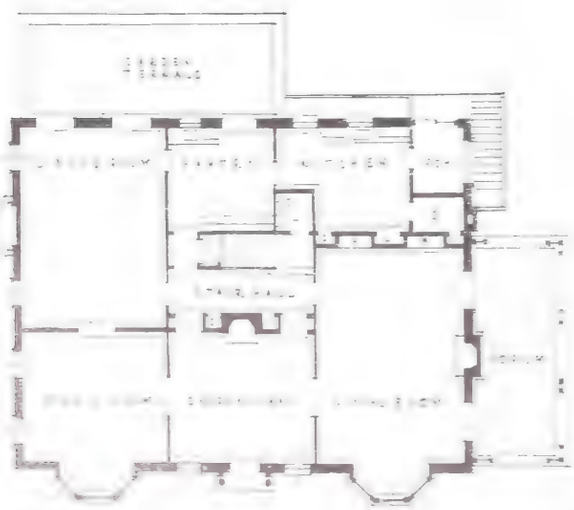
Built In St. Louis

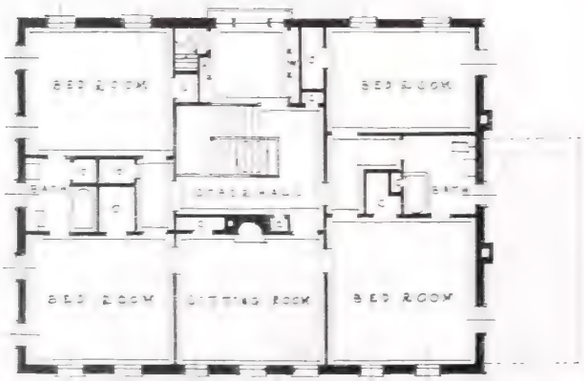




Four master's bedrooms and accommodation for two maids are found on the ground floor. On the ground floor the location of the garage offers an interesting and practical solution. Study & Farrar were the architects and Simonds and West designed the garden and planting







A Georgian House For North Carolina







The [illegible] is a simple [illegible] design to a house of medium size. Its entrance portico is flanked by balancing bay windows, and in the rear the garden terrace is enriched by grape patterned roof supports in cast iron. Architectural dignity [illegible] ground of the rooms. M. E. Boyer, Jr., architect

The Gardener's Calendar For January

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

First Week

THE field of horticulture is such an astoundingly vast one that enthusiastic gardeners, unless they are possessed of rare discrimination, are more than likely to find themselves wandering in its midst without knowing quite where they are going. It is this situation which gives point to the excellent advice, often given but always worth emphasis, to specialize. By taking up one or two fresh plant families each year, and working with them intensively, one gains a thorough and cumulative experience which is invaluable in separating the wheat from the chaff.

In practical matters of the moment the care of Christmas gift plants in pots holds a prominent place. Coming from warm, humid greenhouses, as they do, these popular presents find ordinary living room conditions a rather rude jolt. The shock of the change will be minimized, and the life of the plants prolonged thereby, if their foliage is given a daily sprinkling with cool water to lessen the inevitable drying effect of the normal room air.

Another precautionary measure, though of a different sort, is the inspection of the place where the Dahlias and Gladioli are stored, to make sure that it is neither too warm nor in danger of freezing in bitter weather. A temperature in the forties is ideal for both of these standbyes throughout the winter.

And while you're down in the cellar, take a look at the Apples, late Pears and other stored fruit. If you find a single one that is spotted or shows any sign of decay, throw it out at once. Rot is a trouble that spreads rapidly to perfectly sound fruit, once it gets started.

Second Week

OUT-OF-DOORS, there isn't much to do except wait for spring, unless it be such tasks as tree pruning and spraying. This does not mean, though, that you are to go around with your eyes shut, for winter is a time for observation and checking up on a number of things which may go wrong.

The conditions inside the cold-frames are one of these, especially where young perennials being wintered there are concerned. There is a chance that mice may have effected an entrance and are making merry among the plants, or some heavy rain may have seeped in and sheathed the flats with ice. It is well, therefore, to lift a sash and see that all is well.

A simular situation applies to the guards which were put up last fall around the young fruit trees as a protection against the bark-gnawing of rabbits hard pressed for food. If any of these has slipped out of position, readjust it now.

And then there are the windbreaks and sun shields—burlap, boughs or whatnot—which protect the Rhododendrons and other evergreens from winter damage. Exposed as they are to the full boisterousness of the gales, these safeguards are subject to strain which often calls for attention.

Cold work, this, but not without its own immediate reward. For while you are out around the grounds you have an excellent opportunity to study the buds of many kinds of woody plants, patiently awaiting the arrival of warmer days. Lilac, Forsythia, Dogwood, Rhododendron, Hardy Azalea, Apple, Andromeda—as an antidote for the gardening blues these deserve recommendation.

Third Week

THE mention of dormant flower buds on shrubs and trees, made last week, leads naturally to a pleasant sequel. Small branches of very many of these plants, especially the deciduous sorts, will blossom in the house within a few weeks, if they are cut now and kept in water in a sunny window. The number of species that will respond to such treatment is considerably greater than most people suspect; in fact, it can almost be said that any spring-flowering woody plant which forms its buds before autumn can be successfully forced after the first of the year.

When a stormy week-end comes along an hour or so can be profitably spent in checking over the garden tools, implements and general supplies, with a view to the coming season's needs. Take a pad and pencil with you, for there is no time like the present for making out a list of what will be needed when outdoor work starts.

One of the things that every gardener should have is a first-class trowel. Not one of the shoddy, department-store kind whose back is broken by the first tough root it encounters, but a real, manly trowel with a heavy blade and solid steel shank and collar that comes well up over the hickory handle. Such a tool will do wonders in strong hands, and it won't break. Even though you use it for uprooting stones and transplanting from the woods, it will last for years.

And you really ought to have, also, a long-fingered hand weeder for cultivating close around vegetable plants as well as flowers. The ordinary "claw" type is all right in its way, but it doesn't reach deeply into the soil.

Fourth Week

EVEN though you may not be the sublimated soul of neatness, ordinarily speaking, practical considerations should be sufficient to lead to the building of a set of bins and shelves wherein and whereon the paraphernalia of a gardener's workroom can be kept in some semblance of order. Such loose materials as potting soil, peatmoss, lime, bone meal and many other essentials have a way of getting spilled hither and yon unless they are confined by solid boards, while labels, twine and a lot of such small items need shelves to keep them in sight.

Nor should the saw and hammer be hung up when the big bin and shelf job has been finished, for you are perfectly certain to need more flats for seed sowing and transplanting than you now have. Half-inch wood for sides and bottoms, and three-quarter-inch stuff for the ends, will give needed substantiality. Let them measure about 15″x18″x3″ when finished, and allow about $\frac{1}{16}$″ spacing between the bottom strips for drainage.

When the time comes to put these flats to actual use as seed containers, you will do well to provide a sprayer instead of a watering can for moistening the soil. Even the finest rose on a can will flood or wash tiny seeds unless used with extreme care, and this would mean lessened germination. A sprayer eliminates such danger.

Still looking forward, investigate the opportunities for buying very young conifers for growing in the home nursery. Several concerns now offer these for spring delivery. They provide a way of building up a plentiful supply of good evergreens at slight expense.

Old Doc Lemmon Said Just The Other Day—

"Wal, sir, the big row 'tween Jake Hopper an' Lem Tilberry is all over—Justice Pettit he settled it in court 's afternoon, an' he settled it good!

"The hull thing started when Jake begun sellin' gas'line out'n his yeller pump for a cent a gallon less than Lem done out'n his red one. 'Twarn't long afore Jake was gittin' all the local business, for a cent a gallon is a nickel for five, an' thet counts up when a man hes as many as a dozen customers a week.

"Wal, the price war hedn't been goin' a day when Lem started growlin', an' the more he growled the more folks went over to Jake's barn to git their tanks filled up. By the time Sat'day come Lem was bellerin' like a June bull, an' when him an' Jake met in the Post Office thet evenin' he b'iled over. 'Ye gol-dinged hoss thief!' he yelled, shakin' his fist under Jake's nose. 'If ye warn't sech a measly old skeleton I'd bust ye into the middle o' next week!'

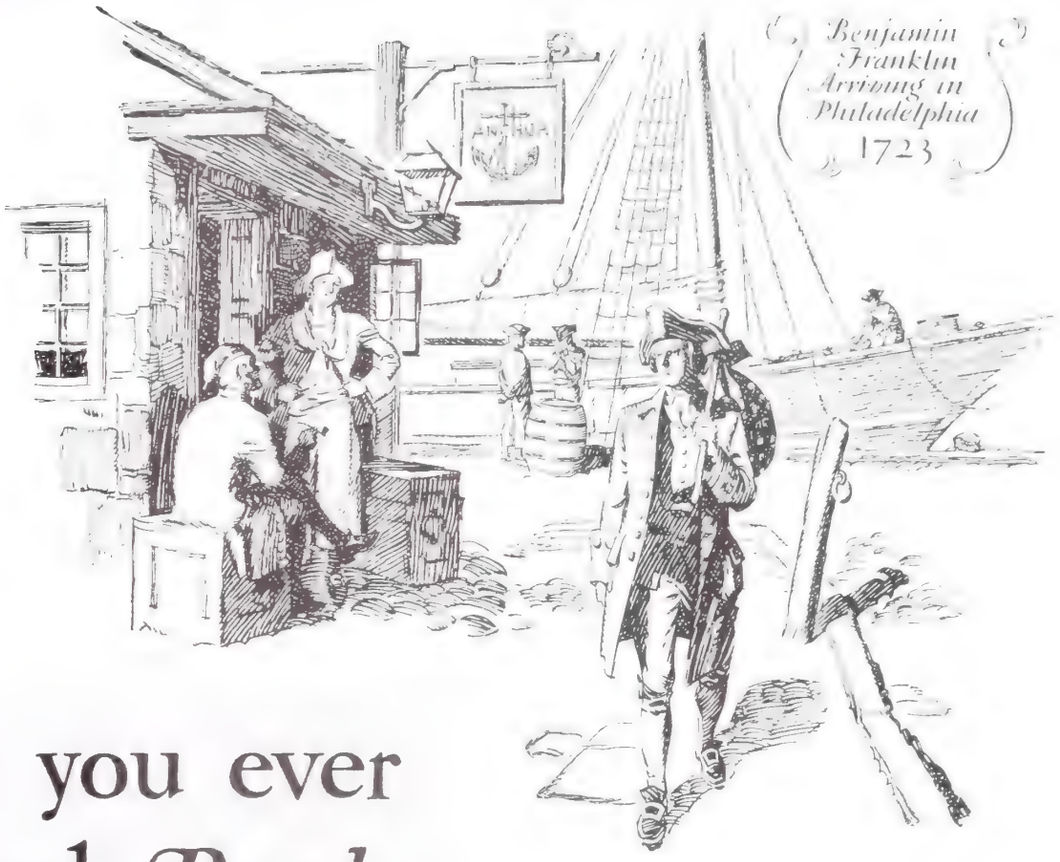
"Now, Jake Hopper, even if he is goin' on seventy-five, ain't the man to let nobuddy talk to him thataway, so in a jiffy he'd peeled off his coat, laid his false teeth on a shelf, spit on his hands an' went at it.

"Man, whut a scrap! Seventy-five ag'in sixty-eight, an' nothin' barred! Them two old squ'rls fit all over the room like a couple tomcats, an' out into the road an' back into the room ag'in. Must've been ten minutes afore Lem fetched Jake a wallop in the pit o' the stummick thet knocked the wind plumb out'n him, an' then grabbed the false teeth an' stomped 'em to smithereens an' went staggerin' off home cussin' a blue streak.

"Wal, as I was sayin', the case come up 's afternoon, an' after he'd heared the ev'dence from all of us Justice Pettit he banged on his table for order, scrouged up his face like a jedge allus ought to an' says:

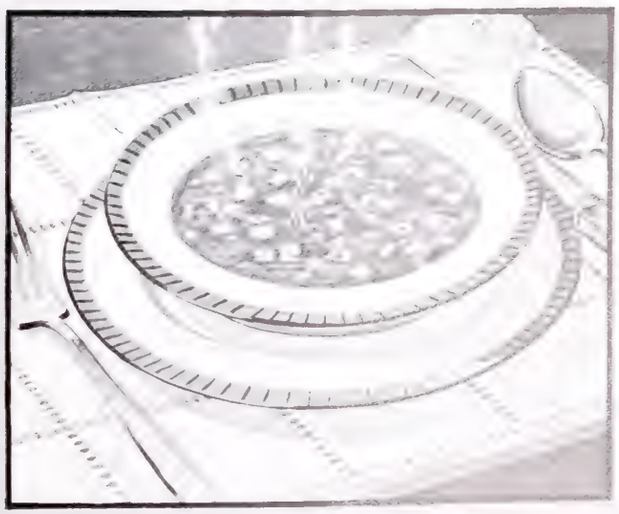
"'It is the verdict o' this Court,' he says, 'thet whereas the duly sworn defendant hed the right to bust the said complainant in the stummick or commit onto his corporal body any other damage thet he was man enough to commit, an' whereas the said complainant hes already got consid'able satisfaction out'n the black eye he give the defendant, nevertheless the aforementioned defendant hedn't ought to hev smashed them teeth. In the opinion o' the Court, false teeth are private property same as a man's wife or a set o' harness or a fish-pole, an' nobuddy else ain't got no right to touch 'em 'thout permission. Hence, therefore an' to wit, the Court sentences this here defendant to pay unto the said complainant the full value in cash money o' thet dental set whut he stomped onto the floor o' the Post Office—I don't care if it comes to as much as twenty-five dollars!'"





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Danersk craftsmen, in re-creating this chair, have faithfully followed each minute detail of the Gillingham piece, and have captured the same rare beauty which gives ever-increasing value to the original.

Would you like to see what an $8500 chair looks like? Pictured below is its exact counterpart, the Danersk Gillingham chair—and the pleasure of owning the Danersk piece calls for only a very moderate expenditure.

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The back, arms, legs, and other sections of an ordinary chair are carved separately — *before* they are assembled; this means that the carving of each section must end abruptly at the joint. A truly fine chair, such as the Danersk Gillingham pictured below, is carved *after* the chair has been assembled, thus permitting the carving to flow over the joints in a continuous, uninterrupted and beautiful design.



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George H. Van Ardsdale

A brick house like this one at New Rochelle, N. Y. unmistakably suggests that the owner likes to have things neat, orderly and simple. Lawrence Loeb was the architect

The Romance Of Architecture

(Continued from page 77)

An original design does not suggest an architect who is endowed with more than his share of originality, but rather suggests an owner whose ideas do not run along conventional lines. An intimate acquaintance with such a client will inspire an architect to heights of originality which he may never before have expected to attain. Originality is the basis of progress in architectural art. Thus we may appreciate how closely the layman—the house-owner—is related to the advancement of architecture in this as in any other country. As we today stand on the threshold of a new era in all the arts in which we may see the development of a style of architecture which will be distinctively our own (for our uncanny adherence in the past to period ideas has caused us to put aside any hopes that we may have possessed before as to such a possibility) the architects look to the people of these times for their inspiration.

Nor must we forget the part that building materials play in architecture. They are the tools by which the architect's design is given form and shape. His designs are limited by the limitations of available materials. A new material may permit of new ideas. But the old materials are still capable of new forms. And new forms, as I have suggested, are inspired by new views of life and new methods of living, which also encourage new means of production and new fields of craftsmanship, allowing a greater expression of originality at every step.

Let us not, then, overlook this hu-

(Continued on page 106)



Wurts Bros.

The home of A. E. Wheeler, Fieldston, N. Y. shows original ideas of design and detail carried out in stucco, an old building material. Julius Gregory, architect

A DESIGN AND COLOR EXPERT ASKS A QUESTION



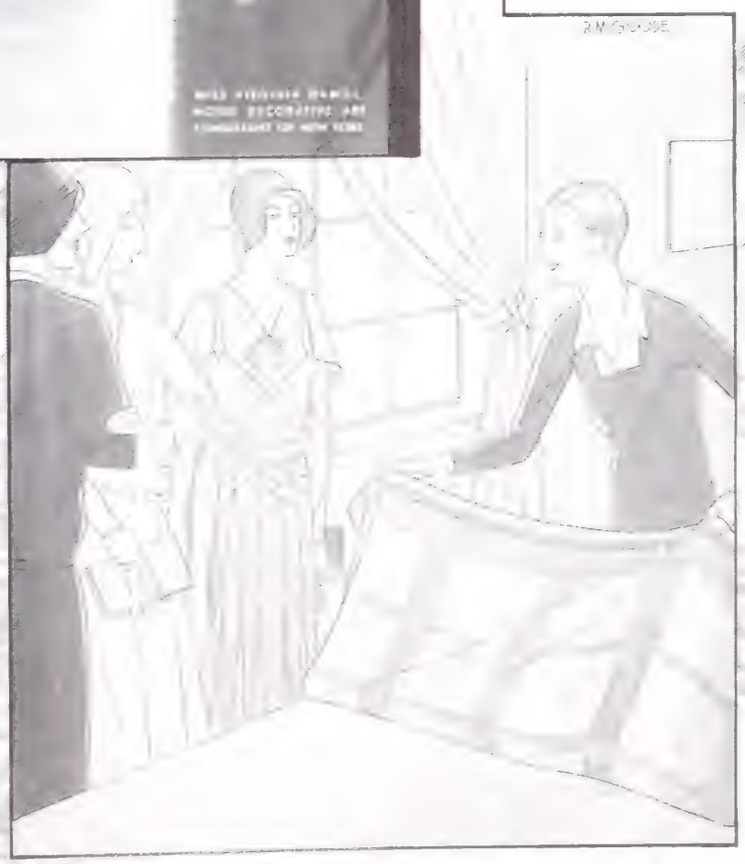
"WHY should blankets—of such prominence in the bedroom ensemble—be so dull and drab, so uniformly uninteresting?" asks this famous style and color authority

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The Romance Of Architecture

(Continued from page 104)

man side of architecture. I have tried to impress upon you the close relationship of the architect to the house-owner. We spend a good part of our lives in our homes; not as much as we used to and perhaps it would be better for us if we spent more time there. But our daily rounds take us, after all, from one building to another. We leave home in the morning to go to our office; we go out to a restaurant for lunch; we stop at the golf club, perhaps, in the late afternoon, dine at a hotel, and then to a theater before going home. We are confronted with architecture at every turn. The success of our day, although we seldom stop to think of it in this light, depends largely upon the success with which the architects of the various buildings that we visited solved their several problems.

The romance of your life—and the story of the life of each one of us is a romance in a greater or lesser degree—is the very backbone of the design of all types of buildings. The design of your office building had its romantic side, for surely there is romance in your business life. The architects who were presented with the problem of designing the restaurant, the golf club, the hotel and the theater, which you, yourself, visited in one short day, will all agree that romance in architecture is not only a reality, but lends to their own problems a most fascinating turn.

Why attempt, then, to understand the technicalities of building? Why give weary hours trying to fathom depths that hold no interest for you? That is the scientific side of architecture which the architect himself only need comprehend. This is not architecture as you behold it in your daily rounds. You need not think of architecture as a series of plans, elevations and sections. You are much more concerned with the size of the living room, the accessibility of the kitchen to the dining room, and the fact that your maid can get to her room on the second floor of the house without passing through your living room.

My advice, then, is to familiarize yourself with this phase of architecture. You will not only enjoy your new house more after you are in it, but you will take an interest in seeing its design developed. For you will actually have a part, and a very vital part, in determining the design. You will find, too, that you will be more free to express your opinion, you will exercise greater interest in the selection of materials. For the result will be more to your liking because it will more definitely reflect your individuality. And the architect, too, will be more pleased because he will be inspired to a greater expression of his creative ability.

Flower Rooms In City Homes

(Continued from page 68)

iron nails, and on the opposite wall the opening is arched and fitted with iron gates in a design of scrolls and arabesques. The one wide window hung with a Venetian blind is flanked by iron brackets fastened to the wall for holding potted plants. On the wall opposite the window is a small tiled fountain of brilliantly colored Spanish tiles surrounding a turquoise bowl set in an imitation stone floor, neutral in color. Around the fountain are clustered tall plants and on either side is a pair of low Italian chairs.

For one not interested in a garden room typical of Italian decoration, the deep bay window of an English type dining room in an old New York house offers many interesting ideas. This has four windows with transoms, and as the house was built some time ago the transoms are fitted with curved blue glass—that deep blue that gives the effect of moonlight when the sun shines through. The windows are hung with blue gauze on draw cords and fitted with charming iron grilles designed in the form of twisted branches and fruit, little pots of Rose trees and birds, one of the most decorative examples of ironwork I have ever seen. These grilles are painted rusty black and under each window is a curved basket made of braided wire painted to match the grillework. In these boxes are planted the flowers of the season, mixed with Ivy trailing over the sides.

The window trim and baseboard in this room are marbleized bluish green, the ceiling and side wall being deep Venetian pink, almost lacquer color. The floor is laid in squares of bluish green and white marble with a narrow sill across the entrance to protect the dining room if the water spills over from the plants. At one end is a small lead fountain of an elk so piped that water pours from a shell over his head and trickles down over the plants onto the marble tiling where an outlet connects with the pantry plumbing.

When an old-fashioned brownstone front is altered into an English basement house, what was originally the front door vestibule may be converted into an unusual little conservatory or flower room off the living room. Break through the walls and make the top of the opening a wide, flat archway. The side walls are then lined with strips of mirrored glass fitted together and held in place with glass rosettes. If it is not feasible to cover the entire wall with glass, narrow mirror panels placed on opposite walls will give much the same effect. The floor is tiled with marble or sections of black glass, not forgetting to lay the floor so that it slopes slightly towards the center where there is a drain. A narrow sill is built up in front of the doorway. In place of marble, composition flooring or linoleum may be used.

Fitted against the mirrored walls are iron trees with curving branches, each branch made to hold a flat saucer on which is placed a flower pot. Ivy or any trailing vine will give the effect of foliage and the background has a tendency to enlarge the space in addition to reflecting the plants. At the window is a painted roller shade of flowered glazed chintz, or, if preferred, Venetian blinds may be used painted the peach tone of the walls.



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Bringing An Old House Up

(Continued from page 72)

their efficient overhead fixtures. And—supreme luxury—the closet may be completely lined with aromatic cedar, applied directly over plaster walls, ceiling, floor and the inner surface of the closet doors.

It is in the working center of the old house that the most startling improvements can be made in such simple ways as raising the height of the sink and placing equipment so as to allow systematic routing of steps. Colorful walls and paint will give the vivacity which the modern kitchen demands, and if new equipment is to be bought, sink, dishwashers—in cabinet or sink models—electric refrigerators, and even laundry tubs may be found in the most gay shades. Or table-top, sink-top and window-trim of marble will assure cleanliness and long wear as well as beauty. The new console stove, too, lends decorative charm to the kitchen, covering up all signs of its practical purpose when not in use, and kitchen furniture conceals under roomy table top or capacious chest all the appurtenances of modern cookery.

With the introduction of the breakfast nook many serving problems were solved for the maidless home and the informal, quick time meal. These convenient and picturesque aids to easy living may be bought completely made and tucked into the often far too roomy kitchen of an old house. Handy cupboards above—which also come ready to set up—hold special equipment for the less ceremonious service which the nook innovation demands.

The fireplace casts the same spell today as in the sterner age when its purpose was far more elemental. The removal of a mantel of outdated design will reveal the decorative possibilities of the brick chimney face, and a smoking hearth fire can often be corrected by merely building up the floor with a layer or two of brick or adding a metal hood to close down the opening to smokeless proportions. And one of the joys of the wood fire today is the ingenious lift which brings the logs from the cellar direct to the firing line without traveling across clean floors and rugs.

Modern hardware has been raised to such a high point of perfection and adapted so artistically to every period scheme that real beauty as well as practical convenience can be achieved by the change of old door knobs or hinges for a more pleasing type. Effortless privacy is furnished by the new principle in locks which, at the press of a button, securely fasten the door, while turning the knob unlocks it again. And the selection of window and door screens reveals the most ingenious developments in this highly important equipment. For, today, permanent screens roll up and down as easily as a window shade, disappearing into a metal housing at the window top when not needed and latching firmly to the sill when in use. Or the casement type swings easily inward or outward, combining convenience with strength, neatness with beauty.

The vital and individual matter of lighting demands that fixtures and base plugs be provided in abundance with outlets for radio, vacuum cleaner, dining room appliances and the whole range of possible acquisitions in the way of heavier equipment. The lighting company will advise if the present wiring is sufficient and install the less expensive commercial circuit necessary for the electric range and for the other large appliances.

The selection of lighting fixtures is a real adventure, for splendid features are constantly being developed in the new indirect systems and in the use of small lights for ornament. Like the choice of wall coverings, wood finishes and floor surfaces, this decision is part of the artistic quest which follows the more practical business of checking up which makes a truly modern home out of the old house.

The Garage And Its Construction

(Continued from page 89)

sidered before plans are drawn up.

The scale drawings on page 89 show typical examples of the three types of garage, together with a construction detail of each one. A one-car garage attached to a house is illustrated in the first drawing. The accompanying detail is a section through the sill, illustrating the foundation floor, the method of anchoring a frame wall to a foundation, and a typical section through an exterior wall as in ordinary frame construction. The wall abutting on the residence proper should be thoroughly fire-stopped with brick or some recommended fireproof blocking.

The central drawing is of a two-car garage to be placed beneath the first floor of a house. Three walls are brick foundation walls of the house itself, and the fourth is also of brick. In this case the detail shows a section of the garage ceiling and the floor of the house above.

The third scale drawing depicts a detached garage to house a single car. It has eight inch brick walls surfaced with plaster on the interior, and its dimensions are the same as the other one-car structure. The detail below it shows a section through the cornice, and is complete even to the gutter. The section through the sill of the other single-car garage might be regarded as a typical sill detail of this one also, except that in the detached example the walls are brick.



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GIMBELS

OLD WORLD SHOP . NINTH FLOOR

Broadway at 33rd Street, New York City

Climbers For Many Situations

(Continued from page 85)

us that it is near. In beautiful garlands *Vitis labrusca*, the Fox Grape, drapes its vines. Its thin, curly tendrils can not always hold the abundant foliage so that it will drop down, held lower by stronger tendrils.

Adhering disks, aerial rootlets, twining vines and tendrils hold up all these vines, searching for light and air, the essentials for their existence.

Other places than the woods demonstrate how to use climbing vines; we all would be proud and happy to have a wall such as I saw in Geneva, Switzerland, some years ago, from which hundreds and hundreds of large bell-shaped flowers were hanging down, a mass of deep orange-red. It was *Bignonia grandiflora*, but unless we live south of Philadelphia we should not attempt to plant this variety of Bignonia, for it is not dependably hardy.

Central Park, New York City, shows us how to use *Wisteria sinensis*. Its long pendulous clusters of fragrant flowers appear in May and June; the branches, in whimsical forms, ramble over the rocks. Besides the blue there are a white variety, *sinensis alba*, and a kind with very long clusters, sometimes two feet long, blue or white, called *Wisteria multijuga* and *multijuga alba*. The white flowers of both varieties are pretty but are not the blue ones much prettier?

More important than what variety to buy is what kind of plant to buy; if we plant one grown from seed we will have to wait years until it flowers. Why? Because a seedling is a new plant which will not flower until it has reached the blossoming age. So it is much quicker to buy a plant grown from a cutting or by layering, but always taken or made from a plant which has reached the flowering age. Such plants are a part, practically a continuation, of the mother-plant and will flower as soon as they are physically strong enough.

STANDARD WISTERIAS

Three single shoots of Wisteria, twined together and cut off six feet above the ground, if supported by a post or a half-inch pipe will make a splendid standard. The branches developing from the top of the three twined vines can be easily trained like an umbrella or any other form and will produce a great quantity of flowers. Some porches are a sight to behold with Wisteria rambling along eaves and uprights. The vine needs something stable to twine around for it is not equipped to hold itself in any other way.

If I remember correctly, it is one of the walls of the Administration Building in the Arnold Arboretum near Boston which is covered with *Hydrangea petiolaris*. The white flowers resemble the Hydrangea but they are smaller and more flat; they bloom in June and July. It clings to the wall very firmly by means of aerial rootlets which have to hold a mass of showy, dense, bright green foliage which develops very early. *Hydrangea petiolaris* is an excellent plant for covering brick and stone walls and should be used more; the fact that it is satisfactory in Boston shows its hardiness.

And then there is the Clematis clan, all of which need a support. They must be trained to trellises or a piece of poultry wire unless we let them ramble over rocks or low walls. We often see the very fragrant *Clematis paniculata* in this country but seldom the large flowering varieties; they should be planted by the tens of thousands. The right selection of varieties will secure flowers from spring until frost.

Polygonum auberti and *Polygonum baldschuanicum* are two more very good vines, both of them rapid growers. They are handsome and vigorous and are covered through the entire summer and autumn with foamy sprays of white and pinkish white flowers, *auberti* with white, *baldschuanicum* with the pinkish white. They need support to cover a wall.

THE HONEYSUCKLES

It would not be difficult to devote an entire article to Lonicera, the Honeysuckles, but I will mention here only the climbers and not the bush forms. They are all known for their exquisite fragrance, the profusion of flowers they produce, followed by numerous berries of red, black or scarlet and for their glossy green foliage.

Many of them are evergreen or nearly so; *henryi* is the best of this type. *Lonicera caprifolium flava*, the Yellow Trumpet Honeysuckle, has bright yellow flowers; *periclymenum*, the Fragrant Dutch Honeysuckle, has flowers which are red outside and yellow inside; *halliana* has white flowers; *heckrotti*, light purple with yellow inside. They all are constant bloomers and very, very fragrant. *Lonicera japonica reticulata aurea* has light green leaves, beautifully netted with golden yellow; towards the autumn red mingles with these colors. It is a very beautiful variety though not dependably hardy; it dies back to the ground but in spring will recover quite vigorously; a mulch will protect it sufficiently to stand the effect of moderate frost.

There are several other good varieties, but the foregoing are enough to make a choice.

The best known evergreen climbing plant is doubtless the Ivy. *Hedera helix*, the English Ivy, is considerably hardier than the Irish form, *Hedera helix canariensis*, though the foliage of the latter is larger and more handsome. But even English Ivy is not dependably hardy and needs protection in the North, so it can not be used there as a wall-cover. Around New York I have seen churches and other large buildings covered with English Ivy; it will suffer somewhat in spring in places exposed to the sun but will soon establish itself. Where the foliage can be reached, as on rocks and smaller trellises, it is advisable to cut off the leaves in April; fine glossy foliage will soon reappear.

Ivy attaches itself to a wall by means of aerial rootlets—not only attaches but feeds itself with them. I remember a wall shaded by a large Horsechestnut and covered with Ivy, the vines of which were cut off near the ground for some reason or other. The plant continued to grow as if

(Continued on page 114)



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Climbers For Many Situations

(Continued from page 110)

nothing had happened. I mention this to prove that Ivy takes the moisture from walls which it covers and makes them dry, contrary to the belief that Ivy makes walls damp.

This vine is used largely for covering trellises on roof gardens. Nothing is better for a narrow summer screen, for it can be trained in all kinds of forms in pots, used in hanging baskets and flower boxes and can stand a great deal of hardship. Young plants are somewhat difficult and slow in growing; they should be bought grown in pots and planted without the pots.

Aristolochia sipho, the Dutchman's Pipe, is one of the well known deciduous climbers. It twines from right to left and takes hold firmly of whatever it can grasp, forming a very dense and desirable screen. Its flowers resemble a small pipe about two inches long, appearing in May and June; they are green with brown marked veins and a brown margin. *Aristolochia tomentosa* is a less desirable variety with yellow flowers.

AMPELOPSIS SPECIES

In the beginning of this article *Ampelopsis quinquefolia*, the Virginia Creeper, was mentioned. It is largely used to cover large walls of all kinds of buildings. There are two varieties, *engelmanni* and *muralis*, similar to the Virginia Creeper but which attach themselves to a wall even better than the old variety.

Ampelopsis tricuspidata veitchi needs no description; it is usually called the Boston Ivy. *Lowi* has smaller and more deeply cut foliage and is more graceful, with young growth that is red. It is a very desirable variety to cover small walls.

All Ampelopsis delight us with their glorious autumn tints. Multicolored fruit adds further charm, truly a race of plants on which Nature has bestowed many favors.

Actinidia arguta, the Bower Actinidia, has thick leathery leaves and produces white flowers with purple centers in July, followed by edible fruit that somewhat resembles yellow Gooseberries. It is well suited for trellis work on account of its glossy, shining foliage. *Actinidia polygama*, Silver Sweet Vine, is a similar variety, also producing edible fruit. A peculiarity of Actinidia is that it shoots up straight to a height of from three to six feet and then capriciously begins to twine to the left. In a large block of climbing plants which my father had in his Holland nursery there were several rows of Actinidia; they were all grown against stakes and were given a tie every week in the growing season.

Periploca graeca, the Silk Vine, is another rampant growing, very desirable vine for quick effect, rapidly covering a wall if given something to which it can attach itself; it turns to the left. The leaves are lancet-shaped, three to four inches long, narrow, dark green and shining. The chocolate brown flowers which appear in July are very fragrant.

There is no space in this article to discuss Celastrus, *Lycium chinense*, Schizophragma and other desirable hardy climbers, or several very beautiful climbers which are hardy only in the extreme South, the Southern States and the Pacific Coast region such as Bougainvillea, *Ficus pumila*, *Jasminum pubescens*, *Thunbergia grandiflora* and many others.

Climbing plants are in general thankful for a warm, well drained, fertile soil; mix plenty of peat moss with the soil and give a mulch of rotted manure or better still of a compost made up of half manure and half peat moss. We must avoid planting under eaves where rain can not reach the plants and also avoid putting them under drip or where the rain from gutters or spouts may lay bare the roots. The mulch must be renewed every autumn; we ask so much of climbing plants in one season!

All climbing plants which are to cover a wall need help to make them take hold. This is best accomplished by tying the vines to small stakes and letting the stakes lean against the wall or by tying the vines, very loosely, to small nails driven in the wall. If they grow on trellises they need a tie every week in the growing season; after attaining some height they find their own way.

MATTERS OF HEALTH

Climbing plants harbor very few insects and are hardly subject to diseases. A thorough spraying with some oil emulsion or carbolineum emulsion, especially manufactured for spraying purposes, will destroy all insect life, eggs, etc., and secure fine healthy growth the coming season.

Healthy growth and flowers can also be promoted by cutting the vines back every spring and thinning them out radically. One vine, developing healthy growth and consequently good flowers, is worth four producing weak growth. Moreover, many times a better effect is created if we can see part of the building or trellis or rocks or fences through the vines. If we should cut too much, Nature will take advantage of our mistake and soon fill in bare spots.

Architectural value, shade, a symphony of autumn tints, fragrant flowers of all hues and berries of all colors—what more can be expected of any kind of plants?





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How To Produce A Perfect Lawn

(Continued from page 57)

heavy winter rains by sod strips such as those described later in this article.

It is in the preparation of the soil for planting that my own experience has been most widely at variance with the methods usually recommended. For several years I have made a practise of concentrating all of the plant food used in the upper two inches or so of soil. I am convinced that such stereotyped directions as "plowing under a good coat of manure," "enriching the soil four or five inches deep with sheep manure or fertilizers," "preparing the ground as for a good crop of vegetables," and so on, result not only in unnecessary labor but also in a decided waste of the plant food. If one will only stop to consider a moment the reason is quite evident.

The majority of such grasses as are suitable for lawn making do not root deeply. By far the greatest proportion of the roots of a lawn sod are to be found in the upper two inches of soil; below three, or at the most four inches, if such a sod is examined, scarcely any roots are to be found. Anyone who has had experience in laying sod knows that it is much easier to get it to "take hold" if it is cut one to two inches thick, than when decidedly thicker, because in the latter case there are so few roots to penetrate the surface upon which it is laid. Fertilizers, moreover, are worked down into the soil by the action of rains or artificial watering. Therefore, in lawn making, concentrate all your plant foods near the surface; those which are placed at, or which are carried down to, a depth greater than two or three inches below the surface will go to feed the weeds and not the grass.

A generous use of lime, both in preparing the soil for planting a lawn, and as an annual top dressing in caring for it afterwards, has been proven to be not only unnecessary but, in the great majority of cases, positively injurious. All of the grasses ordinarily used for lawn making will grow in an acid or a neutral soil. Many of the worst weeds are lime lovers, but they are discouraged if not entirely eliminated by acid reacting soils.

USING LIME

Unless ground with which one starts is extremely acid, it is better not to use lime either when making the lawn or for its after care. The degree of acidity can readily be determined by the use of a good testing outfit, which costs but a few dollars and provides the means of making numerous tests—an extremely useful device for any gardener in the growing of all kinds of plants. The amount of lime to be used will also depend largely upon whether or not one wishes clover in the lawn. At the moment there is a fad for having Cloverless lawns. Like most things of this sort it has been carried to an extreme; a moderate amount of White Clover is desirable in many ways. If gypsum or land plaster is used instead of the more widely advertised forms of hydrated lime and ground limestone, one may add the amount of lime necessary for the healthy growth of Clover without making the soil alkaline and thus encouraging weed growth. Five to eight pounds to each one hundred square feet may be applied under average conditions.

The use of manure in preparing for planting, and also as a winter mulch in the after care of the lawn, is a practise still general but open to many objections. If barnyard manure is employed it is almost certain to bring a generous crop of weed seeds, unless one can obtain it six months or more in advance and allow it to decompose before using. Sheep manure, so widely recommended and advertised for lawn use, is, in my opinion, decidedly overrated; as a source of humus it is practically valueless, and plant food may be bought much more economically in other forms. The modern, clean chemical concentrated plant foods, while costing much more per pound, supply the actual plant foods—nitrogen, phosphoric acid and potash—much more economically. The animal base fertilizers, such as coarse bone, bone flour, blood and tankage, and cotton seed meal, are reliable and efficient though not quite so convenient to keep and to use as the complete chemical fertilizers. The more concentrated the fertilizer, of course, the less the amount which need be applied. Three to five pounds of a fertilizer containing approximately 4% of nitrogen, 8% of phosphoric acid and 4% of potash, is none too much for use in average soil conditions.

HUMUS IN THE SOIL

Quite as important as the question of fertilizers or plant food is that of humus in the soil, although it is often given but scant consideration. Humus is decayed vegetable matter. The efficiency of animal manures in promoting plant growth is due quite as much to the humus they contain as to the very limited amount of plant food. Where fertilizers are used, they should be supplemented by some form of humus as they themselves contain little or none of this essential material. Humus may be home-made by the maintenance of a compost heap. Where this is not available, one must turn to other sources. The most convenient and reliable are granulated peatmoss and commercial humus preparations. Peatmoss has a greater capacity for water absorption and retention than any other soil-building material. I have employed it extensively in lawn making for several years with extremely satisfactory results. Being slightly acid in reaction, it produces just the conditions desired for grass growth. The tiny roots of the seedling grass plants revel in the moist humus particles which they find in the surface soil and are thus enabled to form quickly a dense turf which presents a minimum opportunity for weeds to become established.

If the preceding suggestions are to be put into effect in making a lawn, the method to follow will be somewhat different from that which is usually employed.

One may consider the structure of the lawn to be made up of three quite distinct strata, like a layer-cake. The bottom one of these is the sub-soil of sub-grade; what we chiefly require of it is that it shall be porous enough to permit thoroughly free drainage of

(Continued on page 118)

TO MAKE THE DWELLING DISTINCTIVE

THE antique highboy in the far corner, wing chair by the fire, drop-leaf table here, rich mahogany pieces, art objects—most likely you can see them already placed in the new home you are planning to build some day. Each room is to be individually charming. Every item in it must contribute harmoniously toward its beauty.

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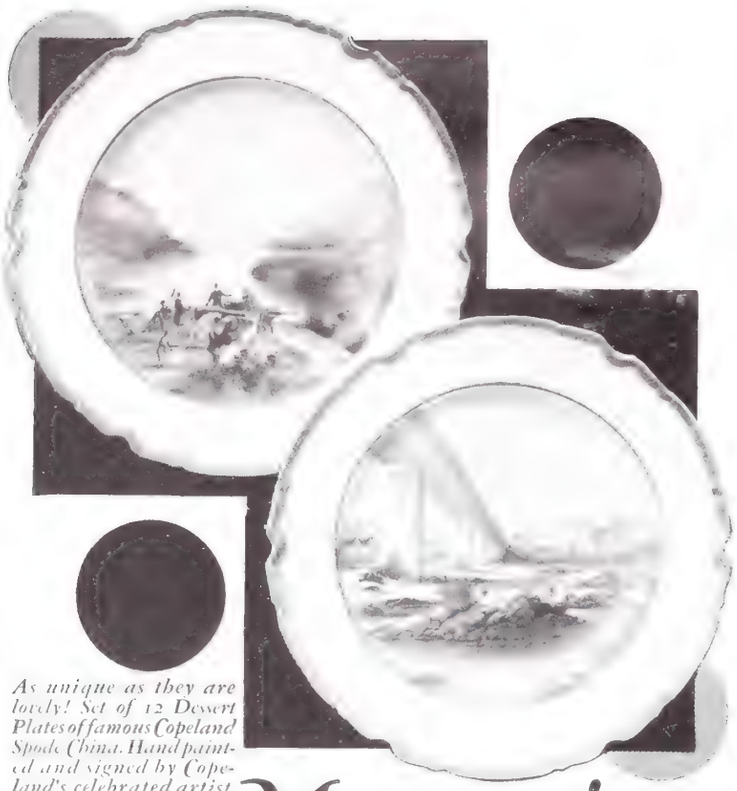
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How To Produce A Perfect Lawn

(Continued from page 116)

any surplus water. Above this there should be a layer, three or four inches deep, of fairly good loam containing as much humus as it is practical to secure, but to which no plant foods or fertilizers need be added. On top of this, again, comes the surface layer, at least one inch deep, and better two to three, in which both humus and plant food have been incorporated. My own method of making lawns over a small area is to prepare this top-dressing separately, mixing a compost of two parts good garden loam to one of peatmoss, shoveling the ingredients together through a medium mesh soil or gravel screen. The fertilizers are then mixed with this compost, or spread on the surface where it has been applied, one to three inches thick according to conditions. For larger areas, an extra fine and rich surface layer may be made by applying humus and fertilizer to the surface and cultivating or harrowing them in very lightly. Spent Mushroom manure, which may be bought in bulk for a few dollars a ton, is one of the most satisfactory materials I have ever found for this purpose. With the most careful preparation, however, it is not possible to obtain as fine a seed bed as that secured by mixing the compost and spreading it over the top.

In a seed bed prepared by either of the above methods grass-seed may be started quickly and vigorously at any season of the year. In dry weather, of course, it is essential that the surface be kept moist until the little plants are well up. In spring or early summer sowing, there will be more weeds to contend with than in fall sowing, for the reasons already explained.

KINDS OF GRASS

What grass seed is it best to sow? There has been much talk during recent years about lawns of Creeping Bent. There has been a tendency to run to extremes in this as in other garden vogues which occur from time to time. Selected strains of Bent are particularly serviceable for putting greens or for other sport turfs. In my opinion it is not possible, however, to get as fine a Bent turf from seed as from stolons or cuttings. A Bent lawn needs more constant and expert care than one of Bluegrass, and the turf, while more dense, is less attractive in color. If the same amount of care which it is necessary to use in procuring a Creeping Bent lawn is expended on a lawn of Bluegrass from seed, I believe it will produce results more certain to be satisfactory. I mention this fact not in any attempt to dissuade any prospective lawn-maker who wants a Bent Grass lawn from trying it, but merely to present both sides of the case.

Whatever grasses are used, the utmost care should be taken to procure absolutely the best seed it is possible to obtain. Cheap mixtures contain dead seed, seeds of objectionable varieties, and enough weed seeds to foredoom the lawn to failure from the start.

The newly constructed lawn should be thoroughly watered and, if possible, rolled before planting. This will help to reveal any soft or low spots, so that these may be remedied when lightly raking over the surface preparatory to seeding. If the seeding is to be done by hand, it is a good plan to mark off with strings strips six to eight feet in width as a guide in sowing, and also to divide the seed into two equal parts, going over the area twice, the second time at right angles to the first. One pound of good seed will sow from two to four hundred square feet. Extra thick sowing will be found to give a green turf more quickly.

SODDING

While using sod for an entire lawn is expensive, it does not cost a great deal to use sod strips, six to twelve inches wide, along the edges of paths, along flower beds and, in general, to outline the lawn area. Not only does this give the newly made lawn a much more finished appearance than it would otherwise have, but the sod also furnishes a worthwhile protection, for it is at the edges that injury is most likely to occur, either from animals—four-legged or two-legged—or from the washing of heavy rains. On terraces and steep slopes similar strips, placed four to six feet apart, will help very materially in checking any soil runs or gullying during excessive rains until the new grass has begun to form a turf. The sod should be laid on a carefully prepared and thoroughly watered surface and beaten down very firmly with the back of a spade. Give a thorough watering daily for a week or so, and firm the sods again carefully after the first few days to make sure that none of them have worked loose.

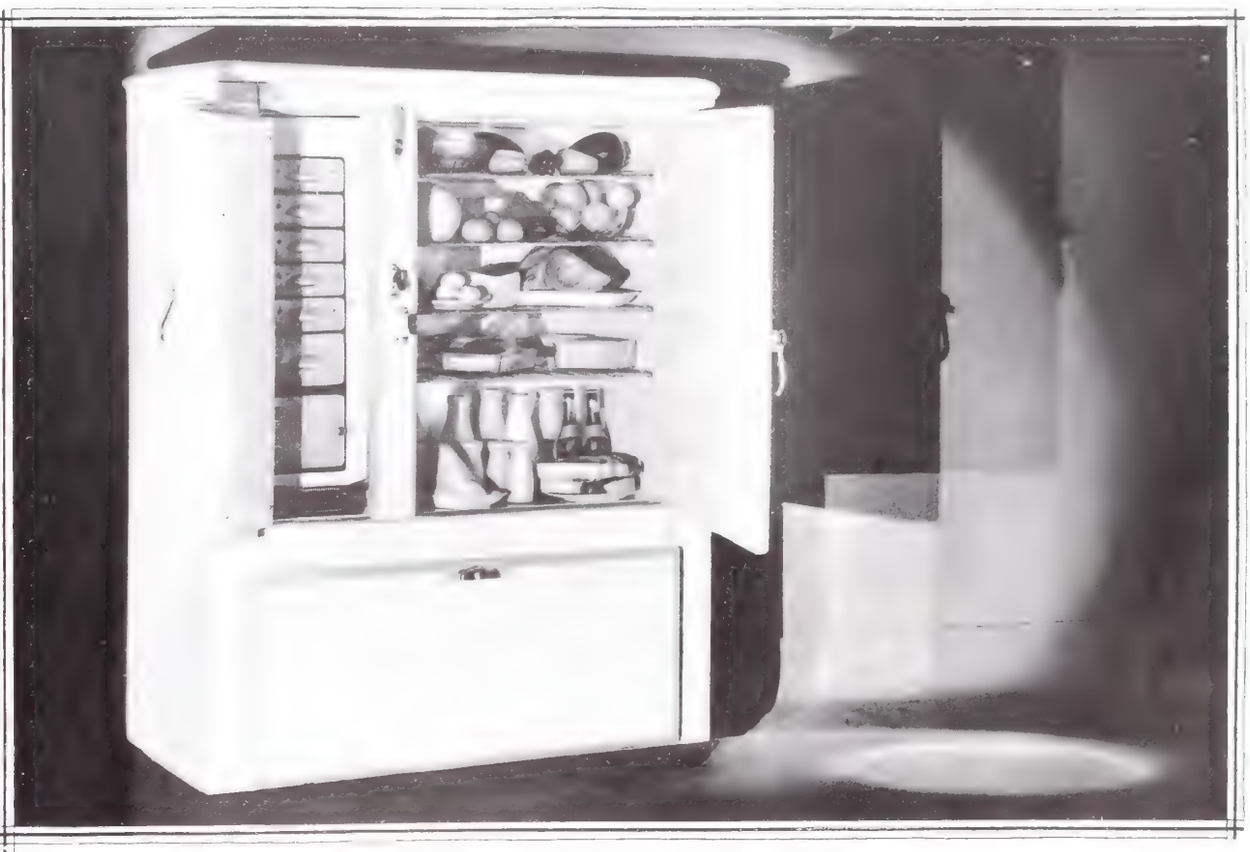
On fall planted lawns, with the approach of freezing weather it is well to give a mulch of peatmoss, humus or old manure that has been passed through a screen to break it up into fine particles. This should be raked, to work it in around the grass roots, and not left to lie over the blades of grass. An application a quarter to a half an inch thick will be sufficient. No fertilizer should be used at this time. A similar mulch will be beneficial to a spring-sown lawn, but it is better put on in two applications, a month or so apart after the grass has been mown once or twice. The use of acid reacting fertilizers such as sulphate of ammonia, in feeding the lawn—and it must be fed regularly if it is to be maintained in first-class condition—will stimulate luxuriant growth of the grasses without encouraging the weeds.

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Opportunities Of California

(Continued from page 84)

species and there are no more handsome umbrageous evergreen trees in northern forests than certain of the Laurel tribe. Of evergreen Oaks there are many in China that should be grown in California. There are new Magnolias and new almost everything that go to make up the marvelous rich flora of Far Cathay. Formosa, which boasts a similar flora to that of China, but whose members are largely endemic, has been scarcely tapped. On the small island grow magnificent Conifers which exceed in size all others known from the Old World.

South Africa has contributed quite freely to western gardens, especially of its bulbous plants. It has given us the parents of our modern Gladiolus, Sparaxis, Babianias, Freezias, Nerines, Vallotas, Haemanthus, the Belladonna Lily, the Silver-tree, the parents of our Pelargoniums, Scarlet and Ivy-leaved Geraniums, the African Lily (*Agapanthus umbellatus*), the Parrott-flower (*Strelitzia regina*) and many another exquisite, all of which may be found here and there in Californian gardens; but here again the surface has only been skimmed. The Cape Province alone could add a thousand valuable plants to Californian gardens. Heaths are a feature of South Africa; more than five hundred species are known, varying from prostrate, mat-like plants to large bushes and even small trees ten to twenty feet tall. Their flowers are of every color and every shape and the species in variety blossoms throughout the year. Of this vast wealth no more than a dozen kinds are growing in California. The Silver-tree belongs to the great family of Proteaceae, of which the genus Protea itself is represented in South Africa by no fewer than fifty species. Two or three of these are known in Californian gardens but all are worthy of representation.

FROM SOUTH AFRICA

It has been my good fortune to see most of the remarkable flowers of the world and I vote the flower heads of such Proteas as *P. cynaroides* and *P. mellifera* among the most beautiful and remarkable of all flowers. In South Africa are many succulent plants, including the great family of Aloe, especially well-suited for growing in southern California. These have brilliant blossoms borne usually many together in erect racemes, yellow, orange to scarlet or a combination of these being the dominant colors. To visit South Africa when the Aloes bloom is worth a long journey.

Acacias and Eucalyptus are well to the fore in Californian gardens. Indeed, the latter are among the commonest of trees planted by roadsides and about homesteads. The gorgeous blossoming *E. ficifolia* is rightly esteemed in California one of the most welcome of all exotics. Of the hundreds of species of Eucalyptus Australia boasts many that are well worth a place in California and none more so than the Goldfield Gum (*E. torquata*) with its multitudinous large corymbs of orange to pink blossoms. The remarkable *E. macrocarpa* with its five to six-inch broad flowers and the only slightly smaller flowers of *E. erythrocarpa*, *E. tetraptera*, *E. erythronema*, and *E. pyriformis* ought to be familiar to every Californian.

Acacias, too, there be equal in beauty at least to any at present grown.

For binding sand dunes *A. sophorae* ought to be widely used. The so-called sandplains of western Australia in particular boast a thousand ornamentals fit to adorn California's gardens. These include Boronias, Grevilleas, Chorizemas, Verticordeas, Bossiaeas, Thomasias, Beaufortias, Lambertias, Fringe Myrtles (*Calycothrix*) Bottlebushes (*Callistemon*) Leschenaultias and Damperias, whose myriad flowers of exquisite shades of blue, orange and scarlet once seen can never be forgotten. Then there are Banksias which are to Australia what Proteas are to South Africa. Brilliant of blossom and unique in flower and foliage, these are bushes or trees of considerable size bearing usually huge cone-like inflorescences four to twelve inches tall with outthrust stamens and pistil yellow and orange in color. Scarcely one is known in cultivation, whereas each and every one is of first water. The great continent of Australia could indeed contribute with ease a couple of thousand plants worthy of California's jewel case.

NEW ZEALAND PLANTS

In *Leptospermum Nicholsii* New Zealand gave California one of its best appreciated plants. Its Gayas, Edwardsias, Metrosideros and Coprosmas and Pittosporums are also slightly known, but there are others of equal merit. In broad-leaved evergreens and Conifers and Taxads, New Zealand is remarkably rich.

South America gave the parents of our Fuchsias and Calceolarias, Tuberous Begonias and Hippeastrums, *Lapageria rosea*, *Jacaranda mimosaefolia*, Escallonias and Pernettyias, and last but not least *Berberis Darwinii*, and *Berberis empetrifolia* which with the hybrid between the two species, *B. stenophylla*, rank among the greatest ornaments of Californian gardens. Yet South America holds other things in store, some of them known across the Atlantic but few of which are present in this country. Among those well-suited to California are *Eucryphia pinnatifolia* and *E. cordata* with their large multistamined blossoms; *Embothrium coccineum*, the Fire-bush, one of the most gorgeous of all flowering trees, *Desfontainea spinosa* and *Tricuspidaria lanceolata*, better known as *Crinodendrum Hookerianum*, are esteemed among the most beautiful of all plants grown in favored regions in the British Isles.

This is but a page of the story one could unfold; the reservoir of plant material suitable to California is well-nigh inexhaustible. The rich regions of the world hold flowers of rare beauty and await California seizing the opportunity rightfully hers. Some day this dream of seeing California's gardens endowed with the finest of the world's floral treasures will come true. To native Californians and those who have winter homes in that State I commend as a slogan, "Wake up to the full advantages that your soil and climate offers and fill your gardens with the world's best."

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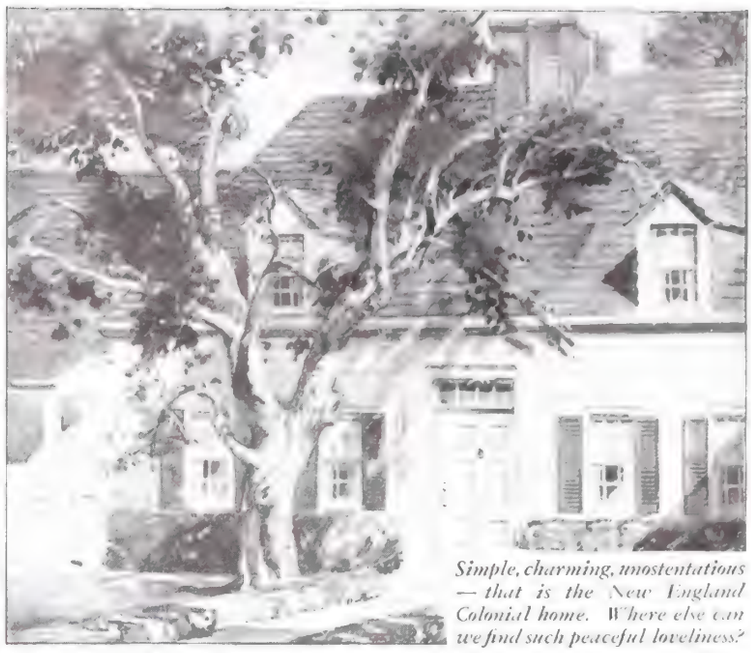
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The Sisyrinchiums are lovely small rock garden treasures that repay the closest scrutiny. This one is the white form of S. grandiflorum and comes to us from Columbia Gorge in Oregon

Amenities of Rock Plant Collecting

(*Continued from page 82*)

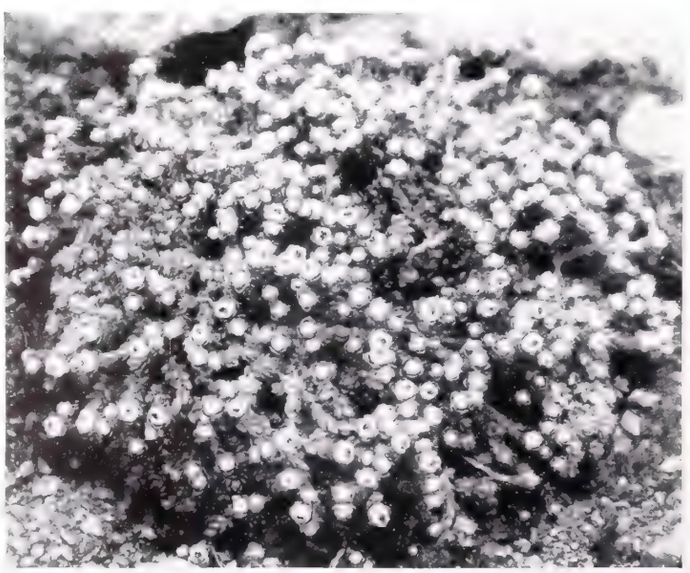
minded folk the art of rock gardening has no charms.

My interest in rock plants was first roused nearly twenty years ago by the alluring pictures in Gertrude Jekyll's *Wall and Water Gardens*. In this delightful book the revelation of the encrusted Saxifrages first burst upon me; there I first saw the white Sea Campion spattered against rough stones, and learned the beauty of curtains of Aubrietia and Androsace and mats of rosetted Houseleeks. It was in this book, too, that I first came to know that anything so exquisitely dainty and perky as the Hoop-petticoat Daffodil really existed in the world of flowers. I remember that, when I went out into the garden afterwards and surveyed my stout clumps of Phlox and Peonies, my mats of lush Sweet Williams, they appeared to my excited eye as almost intolerably dull and good-tempered.

But my first reaching out towards this new class of plants was very modest indeed, not to say timid. Arabis was the first rock plant I achieved and I raised it from seed. Golden Alyssum was the next, and there were soon billowing masses of these two pleasant spring flowers at the top of a dry wall. But when I attempted to go further I found that the nurseries failed me utterly. They offered Bugleweed, Ground Ivy and Moneywort. Not a Saxifrage, not a Gentian or an Androsace, and no small Campanulas save *C. carpatica*. But discouragement is a state of mind unknown to the collector—even an incipient collector. Seeds were of course the answer to my determinations, and thereafter all went as merrily as the proverbial marriage bell, and life took on a new and vivid quality before unknown. Today the situation is wholly different, though the improvement has come about only within the past five or six years. Though seeds must still play an important part in satisfying many of our desires, and they always will provide the most economical and the most truly interesting way of assembling a collection of rock plants, they are no longer the only way in this country.

But it is not the old established nursery, save in a few cases, that is satisfying the gardening public's new appetite. All over the country have sprung up specialists, many of them women, who are devoting themselves solely to growing rare rock plants and Alpines

(*Continued on page 126*)



Sedum compactum is a tiny evergreen creeping plant which has globular, sweet-scented white flowers. It is a native of Mexico and is hardy with us only in mild locations of the East.



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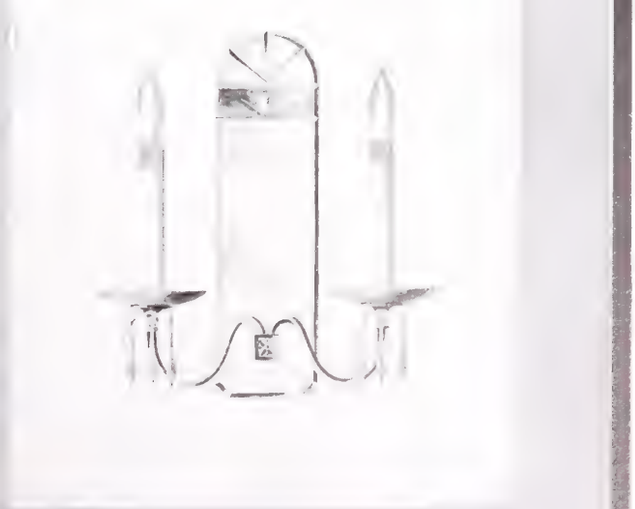
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Amenities of Rock Plant Collecting

(*Continued from page* 124)

(from seed, mainly) and placing them at our disposal. Most of them began in a very modest way—a few frames, a small plot of earth—but rock gardening has taken a mighty hold upon the imagination of Americans and all these budding efforts appear to be succeeding. One woman in the Northwest wrote me some time ago that she now has a stock of over three thousand plants each of *Gentiana sino-ornata* and *G. farreri*. This in a country where ten years ago cultivated Gentians were as scarce as sacred cows, is something to boast about. We owe an immense debt of gratitude, as well, to the collectors who have gone out into the wilds of the country, east and west, and are putting into our eager hands the choice citizenry of our own mountains, plains, woods and bogs. Most of these collectors, some of them busy and overworked women, have had to carry on their chosen avocation under great difficulties, using their meager spare time for this work of love, making exhausting treks into the mountains on foot, or in the faithful flivver, and utilizing their rare holidays for trips further afield. Many of them now have well established clienteles, both in this country and abroad, and as the interest in and understanding of this class of plants grow so will their prosperity. More and more power to them! we say, for they, with the patient specialists, are nullifying the crippling effects of Quarantine 37 and ever widening the horizon of the lover of rare and beautiful plants.

THE LONG ROAD

But while the case of the would-be rock gardener of 1929 in America is very different from what it was in 1909, not by any means has all the zest been taken out of the chase by easy success. Often you must wait years to find a plant you have read of or seen a picture of, and then it may be that you will not find the plant itself but may see, perhaps in some obscure seed list, the seed offered; and then you must wait until the seed has germinated, the plant grown and flowered, usually a matter of two years. And you wait patiently and happily. Only the ardent fisherman possesses the patience of the rock gardener. Sometimes your quest will end unexpectedly in some wood or bog, or even by the roadside, or in some garden visited by chance. Again you may receive the desire of your heart by way of the post from some total stranger who has learned, by some one of the mysterious ways that gardeners learn the wants of their fellows, of your interest in this particular plant or bulb. Again you will follow a will-o'-the-wisp clue hither and yon for months until you finally run it down in some garden or nursery and beg or buy a bit of the choice morsel which is to make the world seem a brighter place to you for weeks thereafter.

Occasionally in a parcel of plants received from a collector only one will prove of real value to you. Thus came to me that delightful little native of the Northwest, *Synthyris reniformis*. Its companions in the parcel proved of small account, too weakly in our rough climate, or of insufficient beauty. But *Synthyris reniformis* was a genuine find, a sturdy small thing with thick shining leaves and spikes of bright blue small flowers hoisted very early in the year. Interested and intrigued, I later followed up other members of its clan and found *Synthyris plantaginea* to be rather a poor dowd, but *S. rotundifolia* one of the most engaging atoms that it has been my good fortune to meet with. It is smaller in all its parts than its sister plant and blooms earlier, the little fringy bells appearing on their short stiff spike in March. They are pale blue in color. These plants like a cool situation in peaty soil that is not too dry.

A GEM FROM THE WEST

Thus, too, I came to know *Sisyrinchium grandiflorum*, brilliant cousin of the familiar Blue-eyed Grass. A package of plants reached me from the Northwest so late in the season that winter had practically set in in our hasty climate and I feared, as we tucked them away in the rock garden, never to see them again. Nor was I disappointed; they perished during the winter to a plant—all save one. Out of an unmarked grave arose very early in the spring a few rush-like leaves from the tallest of which presently swung two wide open bells of the most splendid rose-violet—not what we know as magenta, believe me—and of the most delicious satiny texture. It was a moment of great excitement. I could not imagine its identity or whence it had come. After the flowers had withered the plant died down and I thought it gone for good, but the following spring it again appeared and went through its enchanting performance. Later Mrs. Minto, from whom it transpired it had originally come in that belated and ill-fated parcel, sent me a photograph of the white-flowered form and so I learned its name.

The Sisyrinchiums are cousins of the Iris and there are numerous kinds of them that are worth growing if you can lay your hands upon them. There used to be a distinction (Nicholson makes it) between *S. angustifolium* and *S. bermudianum*, but Farrer ignores it. Yet the Blue-eyed Grass that romps about my rock garden is bluer, sturdier and altogether more of a personality than the little creature we find in the fields hereabouts. But I am no botanist. I have a delightful sort with cream-colored flowers that came to me unnamed in a package of plants from Texas, that richly endowed State, and which is perfectly hardy and seemingly permanent. California offers a yellow-flowered sort and there are numerous others—all American, north or south, though some of them have become naturalized in other countries. The Sisyrinchiums are small things that no one would consider growing anywhere save in a rock garden, but they are very lovely and repay the most minute scrutiny. They seemingly like a soil not too dry, especially *S. grandiflorum*, and when established will persist and increase for years, sowing themselves about in a cheerful random

(*Continued on page* 130)

What Is Inside?



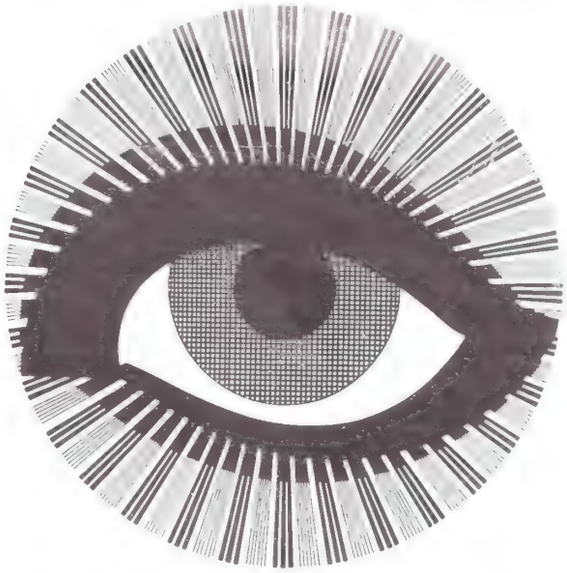
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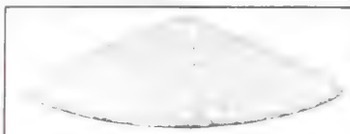
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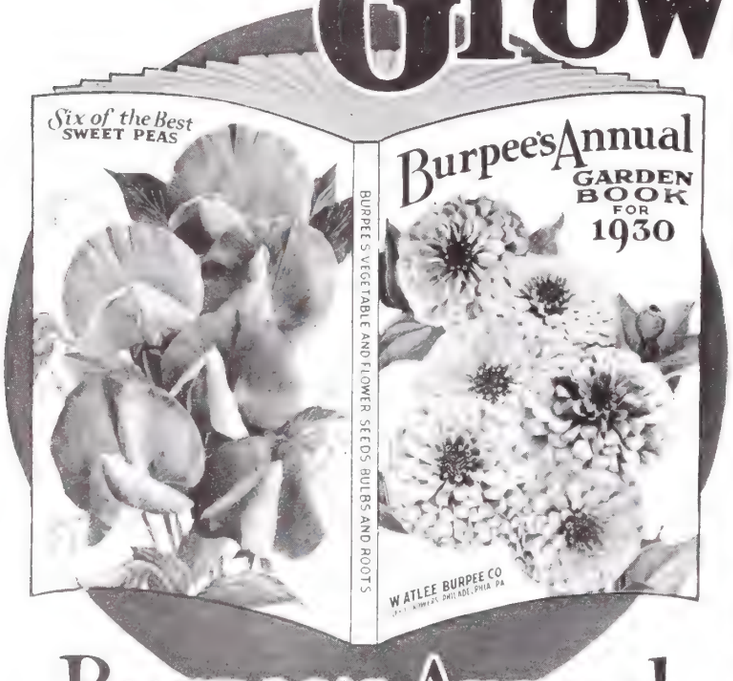
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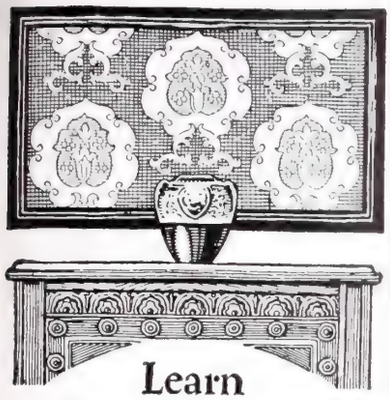
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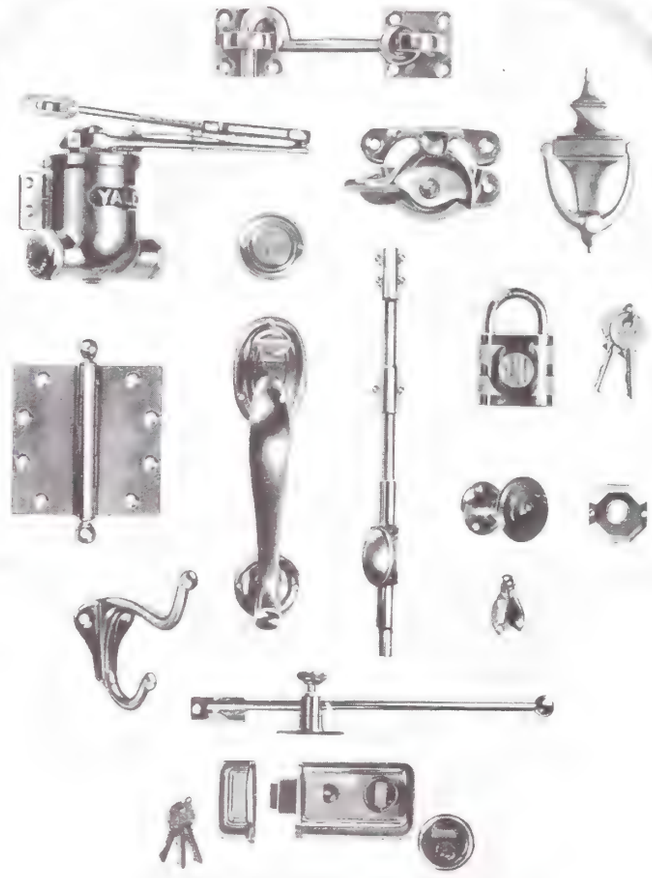
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Rock Plant Collecting

(Continued from page 126)

sort of fashion but very seldom becoming a real nuisance.

Despite the improved conditions for collecting rock plants in this country certain kinds are still extremely scarce among us and well-nigh unprocurable. Among these are the Anemones. Of course we have many native Anemones that are worth including in any collection, but they do not approach in beauty the European kinds. *Anemone blanda*, for instance, is one of the most exquisite of flowers, with *A. apennina* and the various forms of *A. nemorosa* not far behind it. But you may search many a list without finding them upon it and they are slow and difficult to raise from seed. I have seen *A. vernalis* on a few lists during the past year and this is indeed a treasure; and of course the handsome *A. pulsatilla*, the Pasque Flower, in several colors is plentiful. *A. halleri* is occasionally to be found and is a very fine thing in the way of Pulsatilla, but more shaggy with silk and blooming somewhat later. It sulked with me until I moved it to a situation where the soil was slightly acid; then it picked up wonderfully and made a handsome show with its great purple blossoms. *A. pulsatilla* on the contrary prefers to have a limy soil.

Many of the Clematis tribe are easily raised from seed and are very effective grown on bold rockwork where the slender shoots may trail over great boulders or veil the larger bushes. They are, of course, not suited to any but large rock gardens. *C. alpina*, with blue flowers, *C. tangutica* and *orientalis* with yellow flowers and *C. crispa* with fragrant blue urn-shaped flowers may all be grown where there is space—but you may have to inquire widely before you find the seeds.

Of Primulas today in this country we may easily make a fine collection, of Campanulas a very fair one, of Pinks, Androsaces, Linums, Violas, dwarf Phloxes, Saxifrages, Gentians, Geraniums and Erodiums we may do well, but in Ranunculus, Corydalis, Sedum, Sempervivum, Alliums, Cyclamen, rare Iris species, Lithospermums, Meconopsis, Globularias, Phyteumas and many other choice subjects we are decidedly weak. We are, however, going forward in leaps and bounds.

Professor Bailey has written that "A real rock garden is a personal accomplishment of years of patient effort and it is born of a closer knowledge of plants than most other forms of gardening. . . . The true rock gardener slowly and accurately learns the kinds and requirements of saxicolous plants, fitting them into their places year by year until he finally accumulates a thriving collection as complete and perfect in its way as an old greenhouse full of choice and personal subjects." But the true rock gardener has a fault and the truer he is the more grievously does he sin. To him the plants are the beginning and end of his interest; the eye of the beholder is nothing to him. Were there space much could be said on this point. Suffice it to say that now that landscape architects in good standing are becoming rock garden conscious—even though against their will—a more gracious and lovely type of rock garden may be hoped for. But the R. G. and the L. A. must come together and each be willing to concede something. At present they stand apart and glare at each other. Perhaps it is safe to say that few L. A.'s have as yet built rock gardens that were successful from the point of view of housing a collection of rare plants, and it is undoubtedly a fact that no lay R. G. has ever built anything that did not elicit a snort from the professional L. A. But let each get the point of view of the other and great things may be hoped for.

I shall be glad to furnish upon receipt of an addressed envelope a list of dealers and collectors who are specializing in rock plants.

House & Garden's Bookshelf

THE HOUSE DISRAELI, By P. A. Barron. London, England: Methuen & Co.

THE author of this book undertakes "to prove that beautiful homes need not necessarily cost more than those that are ugly."

"I have motored," he says, "a great many thousands of miles about the country," (England) "and wherever I have seen a cottage or house which has impressed me as having charm, or any unusual features, I have stopped to study it, and, in many cases, to photograph it."

He narrates, often delightfully, his experiences with the owners of such homes: "In general I have come to the conclusion that owners of charming houses are always charming people. I will leave philosophers to decide which is cause and which effect." We judge from the spirit of the splendid book he has written that some of the owners' charm is a reflection of the author's own delightful personality.

In this book of beautiful illustrations and fascinating descriptions of small English houses and cottages, Mr. Barron begins right at the beginning to give valuable hints as to the choice of a site for a home—the advantages and objections to be considered—the selection of an architect, the planning of the house, how to have a "New 'Old' House," and engagingly carries us along all the interesting stages of building to the finishing of the surrounding terrain in his chapter "Gardening in a Hurry." "The Garage Desirable"—is a valuable addition and his illustrations of "Plans and Elevations"—decidedly enlightening. But the outstanding feature of the book, and that which distinguishes it from others of its kind, is the persistent emphasis in text and illustration of the "New 'Old' House." He makes it quite clear that lovers of antiques can have either a completely or partially new

(Continued on page 134)

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Mr Kunderd, originator of the Ruffled and Laciniated Gladioli and master in the art of producing quality bulbs, tells how he originated these popular types in his 1930 Anniversary Book. Also how to grow better Gladioli and many other things of practical interest.



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This is a typical English Garden



BORDERS GROWN FROM SUTTON'S SEEDS

YOU HAVE often heard of the floral beauty of English gardens. The illustration above pictures a garden walk bordered with exquisite flowers on one of the larger estates. All the flowers are grown from Sutton's Seeds—the kind that are preferred throughout the length and breadth of the British Isles. Care and climate do not have so much to do with the quality of the blooms as quality of seed, and where Sutton's Seeds are planted results are as pictured above.

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With ordinary care Sutton's Seeds will grow and bloom anywhere. They are so thoroughly tested that practically every seed is sure to grow. They are true-to-type and uniform in quality. You will make no mistake in ordering Sutton's Seeds for your next summer's garden. The first step is to send for

Sutton's Amateur's Guide in Horticulture and General Garden Seed Catalogue

While a catalogue, this book is more. The illustrations are unusually large and clear. The introductions to the various varieties and the specific descriptions of each flower make it an easy matter to know what to select, where to plant to get the best color results, and when to plant to make sure of the longest succession of bloom. The book answers many questions that puzzle the inexperienced. Sent post-paid on receipt of thirty-five cents in stamps or International Money Order. To save time and possible delay we suggest that you write for it today.

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Sutton's Seeds

England's Best

House & Garden's Own House

(Continued from page 64)

one commands an unbroken vista outdoors. The Japanese use this idea in some of their important rooms and we might as well adopt it. Moreover, there is little need for using small panes of glass. In Colonial days window panes were made small because glass was both expensive and difficult to make; the machinery of the day could only turn out little panes, and, besides, the State laid a heavy tax on windows. To use small panes in a modernist house would be a silly anachronism. The muntins on all the windows used throughout the house are horizontal, so that the observer can have a clear vision without vertical obstructions.

On this main floor there still remains the service wing. This is laid out in the long area. A lavatory and flower room in front; then a little entrance corridor with two large closets. Behind this the kitchen, pantry and a little breakfast nook. Off the last is laid out a breakfast garden, which separates the service yard in front from the vegetable garden behind. This would be kept planted with brilliant flowers. Beyond and down a passage are two servants' rooms and a bath, one of which could be used for a servants' dining room.

THE BASEMENT

The old-fashioned cellar was and still is the hiding place for all the undesirable junk and refuse a family collects over a period of years. Into this part of the house guests never enter and the family rarely. The furnace is usually placed in a dominant central position and the area around it subdivided in a helter-skelter fashion into storage for coal, wood, old furniture, summer screens, winter potatoes, old trunks, etc. With modern construction and modern equipment, this basement can be dry, well-ventilated and well heated, and, following the custom of taking your fun at home, which, thank Heaven, has become fashionable once more, there is no reason why the greater part of this basement should not become one of the most attractive and interesting areas of the house.

Here we have turned the major part of the basement into a party and game room, bar and gymnasium combined. On the floor is a croquet game laid out in linoleum. At the one end the large fireplace has comfortable seats on each side, and at the other is a tiled bar room. The walls may be of ordinary cinder blocks of varying sizes laid up with white cement joints or they can be decorated in any amusing style one pleases. Metal ducts and a fan will provide this party room with plenty of fresh air. And since air is provided, it can also be equipped with an electric horse, Indian clubs, electric vibrator and the other paraphernalia of the home gymnasium.

In addition to this large area, ample provision is made for the boiler room, laundry, plenty of closet space for fruits and vegetables and a special trunk and storage room with walls, ceiling and floor lined with cedar.

On the second floor, which is reached by the circular staircase, are three bedrooms—a master's suite at one end, an older child's room in the middle and the nursery at the other end. Each bedroom is large enough for twin beds and each is provided with its private bath. The last item has become essential to modern living. We demand it in our hotels—"1400 rooms, 1400 baths"—and the day will come when, in speaking of a house, we will refer to it as "five bedrooms, five baths".

Off the master's bedroom is a sleeping porch—the upper part of the sun parlor below. Here is ample space for twin beds, and it can be used the year 'round, with the glass open or shut as one pleases. Thus the master's bedroom becomes his upstairs sitting room, with appropriate furniture.

There are two closets in the master's bedroom, two in the passage, space for a safe and a commodious linen room at the end.

In arranging the bathroom facilities of the master's suite we have departed from the stock layout. Two lavatories are provided. The tub is in its compartment and the shower in its special glass enclosure, while the toilet is independent of the other three.

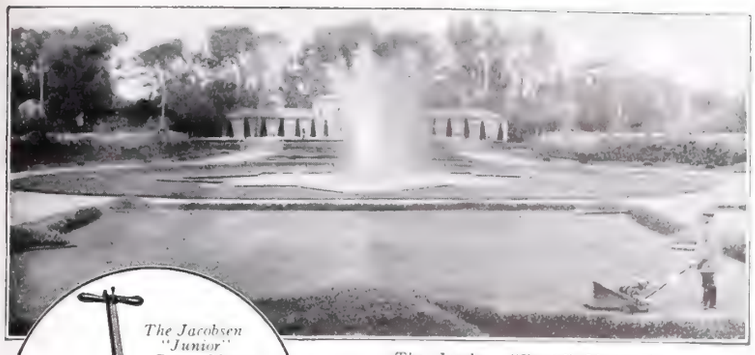
From the nursery or child's room is an open-air play roof extending over the service quarters below. This has a six-foot parapet broken by child-proof grilles. The floor is laid out in colored tiles in a parchesi game.

Off the stair hall on this floor is the sewing room, with necessary closets and a wide counter to be provided with a roll of wrapping paper and facilities for doing up parcels. A fireproof clothes chute runs directly from this second floor room to the laundry in the basement.

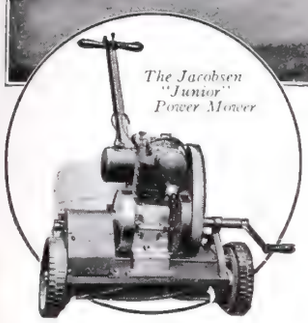
ROOF DECKS

All the roofs of the one-story structures are used as decks or terraces which can be reached by any and all of the bedrooms. This not only makes an attractive feature from the standpoint of convenience and being in the sun, but it affords a means of escape in time of emergency. Tile in decorative patterns gives these flat roofs a pleasant aspect from the air, an angle of vision on the modern house that improved aviation will soon require. Scuppers, as on ships, rim the edges of these roofs and water is carried off by drain pipes in the walls.

A three-way switch is provided beside the master's bed, so that all the lights throughout the house may be immediately turned on. On this same switch there could be a connection to flood lights concealed in surrounding trees giving illumination to the garden when the owner is giving a party.



The Jacobsen "Estate" Mower in Ebertspark, Ludwigshafen, Germany



The Jacobsen "Junior" Power Mower

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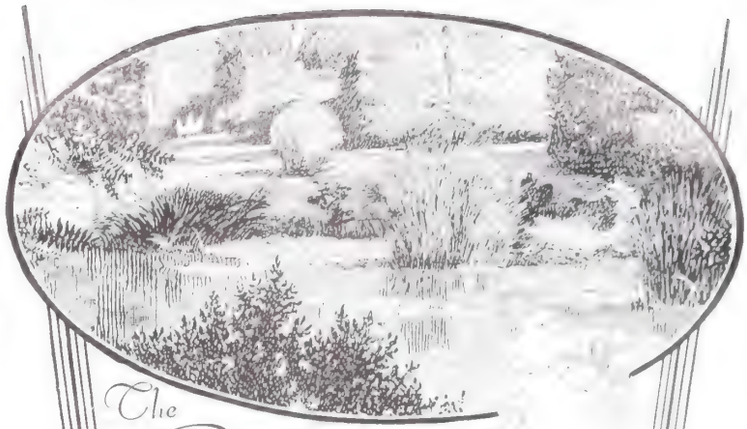
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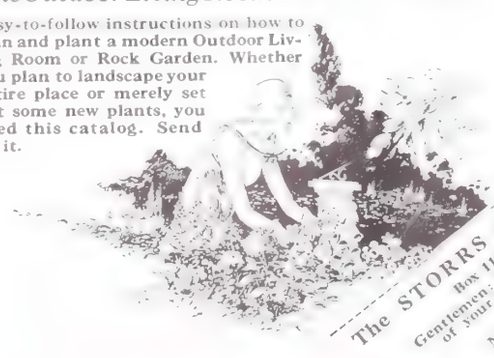
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You can enjoy an Outdoor Living Room this summer. The creation of a beautiful outdoor living room is a simple matter and need not be expensive. Plan it as you would a room indoors. Let grass provide the soft rich carpet—plant trees, shrubs and evergreens to give privacy and screen unsightly view—add color and fragrance with hardy flowers. Do this and you have a modern outdoor living room which will increase in value and beauty each year.

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House & Garden's Bookshelf

(*Continued from page 130*)

and modern house that does not look the part but maintains an Old World charm, with sagging thatch-like roof or really ancient tiles. An exposition of the appropriate use of old materials is a distinguishing feature of the book. This renders a distinct service and one which we wish might be inaugurated in America before the present period of rapid demolition and reconstruction shall have made such an effort useless.

One of the stories Mr. Barron tells is of the important contractor whose work on a short-time exhibition building was being delayed by the bricklayers who were laying only 300 bricks a day. It became apparent that at this slow rate it would be impossible to finish the building by the required date. Stopping in the evening to note the progress, he found his foreman mourning over the delay. Taking off his coat and rolling up his sleeves he said: "Look here, Tom, we'll show them what *we* can do." During the night he and Tom each laid 1000 bricks and shamed his workmen into giving honest measure of service. They so admired his pluck that he not only had no further trouble with them, but they aided him "to become one of the leading lights in the building world."

G. G. G.

GENUINE ANTIQUE FURNITURE. By Arthur de Bles. New York: Thomas Y. Crowell Company.

THE outstanding feature of this book is that the writer seems to be telling his story by word of mouth, which adds incalculably to the effect of the many interesting items of his work. You find yourself reading along with zest, as if you were turning the pages of a story book. Suddenly you blink, as you realize you have been reading printed words, not listening to audibly spoken ones. Then you recall that Mr. de Bles is a distinguished lecturer, which accounts for the easy personal touch his written expression conveys.

The book treats of furniture from Gothic times to that made in America in 1840, and is illustrated with 76 photographs and 85 sketches. The vivid manner in which the material is presented, the accuracy of the facts, the sound judgment of the opinions set forth, and the fairness of the appraisals make this an acceptable work to any one who knows that there really is such a thing as genuine antique furniture.

The chapters on "Furniture of the Late Italian Renaissance" and "The Renaissance in France" are particularly enjoyable. His material on "The Windsor Chair" in "Part III. American Furniture" is especially interesting because of the advancement of a hypothesis that instead of being originally an English product, named from Windsor Palace in the time of George III, it really originated in Windsor, Connecticut, being made in New England and exported to the old country.

His estimate of Duncan Phyfe is at least open to discussion. Furniture from Phyfe's shop, or attributed to his shop on grounds of almost indisputable evidence, is turning up at frequent intervals, so that experts are being given new material each season on which to base their conclusions. Witness the notable Loan Exhibition of Early American furniture held at the American Art Galleries, Anderson Galleries, Inc., in October under the patronage of The National Council of Girl Scouts.

G. G. G.

MUSHROOMS OF FIELD AND WOOD. By Margaret McKenny. New York: The John Day Company.

MARGARET McKENNY is one of those unusual people who combine the accurate, fact-seeking mind of the scientist with the broader, more esthetic appreciation of the nature-lover pure and simple. To her, the structure of a bird's feather or the petal arrangement of a flower is not merely a key to the lock of identity; she can and does enjoy them quite as much for their quality of beauty and perfect adaptation to the purpose for which they were created.

Now, when a person like this sets out to write a book on any branch of natural history we are justified in expecting something well above the ordinary. We look for it to be specific and accurate but not dry, appreciative without foolish sentimentality, informative and at the same time lightened with occasional little digressions which humanize its interest. Miss McKenny has lived up to all these expectations in *Mushrooms of Field and Wood*; she would probably have been equally successful were her subject trees, fish, or the rocks of the eternal hills.

Mushrooms of Field and Wood is a small volume, admirably illustrated with halftones and several color plates by the author, which emphasizes the interest which native fungi hold for all who will examine them seeingly. To slip a copy into one's pocket on an exploring trip to the woods in mushroom season is to be awakened to a hitherto probably unsuspected pleasure. Even the veriest bit of thicket or meadow holds lowly fungoid treasures of a loveliness of form and color and texture that sometimes seems hardly of this earth. Questions of edibility pass from one's mind quite as completely as they did from Miss McKenny's when she planned the book, for here is a whole fresh phase of Nature lurking in the shadows. One is tempted on and on, searching this way and that in what soon becomes an absorbing pursuit. A quest which has its own thrills of discovery, too, for the true mushroom-fan never knows what rare kind he may find on the next crumbling stump or behind that great boulder over yonder.

R. S. L.



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The Gardener's Scrap Book

SOIL FOR WILDFLOWERS

IT is a natural procedure, when transplanting wildflowers from their native haunts to the garden, to provide them with soil which, many times, is a good deal richer than that in which they had been growing. Solicitude for their welfare usually results in their being better fed than ever before in their lives.

Now, this rich fare may be a good thing, or it may not. It generally produces increased growth, but sometimes the plants subjected to it are actually harmed by over-eating. Even where the general health is benefitted and greater size produced the net result is not always pleasing, as the increased vigor may take the form of larger stalks and leaves without corresponding improvement in the blossoms.

In general, the safest rule to follow is to set the plants in the same sort of soil as that to which they are accustomed, without any extra enrichment. The freedom from competition with other growths, which results from bringing them under cultivation, is usually enough to bring about whatever improvement may be desirable.

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THE whole matter of wildflower appreciation is growing steadily year by year as the merits and variety of our native flora are brought to public attention through the efforts of a few earnest pioneers. We are fast learning to value them properly in many kinds of outdoor planting, and there are even scattered indications of some of them being recognized as worthy subjects for indoor forcing during late winter and early spring. This latter type of cultivation is still experimental in the main, but it gives promise of interesting results.

One fact that the pioneers of wildflower forcing have estab-



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★ ★

This year we show five lovely novelties—brought to present perfection in Star test gardens and now ready to bloom in *your* garden:

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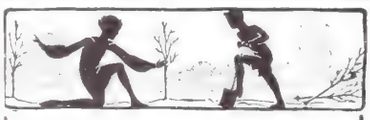
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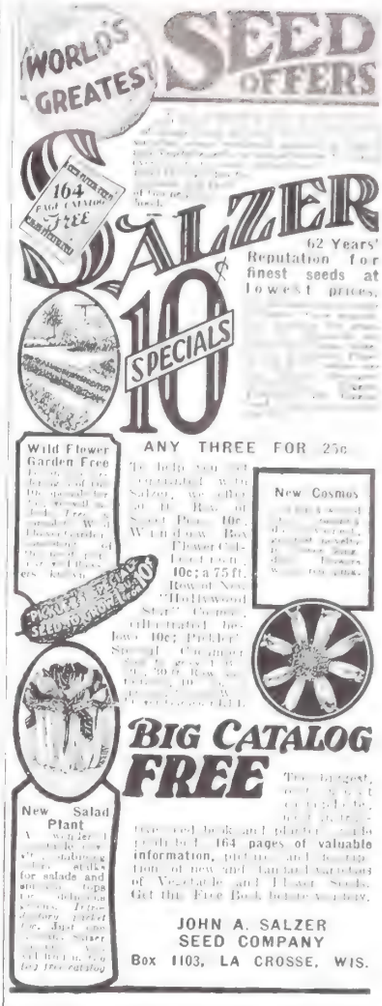
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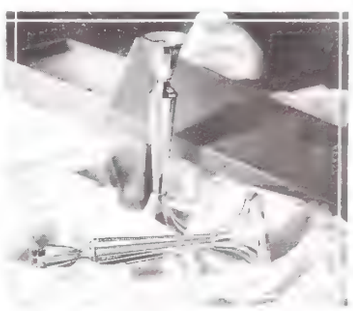
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TRADE LITERATURE OF INTEREST TO PROSPECTIVE HOME BUILDERS

EACH MONTH THERE WILL BE BRIEFLY REVIEWED ON THIS PAGE A NUMBER OF THE NEW BROCHURES, PAMPHLETS AND CATALOGS WHICH HAVE BEEN ISSUED BY CONCERNS IN THE BUILDING, DECORATING AND GARDENING FIELDS. THIS ISSUE IS DEVOTED TO MANUFACTURERS IN THE BUILDING FIELD.

RADIATORS

MODERN IDEAS IN RADIATORS. The McQuay Modern Radiator is described as not merely a cover or shield for an old radiator, but as a complete piece of heating equipment in itself. Both visible and concealed types are shown, and also a particularly interesting model made especially for the bathroom. The advantages obtained by using this radiator are explained from both the standpoints of health and economy of operation. MCQUAY RADIATOR CORPORATION, 35 EAST WACKER DRIVE, CHICAGO, ILL.

HEATING EQUIPMENT

LUXURIOUS AUTOMATIC COAL HEATING. The advantages of the automatic heat furnished by the Iron Fireman De Luxe, are discussed in this booklet. Any heating plant can be equipped with this machine, which has a clock thermostat that will maintain the fire at an even temperature. The text explains the method of operation, and how a saving in labor and fuel is effected by the use of this machine. IRON FIREMAN MANUFACTURING COMPANY, PORTLAND, OREGON.

INSULATION

SPRAYO-FLAKE, THE LOW COST EFFICIENT HEAT INSULATION. The application and the advantages of Sprayo-Flake are explained in this booklet. It is an insulation material that is sprayed on by guns, covering every chink and crevice. All the work is done by thoroughly experienced mechanics, and inasmuch as only one simple operation is necessary there is a great saving in labor. SPRAYO-FLAKE COMPANY, 56 SOUTH BAY STREET, MILWAUKEE, WIS.

INSULATION BOARD

THE HOUSE THAT GREW UP. An interesting story of remodeling and repairing with Weatherwood is given in this booklet. Several small sketches show how attics and basements have been made over into livable rooms by the use of Weatherwood, which is a rigid structural insulating board that provides great structural strength. Suggestions are offered for the application and finishing of Weatherwood. CHICAGO MILL AND LUMBER CORPORATION, 111 WEST WASHINGTON STREET, CHICAGO, ILL.

TILE ROOFS

ROOFS. This beautifully illustrated book shows colored photographs of a number of residences roofed with Imperial Roofing Tiles, which are available in an extensive variety of shapes, shades and textures, adaptable to many types of architecture. Weatherproofing, fireproofing and insulation are among the advantages offered by the use of these tiles. A charge of twenty-five cents is made for this book. LUDOWICI-CELADON COMPANY, 104 S. MICHIGAN AVE., CHICAGO, ILL.

HOLLOW TILE

HOMES OF PERMANENCY. A folio of house designs prepared by the Architects' Small House Service Bureau for the Structural Clay Tile Association as examples of good residences constructed in clay tile. Over fifty one and two story dwellings and their plans are illustrated. These houses contain from four to six rooms each. Detailed plans and specifications from which they can be erected may be secured from the Association at low cost. THE STRUCTURAL CLAY TILE ASSOCIATION, 1400 ENGINEERING BUILDING, CHICAGO, ILL.

VITREOUS MARBLE

BEAUTIFUL SANI-ONYX, A VITREOUS MARBLE. A profusely illustrated booklet showing graphically just what Sani-Onyx is and the various uses it may be put to in the home, and in stores, etc. Full color illustrations of bathrooms, kitchens, breakfast rooms in which walls, floors and ceilings are covered with Sani-Onyx, occupy the first section of the booklet. Sani-Onyx is available in five surface textures and in several standard colors. MARIETTA MANUFACTURING COMPANY, INDIANAPOLIS, IND.

FLOORING

ZENITHERM FLOORS. The desirability of Zenitherm as a floor and wall material is the subject of this booklet. The attractive appearance and durability of this material, combined with its value as an insulator, make it suitable for the exterior as well as the interior. Since it is available in several colors and sizes it can be made to harmonize with almost any architectural effect. Photographs show several residences in which Zenitherm has been used. ZENITHERM COMPANY, INC., 110 E. 42ND ST., N. Y. C.

WATER TUBING

CHASE COPPER WATER TUBING. Advantages of Chase Copper Water Tubing are listed in detail. Inasmuch as the tubing is made of copper it is absolutely rust-proof. Because of its flexibility it can be bent around corners as easily as a rubber hose, thus eliminating the necessity of joining sections of pipe together by fittings, and obviating cutting into walls and floors when replacement work is being done. CHASE BRASS & COPPER COMPANY, WATERBURY, CONN.

BATHROOM CABINETS

MORTON STEEL BATHROOM CABINETS. Styles of Morton Cabinets for general use, and individual ones designed especially for a man or a woman are illustrated and described. If desired the cabinets can be finished to harmonize with the tiles or the color scheme. A selection of Venetian mirrors is offered for those who prefer to have a cabinet with an all mirror door. The various exclusive features of the construction of Morton cabinets are explained in detail. MORTON MANUFACTURING COMPANY, CHICAGO, ILL.

BATHROOM FIXTURES

COLOR AND STYLE IN BATHROOM FURNISHING AND DECORATION. This extremely attractive brochure contains a number of illustrations in color, of bathrooms equipped with Standard Plumbing Fixtures. The origin of each of the colors shown, is explained in detail. Floor plans for several bathrooms are given. Much space is devoted to a discussion of the bathroom as an important part of the interior decoration scheme. The distinguishing characteristic of "Standard" colors is purity, both in the delicate hues and the deeper shades. STANDARD SANITARY MANUFACTURING COMPANY, PITTSBURGH, PA.

WINDOW GLASS

FLAT GLASS AND LIBBEY-OWENS. The story of flat glass from its early history to its use at the present time is given in this booklet. The different processes that have been used in making flat glass are explained and illustrations and text show the method now used by the Libbey-Owens Company. THE LIBBEY-OWENS SHEET GLASS COMPANY, TOLEDO, OHIO.

HARDWARE

MODERN AMERICAN DESIGNS IN SARGENT HARDWARE. Door hardware shown in this catalog was designed to conform with the modernist movement in architecture. With examples of door escutcheons and knobs produced by Sargent's own designers are a few types executed upon special order from individual architects' designs. While these cannot be purchased they afford an idea of the capability of the company in this line of work. SARGENT & COMPANY, NEW HAVEN, CONN.

METAL TILE

THE BEAUTY OF TILE AT FAR LESS COST. An eight page folder shows color illustrations of interior walls covered with Chromite. Chromite is a metal tile which comes in sheet form and can be applied with the same ease as wallpaper. It has the appearance of tile and is available in a variety of colors. CHROMITE COMPANY, 228 N. LA SALLE STREET, CHICAGO, ILL.

FIREPLACES

HEATILATOR PLAN BOOK OF MODERN FIREPLACES. The Heatilator Fireplace Unit as shown by the illustrations, has the appearance of any other fireplace. The simplicity of its operation and the advantages obtained through its use are explained by the text. One of its special features is that it throws an extra heat in addition to the heat given off by the fire itself. Just how this is accomplished is explained in detail. THE HEATILATOR COMPANY, SYRACUSE, N. Y.

AIR CONDITIONING

BREATHE "ZEPHYR AIR". Excerpts from several articles by doctors and Health Commissioners tell of the necessity of moisture in the air. The Zephyr humidifying system, advocated in this brochure, is run by water power which lowers operation cost. The numerous advantages of the Zephyr are listed and several illustrations show various models as they have been installed in residences and apartments. ZEPHYR WASHED AIR COMPANY, MINNEAPOLIS, MINN.

HEATING AND HUMIDIFYING

HUMIDITY IN THE HOME. The first of a series of booklets intended to extend popular knowledge of the science of thermology. It has been prepared and published by the Holland Institute of Thermology in an effort to reduce authentic technical data to terms readily understandable by all the members of an average American household. The text is presented in an interesting fashion and attractive sketches illustrate various points which are brought out. HOLLAND INSTITUTE OF THERMOLOGY, HOLLAND, MICH.

INCINERATORS

INCINERATORS (CHIMNEY-FED). This booklet describes the Kernerator and explains how it operates without the use of gas or other commercial fuel. The Kernerator is built in a number of sizes to meet the requirements of both small and large residences and apartments. It can be used even in a house where there is no basement, as an installation can be made on the outside of the building. KERNER INCINERATOR COMPANY, MILWAUKEE, WIS.

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It is really surprising how much the right telephone arrangements do add to convenience and comfort. In time and steps saved . . . in preventing "lost" calls . . . in affording privacy of conversation, when that is desired.

The cost is low, whether your house calls for a complete intercommunicating system, or just an extension telephone or two. Your local Bell Company will gladly help plan the arrangements which will give you the greatest convenience and satisfaction. Call the Business Office today.

BELL SYSTEM AMERICAN AND ASSOCIATED COMPANIES



Comfort is the dominant note of this library alcove, with its lamp, its deep, easy chair, its books—and the telephone right at hand for ease in placing and answering calls. The telephone literally brings the world to your elbow . . . your neighbor across the street . . . friends in other cities . . . even London, Paris or Berlin.



The modern bedchamber has, of course, a telephone . . . for true comfort and convenience, and quick communication in the time of possible emergency.



The kitchen telephone is essential in household business, saving steps and time, preventing such tragedies as burnt biscuits and scorched roasts.

HOUSE & GARDEN

JUL 23 1958

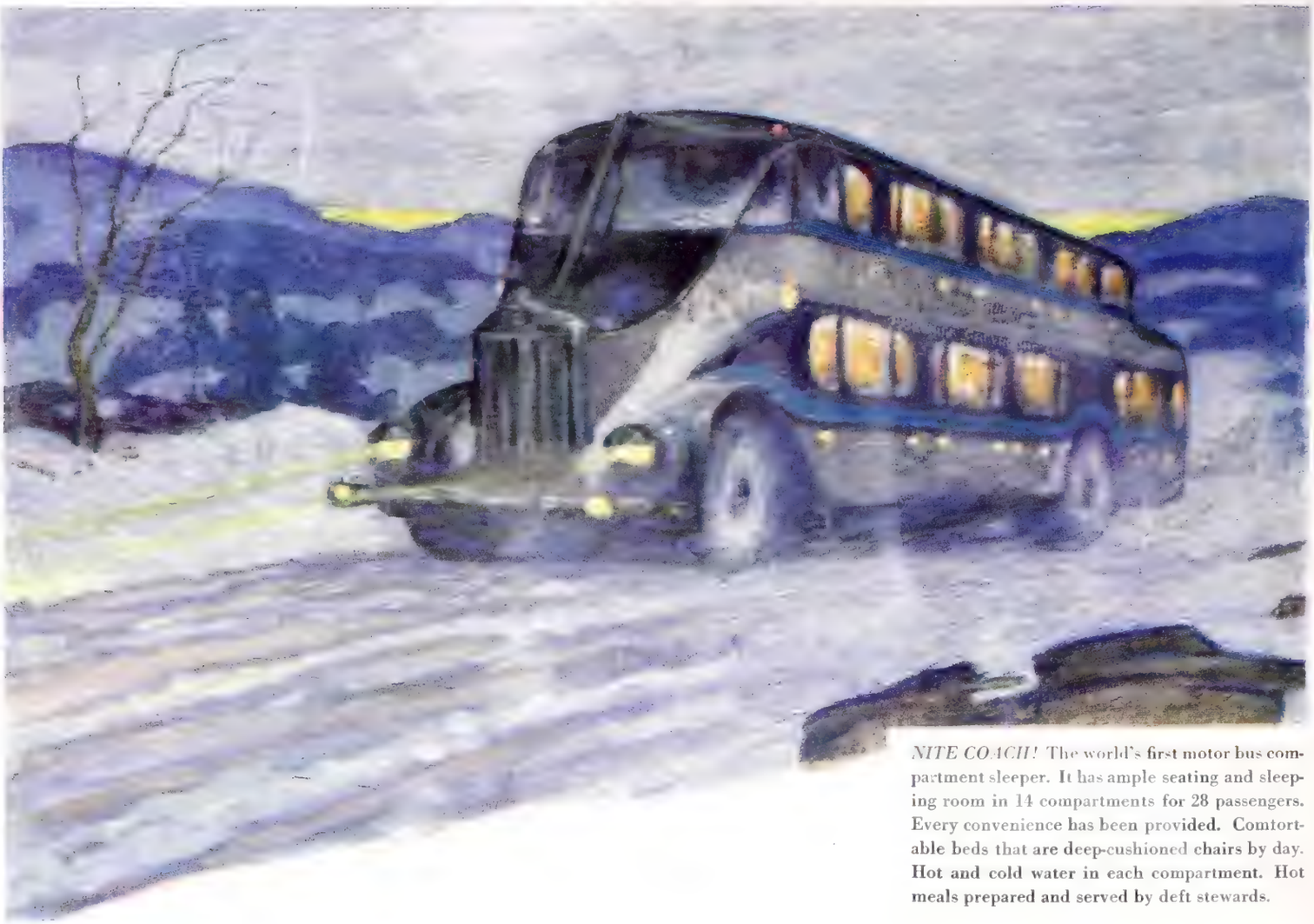


bruary 1930

Furniture Number

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Cents



NITE COACH! The world's first motor bus compartment sleeper. It has ample seating and sleeping room in 14 compartments for 28 passengers. Every convenience has been provided. Comfortable beds that are deep-cushioned chairs by day. Hot and cold water in each compartment. Hot meals prepared and served by deft stewards.

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Twenty years ago the first primitive motor bus chugged up Fifth Avenue. Today there are in the United States alone close to 100,000 swift buses operated by modern unified bus lines. Outstanding in this new arm of transportation are the Pickwick-Greyhound Systems.

Along 30,000 miles of America's beautiful highways, Pickwick-Greyhound Coaches offer through service from the Atlan[illegible] the Pacific, from Canada to Mexico. These [illegible] world's largest users of gasoline—[illegible],000,000 [illegible] a [illegible] or fuel [illegible]. Their [illegible] and must [illegible]—sive motorized transportation system, is based on proven economies and the fact that Texaco Products can be secured everywhere—in each of our 48 States.

The gasoline that gives Pickwick-Greyhound buses low mileage costs, will save you money in your car. The lubricants that protect the huge Pickwick engines will give longer life to any car, old or new! Wherever you are make the Texaco Red Star with the Green T your "stop sign" for both gasoline and motor oil.

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Refiners of a complete line of Texaco Petroleum Products, including Industrial, [illegible], Marine and Farm Lubricants, Road Asphalts and Asphalt Roofing.

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In 1780—a year before the surrender of Lord Cornwallis at Yorktown—Jacob Forster founded the house of Jacob Forster & Son which has carried on, without break in succession and with but few changes in name, for one hundred and fifty years. An expert craftsman devoted to his art, Jacob Forster wisely formulated the policy that has been adhered to strictly by his successors and that is responsible, in no slight degree, for the long life which the Company has enjoyed. This policy was—to make furniture unsurpassed by the finest works of the past to the end that the purchaser might procure for his home worthy heirlooms of the future. The reader who is seriously interested in furniture of the highest quality, is cordially invited to call at our Showrooms or, if that is not convenient, to send for a copy of our illustrated booklet + Shaw Furniture may be purchased through Decorators or at the better stores.



SHAW FURNITURE COMPANY

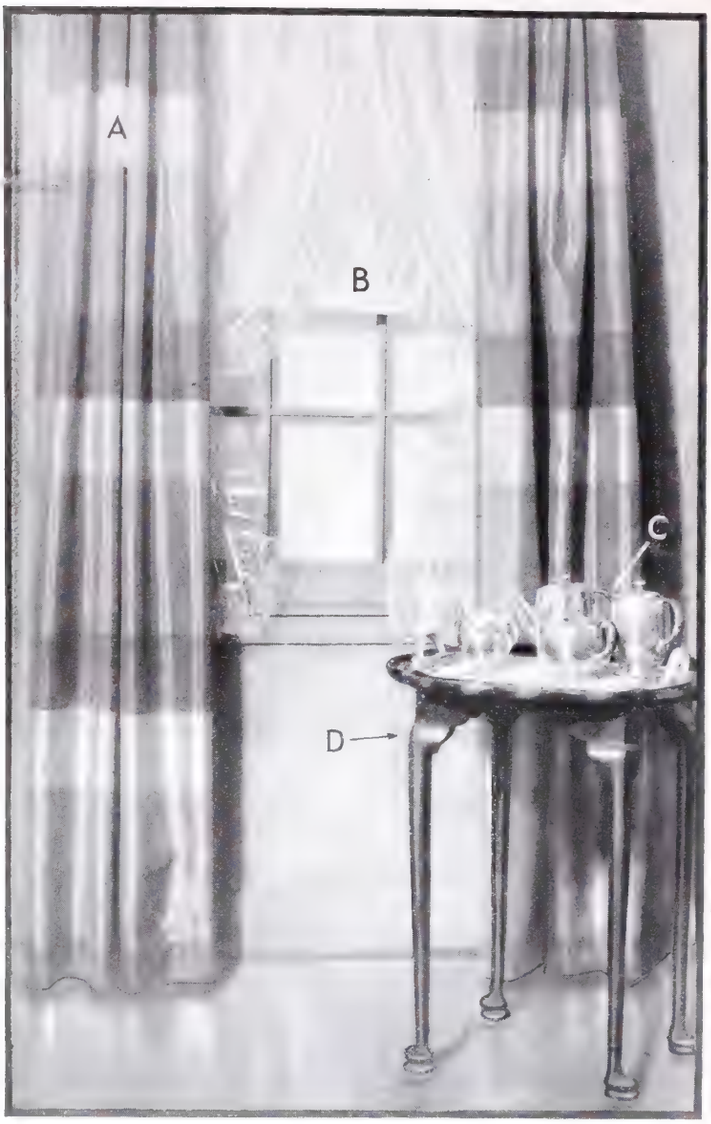
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NEW YORK SHOWROOMS
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Every home needs something new for SPRING



Illustrated at the right. A. Rayon Drapery Fabric with broad cross-stripes in blended shades of ecru with copper, reseda or mulberry. The back of the fabric is woven so it looks like a silk lining. 45 inches wide, $3.00 a yard.

B. Point d'Esprit Ruffled Curtains in old ivory, tone the light to a soft glow. Tie-backs included. 2½ yards long. $6.75 a pair.

C. Tea or Coffee Set of Liberty's Tudric Pewter with handles of split reed to protect the hands from heat. Tudric Pewter never loses its soft sheen. 5 pieces. $62.00. Tray of Tudric Pewter with hammered finish, $32.50.

D. Walnut Occasional Table, pie crust edge, on which to serve after-dinner coffee or use for books and magazines. Top, 23 inches in diameter, 26 inches high. $40.00.



Our interior decorating staff will be glad to assist you in making your home cheerful for Spring and Summer. Estimates submitted for complete or partial furnishing of residences, apartments, club rooms, hotels or showrooms. Consultation involves no obligation.

Illustrated at the left. E. Armchair with maple frame upholstered in a handsome paisley tapestry from Liberty of London or other fabric if desired. $55.00.

F. Belgian Foot Stools covered with hand-made needlepoint. Oval or oblong. $7.50 and up.

G. Canterbury Magazine Rack of walnut, sturdy, yet light enough to carry from room to room. $15.00.

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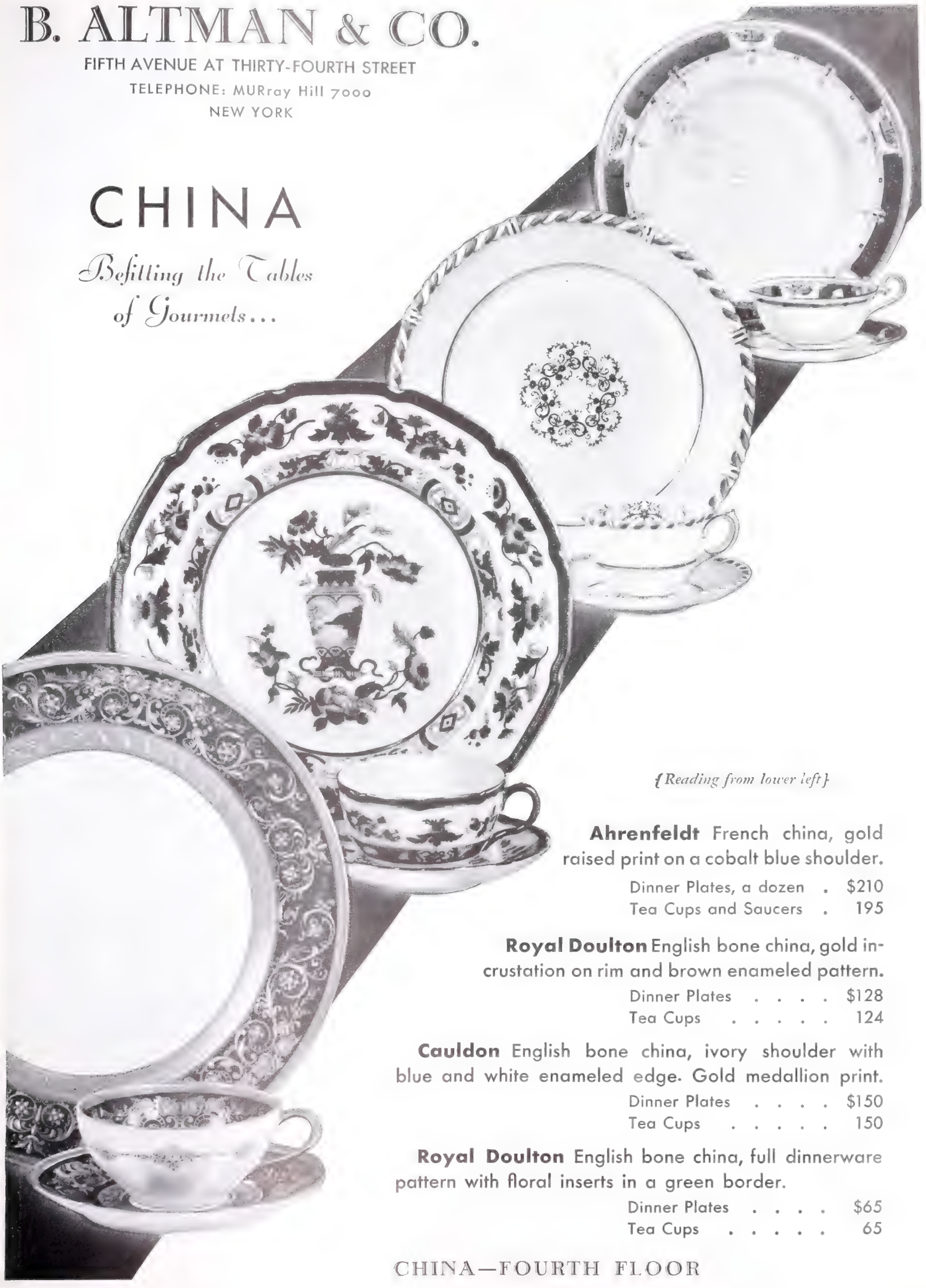
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CHINA

Befitting the Tables of Gourmets...



{Reading from lower left}

Ahrenfeldt French china, gold raised print on a cobalt blue shoulder.

Dinner Plates, a dozen	$210
Tea Cups and Saucers	195

Royal Doulton English bone china, gold incrustation on rim and brown enameled pattern.

Dinner Plates	$128
Tea Cups	124

Cauldon English bone china, ivory shoulder with blue and white enameled edge. Gold medallion print.

Dinner Plates	$150
Tea Cups	150

Royal Doulton English bone china, full dinnerware pattern with floral inserts in a green border.

Dinner Plates	$65
Tea Cups	65

CHINA—FOURTH FLOOR



A Ring — an emerald and a diamond of unusual shape and beauty.
Bracelet — three cabochon emeralds connected by links of round and baguette diamonds.
A Ring — panel-shape emerald of fine quality and color.

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Reproductions of Louis XV and XVI pieces exquisitely made in France . . .



Perfectly copied proportions, mouldings worn soft by patient rubbing, carvings carefully simulated—every detail is beautifully rendered. The Corner Shop grouping of bedroom and living room furniture includes such adaptable pieces as the charming small secretary shown above, in walnut, $219.00. The Louis XVI chair is one of a collection, the frames for which were copied from museum pieces. In green or gold sateen, $79.50. The smaller Louis XV chair in bronze mohair, $49.75.



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AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



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The Character and Scope of Kensington Living Room Furniture

KENSINGTON living room furniture, while retaining the character and the charm of old work, is designed for the home of today. It is as convenient and adequate in service as it is decorative.

The selection includes table-desks, secretaries, cupboards, cabinets, important tables for the living room, library or hall, and occasional tables for all purposes, in wide variety and in styles especially appropriate for the American home.

Many of the pieces are entirely suitable for the executive office and directors' room, to which they give the dignity and quiet charm of a home without sacrifice of the practical convenience necessary in business furniture.

All Kensington Furniture is made and finished by hand throughout in the best possible manner, and is a permanent investment in beauty and utility.

Examples of all of our work, including furniture for the dining room, bedroom, living room, library and hall, may be seen at our Showrooms, arranged so as to give an accurate impression of how the furniture will look in the purchaser's home.

Kensington Furniture may be obtained through your decorator or furniture dealer

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MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

. . . Rendezvous

A distinguished educator, looking unusually amiable, is enjoying stuffed lobster in the Mission Grill . . . a well-known actor and his exquisitely dressed companion are discussing the new poetry over coffee in the Walnut Grill at Marshal Field's . . . in the Narcissus Room a charming sophisticate, undeniably Continental, is the center of a laughing group . . . while a tour of the Crystal, Colonial, and Wedgwood Rooms (as well as the Men's Grill in The Store for Men) reveals a significant number of other delightful persons. They may be famous, or just obviously Nice People, but too many of them meet here to call it coincidence. Field's Tea Rooms are an institution in Chicago life; they are the accepted rendezvous for luncheon, tea, or even breakfast among Chicago's better families. You are cordially invited to Field's Tea Rooms when you next visit this city.

Marshall Field and Company

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WEDGWOOD



Bognor—A New Pattern on Patrician

GAY flower clusters, such as might have been gathered in an old-fashioned English garden, provide the motive for this new design in Queensware, and lend a delightful individuality to the service. The decoration is applied under the glaze—hence is permanent. ❦ ❦ ❦ *Bognor* will be found in the leading stores in open stock.

JOSIAH WEDGWOOD, *the Master Potter,* was born in 1730, at Burslem, England. The Two Hundredth Anniversary of his birth will be celebrated this year. Visitors to England are cordially invited to visit Etruria, where every facility will be afforded to inspect the Potteries, and the interesting collection in the Wedgwood Museum.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

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Wholesale manufacturers of Handmade Furniture .... traditional in design .... unexcelled in craftsmanship. Eighteen thousand square feet of showrooms filled with interesting models; and on each successive visit to our showrooms you will invariably find new and beautiful additions to the line.

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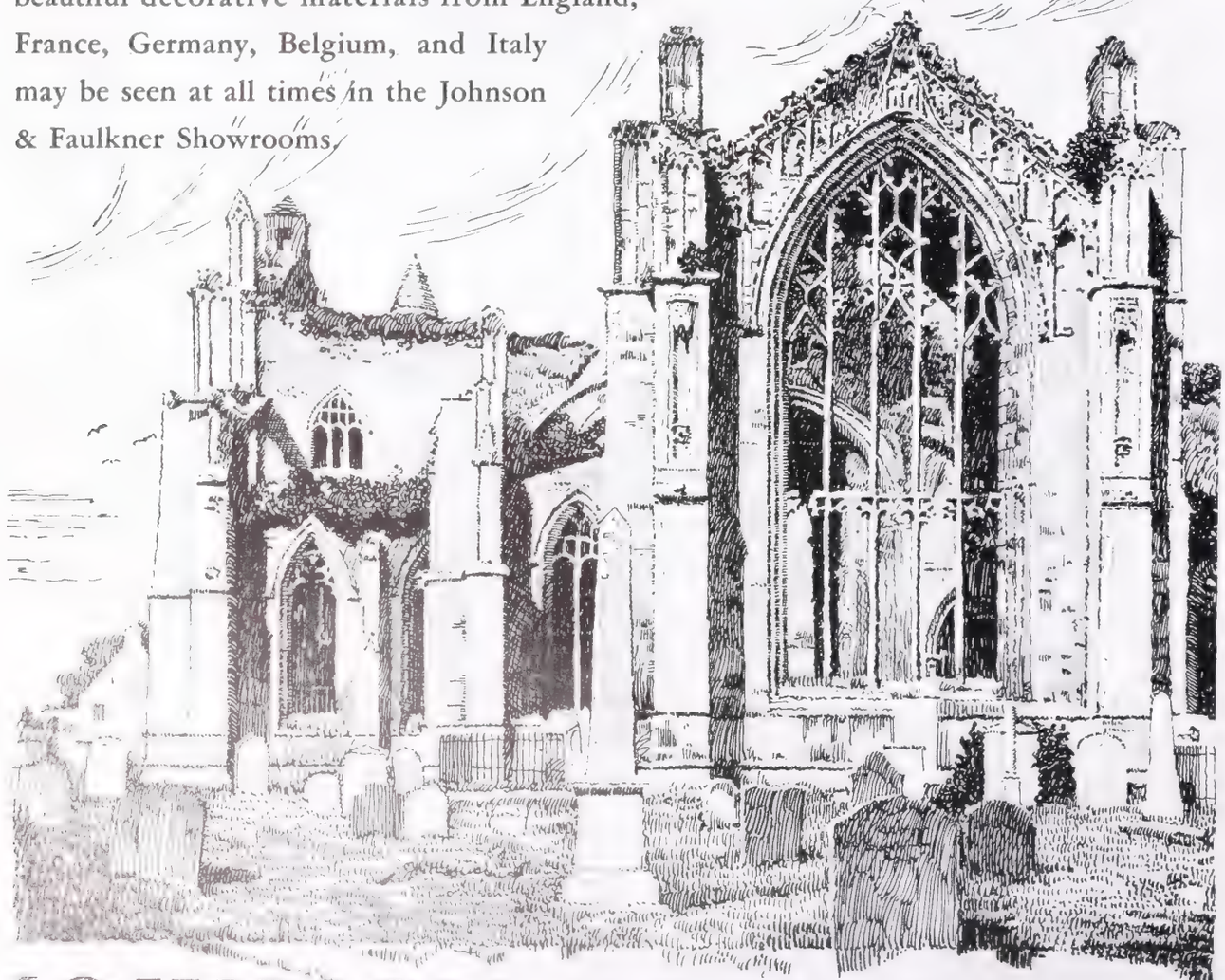
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WHILE Scotland is more commonly associated with sturdy dress fabrics, nevertheless some of our finest linens, both figured and plain, crash linen, and tapestries are imported from there. These, as well as a profusion of beautiful decorative materials from England, France, Germany, Belgium, and Italy may be seen at all times in the Johnson & Faulkner Showrooms.

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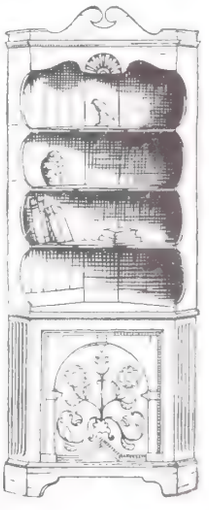
Harmonizing the influence of several Periods of Authentic Furniture

KITTINGER designs . . . there are over six hundred pieces from which to choose . . . bring to modern American homes the charm of old masterpieces that have lived through the ages.

The Charles IInd Love Seat . . . executed in solid Walnut . . . adapted to modern living from a beautiful old English sofa that shows the influence of the Spanish and Italian Renaissance on the work of Old England's master craftsmen . . . a richly-carved Walnut chair of the same Period . . . a coffee table of Spanish origin . . . a hexagon table distinctly Italian . . . and a beautiful court cupboard reminiscent of Elizabethan Days . . . make a harmonious group of historic Period designs.

There are many such Kittinger combinations in Mahogany, Walnut, Oak and Maple for every room in the home . . . for apartment, hotel, club, and executive office . . . at prices well within the reach of modest incomes.

You will be well repaid with a visit to one of our larger showrooms for your selections. Or write for booklets showing many occasional pieces and suites and the names of Kittinger dealers near you who display these reproductions or who will be glad to help you select from our large general catalog. Address Kittinger Company, Dept. 45, North Elmwood Ave., Buffalo, N.Y.



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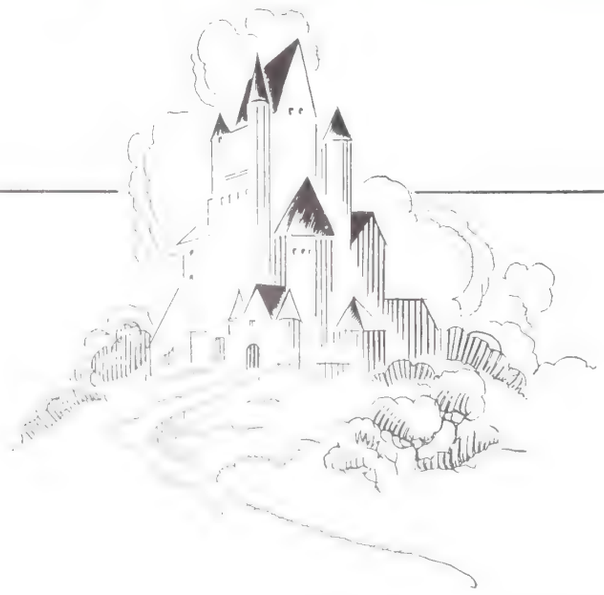
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Distinctive Furniture



Antique English Marble Mantel; late Georgian Period; decoration on frieze by Peter Bossi, a celebrated Italian craftsman, who developed his art of inlaying and jealously guarded the secret of how he alone had perfected it during his sojourn in Dublin, 1785 to 1798. This is a very fine example of Bossi's genius . . . . . Price $2350



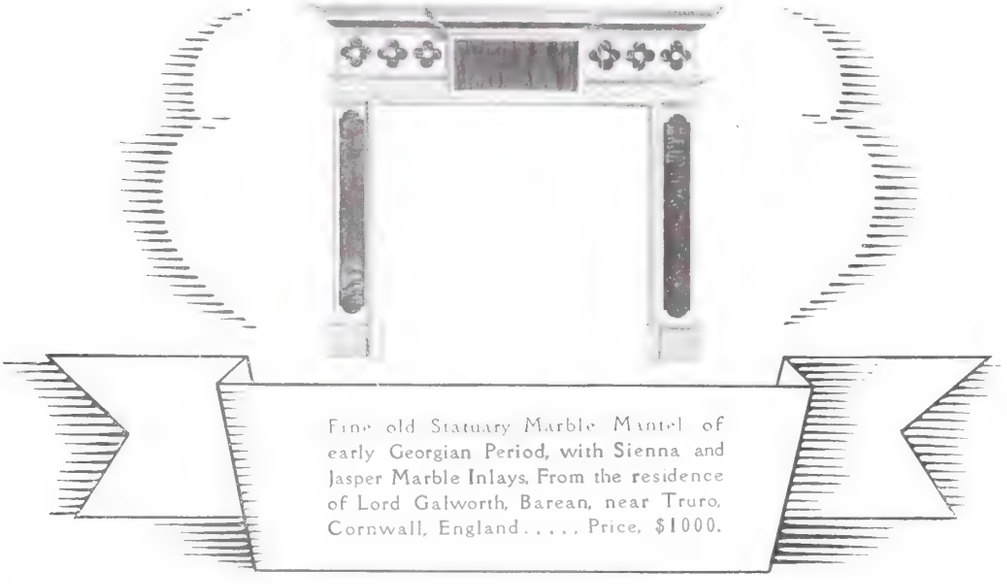
WM. H.



Genuine Antique and Modern Mantels, Andirons, Vases,
Well Heads, Fountains, Circular Seats, Columns.

OVER A HUNDRED YEARS OF SERVICE TO THE

THERE'S A WARMTH OF SUBSTANTIAL HOSPITALITY IN THESE MANTELS FROM OLD ENGLAND



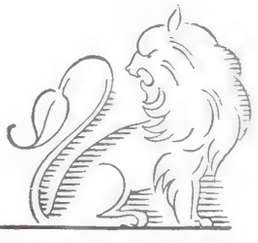
Fine old Statuary Marble Mantel of early Georgian Period, with Sienna and Jasper Marble Inlays. From the residence of Lord Galworth, Barean, near Truro, Cornwall, England..... Price, $1000.

WHAT is there about a fine old English mantel that radiates such staunch hospitality? One seems to sense the same inner glow that instinctively responds to the firm clasp of the hand of an old friend. There is a feeling of things worthwhile. The world becomes less drab, less dreary. Out of the substantial character of the past, there lives again an appreciation of something far above the commonplace. Authentic pieces! Distinguished originals! Collectors searching the remote corners of the earth seldom bring to these shores objects rarer in their field than our antique mantels. Indeed some of these original mantels are the only mantels of their kind in the world.

For more than a century, the people of America whose homes are the expression of their own enriched lives, have come to us for those treasures in fireside fittings that naturally find their way to this establishment by virtue of business relations and friendships of more than one hundred years standing. When such age-old mantels go into your home, they can go into no other. They are yours exclusively—as exclusively yours as a family coat-of-arms. The hand of Time has added a charm that no human hand could impart. We invite you to come and see our rare antiques gathered from all parts of the Old World to give enduring pleasure to the New. Or write us in care of Dept. HG, at New York.

JACKSON COMPANY

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Refresh your home—the way you would your wardrobe!

Cast your eye over your own home right this moment. Take that corner for instance . . doesn't it simply cry out for a tidy little modern bookcase? Or take one room . . . say a bedroom . . . and give yourself the thrill of doing it over in DYNAMIQUE . . . full of color and character, refreshing and stimulating to live with. DYNAMIQUE expresses so thoroughly the spirit of our times . . . it mixes so agreeably with your other pieces . . . and is so perfectly adapted to modern homes, whether apartments or houses.

You can find charming incidental pieces or whole suites in DYNAMIQUE, all original, all quite as interesting as this particular suite shown here of buis-wood inlaid with pewter.

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WALL PAPER with a flair for color and design that is strictly modern—yet never bizarre or freakish. Wallpaper free from the chilling restraints of a bygone age—yet always in perfect taste. Wallpaper so moderately priced it is well within the range of any budget and so carefully printed that it is light proof—it cannot fade. With those attributes it is little wonder that Thibaut wall paper has won so wide a following among those who instinctively turn to the world's choicest things. No doubt your decorator can show you "Designs of Today," a series of Thibaut's smartest creations. But if you find it difficult to procure Thibaut's papers in your city, we will gladly send you specimen cuttings free of charge, as well as a helpful booklet "Wallpaper Designs of Today." Address Richard E. Thibaut, Inc., 24 West 40th Street, New York.



"Le Bouquet" a charming, modern variation of the popular lattice and leaf motif. $1.00 the single roll.





"La Fleur" a smart treatment of the floral theme, delightful for the bedroom. $1.35 the single roll.

Fashionable Floor Effects

that dip deep into modern beauty . . . .



Much of the refreshing beauty of this modern living-room is contributed by the fashionable floor—a new Handmade Marble Inlaid effect in Armstrong's Linoleum, Design No. 62.

TRIM—smart—yes, custom-tailored floors. Each designed to dress up a fashionable room ensemble. Each a creation of master craftsmen.

Three of these style-setting floors are illustrated. Right now your local linoleum, department, and furniture stores are displaying scores of equally original, equally fashionable floor effects in the new-day Armstrong's Linoleum.

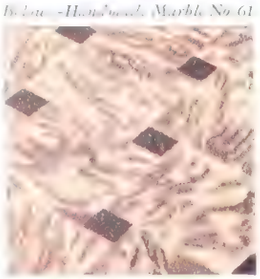
Next time you are shopping, see them. You'll find in them a smart answer to, "What shall I do about my floors?" Smart—for in Armstrong's Linoleum you select the exact floor color and design to fit into any room ensemble. Smart—because in less than a day's time it's installed in your home. Your old floor is out of sight and out of mind.

Smart—for it's a good-housekeeping floor! Its surface is Accolac-Processed, made spot-proof, stain-proof. Light waxing and polishing keeps it shining. Where floors may need frequent washing, renew the surface occasionally with Armstrong's Linoleum Lacquer. (Do not lacquer over wax.) Smart—for the first cost is the last you'll pay.

There's more to this story of dressing up your home with modern Armstrong's Linoleum. Hazel Dell Brown tells it to you in her latest book, "New Ideas in Home Decoration." Many different types of rooms are illustrated in all their natural colors. Then there's a "Decorator's Data Sheet" that offers you unusual service free. Ten cents to cover mailing brings you this bookful of home decorating help. (Canada, 20¢).



Above—Embossed Inlaid No. 6032
Below—Handmade Marble No. 61



Look for the CIRCLE A trade-mark on the burlap back

Address your request to Armstrong Cork Company, Floor Division, 926 Mulberry St., Lancaster, Penn.

Armstrong's Linoleum Floors

for every room in the house

PLAIN · · EMBOSSED · · INLAID

JASPÉ · · ARABESQ · · *and* ARMSTRONG'S QUAKER RUGS

To frame a well-beloved face . . .

THERE are certain of our possessions which we rightly consider priceless, and a photograph is frequently among them. Father and Mother . . . a lovely profile of Barbara, now at school . . . a casual snapshot, enlarged, that you took your first summer together . . . these captured moments have a precious meaning. You want to keep them, always.

It almost goes without saying that such photographs should be beautifully framed. Like flowers in a room, the frame effects a final, gracious touch. And it will serve, as well, to guard and preserve the portrait.

Among people who value the good things of life, it is almost taken for granted that the frame will be of fine leather. And if you could watch these people as they buy, you would discover that the great majority of them govern their purchases by the presence of a tiny golden keystone R. That imprint is to be found upon each article of fine leather made by C. F. Rumpp & Sons, Inc., of Philadelphia. It is the word of this establishment . . . and you could ask no surer bond.

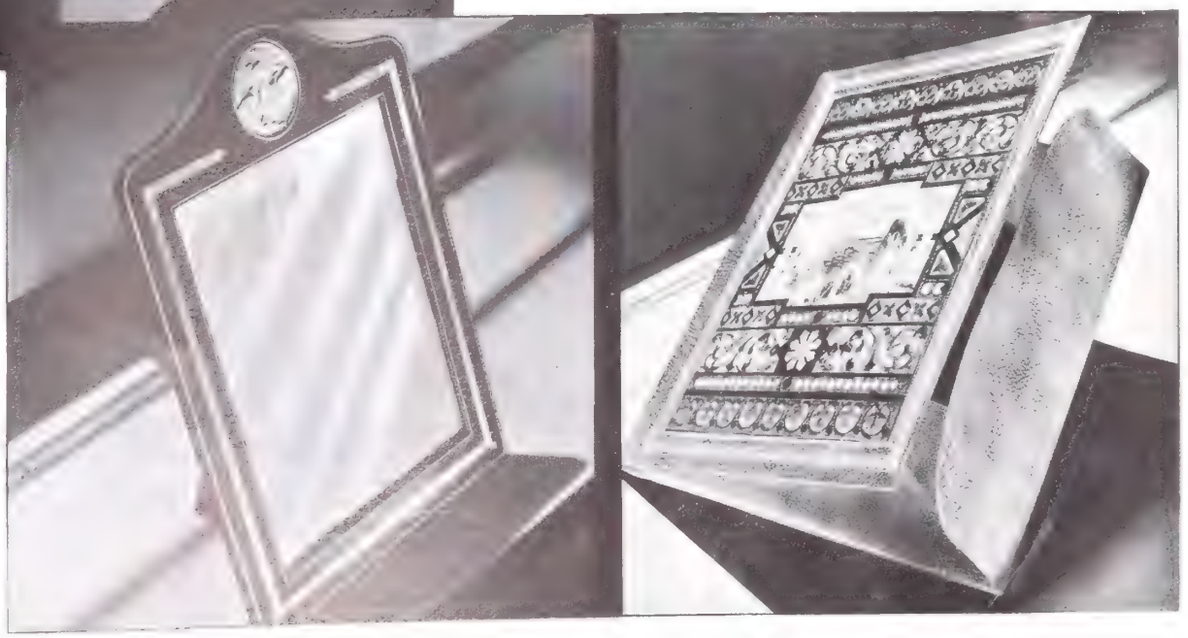
For into each article manufactured by this house have gone generations of knowing how. Master craftsmen, trained in exacting schools, work with the tradition of excellence always before them. The finest materials are used, and only the finest. The result is a gift of surpassing beauty . . . exquisite . . . lasting . . . endowed with perfect taste.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better department stores, jewelers, stationers, and leather goods stores.



Quite frequently, it is desirable to group together several important photographs. This handsome work, a drawing-room folio, is exquisitely hand tooled in the Florentine manner, and has a gold-tooled border. Other designs and colors are available in a wide variety.

When one wishes to keep two photographs together, the double frame is an effective solution. The illustration shows an extraordinarily beautiful frame in black calfskin, with white jade inserts and a gold-tooled border.



For the single photograph, which will be kept in an intimate place . . . a lovely frame of black calfskin, with inserts of red cinnabar or white jade, and a gold-tooled border. It may also be had without the inserts, in many colors.

C. F. RUMPP & SONS, INC.

PHILADELPHIA AND NEW YORK

ESTABLISHED 1850

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ZENITHERM

For Walls and Floors

What does



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ZENITHERM

General Offices: KEARNY, N. J.

PHILADELPHIA ◆ CHICAGO ◆ BOSTON

your eye see first in this lovely Park Avenue Apartment?



PERHAPS that question is hardly fair! Simple, rich hospitality is a quiet impression of quality and taste, rather than the singling out of any special unit in the decorative scheme. Yet, as one's eye rests here and there in interested observation of this pleasing entrance hall in the Park Avenue home of Mr. & Mrs. Harold W. McGraw, the *floor* instinctively draws a merited share of appreciation. Good decoration always begins with the floor. Subconsciously you may be saying, "a colored stone from some famous Italian quarry." But—*it is Zenitherm,* and Zenitherm is neither stone nor marble. Stone is hard, cold, while Zenitherm is resilient, easy under foot, and "warm" to the touch. Beyond this contribution to comfort, however, Zenitherm's greatest charm is its ability to adapt itself to its surroundings. Zenitherm's twenty-one color tones permit a perfect grouping or blending in any decorative scheme —from the softest of pastel shades to the most vibrant of modern contrasts. Some prefer Zenitherm installed in conventional design; others find it loveliest in irregular effects, thus relieving a room of any severity. In this day of better architectural taste in decoration, Zenitherm is finding approval among the most critical. If you are thinking of building or remodeling, consult a good architect.

The leaders of this profession can tell you all about Zenitherm. The homes where they have installed it read like pages torn from the Social Register. May we send you descriptive literature?



Zenitherm is a fabricated material that looks like stone but can be worked like wood. Any carpenter can install it. It is fire-resistant, weather-proof, and highly resilient. Its 21 shades and coloring supply the needed tones to match the architectural Period for walls, floors, stair-treads and terraces.

C O M P A N Y, Inc.

110 East 42nd Street, New York, N.Y.

◆ SAN FRANCISCO ◆ DETROIT ◆

LOOK 7 YEARS into



A trickling flow of rust-colored water is not only unpleasant but is an indication that the pipe is rusting. In time the pipe will have to be replaced at great expense. Anaconda Brass Pipe because it cannot rust assures a full, free flow of crystal clear water at all times.



A close-up picture of what actually happens when rustable pipe is used in the plumbing system. Notice the rust on the *outside*. The *inside* of the [illegible] placement is necessary. Anaconda Brass Pipe, which *cannot* rust, eliminates this expense.

SEVEN YEARS, say building authorities, is the average time in which rust makes its appearance. If you skimp now where Rust will come, then expect trouble and expense later.

Rust will form in water pipe made of rustable metal, retard the flow, discolor the water and very often cause damaging leaks. In like manner, rust will attack gutters, rain-pipes and roof flashings made of rustable metal. Painting merely delays—it does not prevent rust. And when rust comes, it brings with it an endless procession of troubles and costly repairs.

There is one sure way to get rid of the rust that may be present in your house, and an equally certain way of avoiding it in the new house you may build: *Install metals that can't rust.* Water pipes made of Anaconda Brass . . . gutters, rain-pipes and roof flashings made of pure Anaconda Copper . . . builder's hardware of Anaconda Brass or Bronze, and screens of Anaconda Bronze wire . . . they cannot rust.

The first cost of copper, brass or bronze is slightly higher than rustable metal. But their durability makes the final cost much less. The chart on the right-hand page has been prepared to contrast what happens to a house that isn't rust-proof—with a house protected with Anaconda Copper, Brass and Bronze. The facts have been taken from the experiences of architects, contractors and home owners. After you have read the chart you will understand why so many rust-proof houses are being built today.

Anaconda Copper, Brass and Bronze are produced by a single organization having more than 100 years' experience, which is

Flashings and valleys are essential to proper roof protection. When made of rustable metal they will soon leak. Damaged interiors are the result. When made of Anaconda Copper (99.9% pure) you can be certain they will not rust. Copper only improves with age.



The owner of this house took a chance on gutters made of rustable metal. In less than seven years rust had destroyed their usefulness. Gutters made of Anaconda Copper are now being installed. The expense of replacement is more than the small extra cost of copper would have been.



ANACONDA COPPER

the FUTURE of your house

responsible for every process from mine to the finished product. Anaconda Brass Pipe and Sheet Copper are trade-marked for your protection. Leading manufacturers of gutters and rain-pipes retain this mark on *their* products made of Anaconda Copper. Look for the trade-mark. It is your guarantee of quality.

Send 25c for this valuable booklet: "The Home Owner's Fact Book", by Roger B. Whitman, not only tells you how to rust-proof your house, but deals with important facts concerning planning, financing and maintenance cost. It is simply and interestingly written, and it contains vital information for the home builder and house owner. The booklet "Rust-Proofed" will also be sent—free. Address The American Brass Company, General Offices, Waterbury, Connecticut.



A new type of radiator—smaller and more efficient—made of Anaconda Copper. It can be either partly or wholly recessed into the wall, and set off by grilles made of Anaconda Bronze.

Copper nails on the roof . . . a small item yet they contribute another step in eliminating the cost of rust. Rustable nails cause loosened shingles . . . leaks . . . replacement expense.



Washing machines with copper tubs eliminate the danger of rust spots on clothes . . . give added years of better service. Many leading manufacturers use Anaconda Copper.



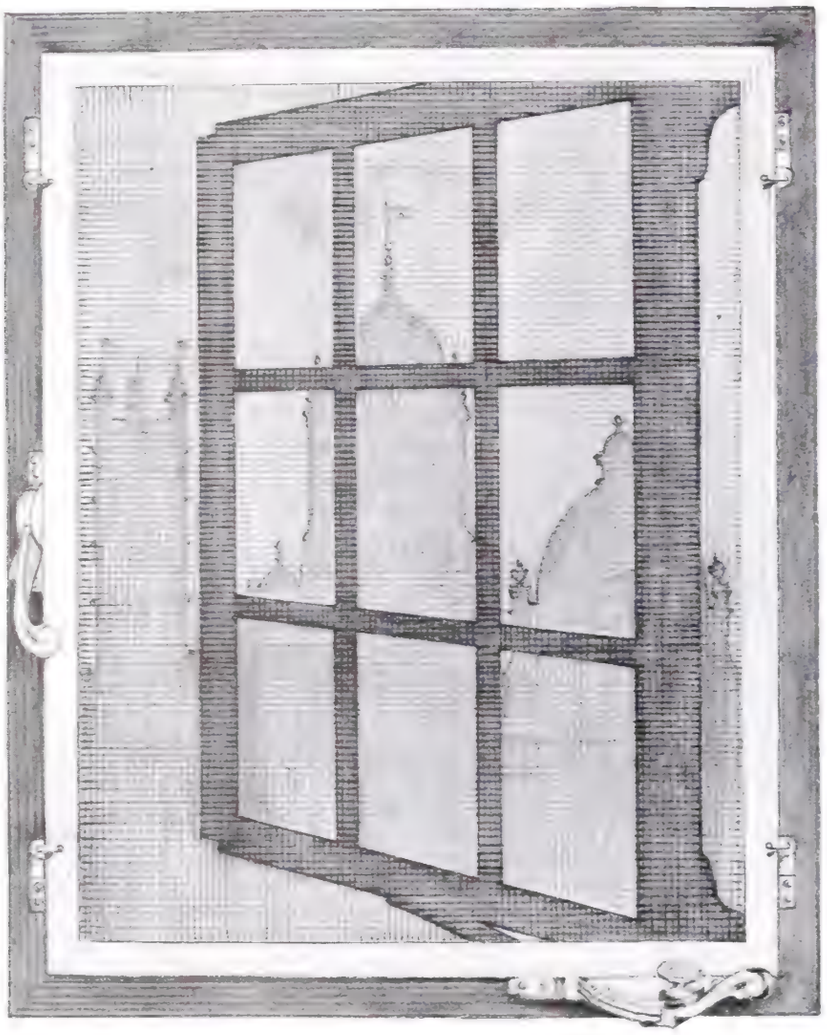
Screens made of Anaconda Bronze Wire outlast other kinds. Their cost is but little more than for screens that rust. They can be obtained with wood or bronze frames, also roller type.



Rustable Water Pipe	Anaconda Brass Pipe	Rustable Gutters & Rain-pipes	Anaconda Copper Rain-pipes
Low initial cost.	Slightly higher initial cost.	Low initial cost.	Slightly higher initial cost.
Iron or steel pipe rusts.	Brass pipe can't rust.	Because they are constantly exposed to weather, they rust *quickly*.	Copper gutters and rain-pipes can't rust—no matter how many years they are exposed.
Water from rusty pipe is disagreeable for drinking; stains laundry.	Water from Brass pipe always flows clear, fresh, sparkling. No rust stains.	Water seeping through rust-holes may cause damage to house.	No damage from seeping water. No rust-holes—ever!
Rusty deposits clog up the pipe; reduce flow of water; slow up washing and bathing.	No rust-clogging. Pipe always clear. Water always at full pressure, upstairs and down.	Replacement necessary after five to eight years, or even sooner.	No replacement necessary! Copper only improves with age.
Pipe leaks caused by rust may flood house or cellar. May damage ceiling, walls or furniture.	No leaks from rusting! No damages from flooding. No worry over hidden rust trouble.	Higher eventual cost.	Substantial saving.
Rust-clogged pipe has to be repaired or replaced.	No expense for rust-repairs or	**Rustable Screens**	**Screens of Anaconda Bronze**
Higher eventual cost.		Low initial cost.	Slightly higher initial cost.
Rusted pipe is a disadvantage in selling the house.	Anaconda Brass Pipe gives the house higher resale value.	Rust eats holes in iron screens.	Bronze screens can't rust.
		Frequent replacement necessary.	Replacements seldom necessary.
		Much higher eventual cost.	Substantial saving.

AND BRASS *Cant Rust*

INTERNATIONAL
SCREENED CASEMENTS



INTERNATIONAL Metal Casements—both Custom-built and Cotswold—now are available equipped with screens that are free from holes, slots, or lifts—thus reducing the cost and lengthening the life of the screen. By means of special hardware, the casement may be opened and closed without disturbing the screen, or the screen instantly detached to raise or lower awnings or clean windows. The screens are interchangeable on all casements of like size, are readily put in place, and firmly held by simple spring clips.

Our Cotswold Catalog, containing complete information, will be sent upon receipt of ten cents.

INTERNATIONAL CASEMENT Co INC

JAMESTOWN, NEW YORK

IN CANADA: ARCHITECTURAL BRONZE AND IRON WORKS, TORONTO, ONTARIO



Celotex Lath, used underneath the handsome plastered surfaces of this room, protects the beauty of the walls from disfiguring cracks and lath marks.

Plastered Walls of Enduring Beauty

. . . free from unsightly cracks and lath marks



IDEAL FOR
REPAIRING AND REMODELING

Attics lined with Celotex Lath transform wasted space into pleasant, livable rooms. The rigid units are light and easy to apply. Where attic space is limited, you can keep the whole house more comfortable by nailing Celotex Lath to the attic floor joists and stopping the costly leakage of furnace heat.

Celotex Lath protects your walls and makes your home more enjoyable to live in all year 'round

• • •

MOST people know of the comfort that Celotex brings to their homes . . . how it shuts out the dampness and chill of winter and the heat of summer sun.

But not all of them know about Celotex Lath . . . the better lath that safeguards the beauty of plastered walls and ceilings . . . and, at the same time, provides the modern necessity—insulation.

When your walls are plastered over Celotex Lath, the handsome surface finishes are protected from cracks and lath marks.

Celotex Lath comes in units, measuring 18 inches by 4 feet. The size of these units and their overlapping joints eliminate the unsightly, streaky appearance that so often occurs with old fashioned lath.

All Celotex products are made from the long, tough fibres of cane, with millions of tiny sealed air cells that produce their remarkable insulating effect . . . that shut bitter cold and scorching sun's rays out of your home. In years to come you save hundreds of dollars in fuel bills by preventing the costly leakage of furnace heat with Celotex.

Your architect, dealer or builder will explain how Celotex Lath can be used in building your new home . . . or in remodeling the home you are living in now. Get in touch with him at your first opportunity.

And write for our interesting booklet "Celotex Cane Fibre Insulation," telling how Celotex assures year 'round comfort in every room.

The Celotex Company, 919 North Michigan Avenue, Chicago, Illinois. In Canada: Alexander Murray & Co., Ltd., Montreal. *(Member of the Home Modernizing Bureau of the National Building Industries, Inc.)* Sales distributors throughout the world. Reliable dealers can supply you with Celotex Standard Building Board and Celotex Lath.

The word CELOTEX (Reg. U. S. Pat. Off.) is the trademark of and indicates manufacture by The Celotex Company Chicago, Illinois

CELOTEX
BRAND
INSULATING CANE BOARD

The Utility of Beauty



White marble mantel in Houston, Texas, residence.

BEAUTY is the integral part of everyday life is readily possible through the adaptability of marble in the various treatments of the average home.

To people of taste there is an incomparable atmosphere in the translucent surface of marble, with its varied veinings and almost limitless combinations of charming colorings.

And yet, because of its extreme durability and its freedom from *upkeep* costs, as well as its very reasonable *initial* costs, marble is not only intensely practicable . . . . it is essentially economical.

There is No Substitute for Marble



We have recently published a series of books giving valuable facts and interesting suggestions about the use of marble in various buildings, including home and garden treatments.

Write us, naming the type of marble work you are interested in and a copy of the book covering that subject will be sent you immediately—without charge, of course. Address Department 6-Y.

NATIONAL ASSOCIATION *of* MARBLE DEALERS
ROCKEFELLER BUILDING - CLEVELAND, OHIO



The Capitol Red Cap

Embodies every improvement known [illegible] round boilers. A thick blanket of rock wool, the finest insulation obtainable, suggests its quality in every particular. For medium sized residences.



"What a fine frosty night. How Orion glitters; what Northern lights! Let them talk of their Oriental climes of everlasting conservatories; give me the privilege of making my own summer with my own coals."
—MOBY DICK OR THE WHITE WHALE

. . . making my own summer with my own coals . . .

TO homes along the cold New England coast, under icily glittering Wisconsin stars, on wind-swept prairies, these three new *Capitol Red* heat-makers are now bringing the privilege of making their own summer. Not only the privilege but the certainty. For their heating capacity is guaranteed in writing, under *Capitol Guaranteed Heating*.

Immediately they were placed on the market a year ago, these better boilers, so fully warranted, brought a rush of buyers that have kept United States Radiator factories working overtime to equip and modernize homes in every part of America.

Through the long winter evenings, why should not your home have the delightful sense of safety in the face of the elements, the sure and cheery warmth, the glowing beauty brought by these jacketed, insulated, handsome boilers for coal, coke, oil, or gas. Write for the valuable manual of better heating, "A Modern House Warming," and names of dependable heating contractors to make your installation.

UNITED STATES RADIATOR CORPORATION
DETROIT, MICHIGAN

[illegible] and 35 Assembling Plants Serve the Country [illegible] of dependable heating equipment

THE PACIFIC STEEL BOILER CORPORATION
[illegible] the United States Radiator Corporation, builds welded steel heating [illegible] installations—business buildings, factories, schools, hotels, and large apartments

[illegible], U. S. R. Corp.



The Capitol Red Top

[illegible] Rock wool insulation. [illegible] doors. For medium sized and large residences.



The Capitol Red Head

Guaranteed Heating WITH
Capitol Boilers
AND RADIATORS

An Elizabethan Bay

sets the style of a Modern Manor

Designed by MEADE & HAMILTON
Decorated by RORIMER-BROOKS STUDIOS





BECAUSE they faithfully reproduce the Early English atmosphere, and provide modern comfort and utility, Fenestra "Fenwrought" Casements (screened) were chosen for this distinctive living room by Cleveland's noted architects and decorators.

The rich details of carved oak furniture, bright velvet upholstery and figured draperies are accentuated by a flood of light from the beautiful windows in this stately bay. In harmony, too, are the small sparkling panes, the solid bronze hardware, the steel frames bespeaking permanence and fire-safety.





Exclusive Fenestra Features

Fenestra screens protect a heavy bronze screen which fits flat against the inside of the casement frame. Through ingenious design, the swing leaves may be opened, closed or securely locked *through* the screen but without touching it.

Fenestra Fenwrought Casements eliminate the hazards of window washing, all glass being cleaned on the outside entirely from within the room. They open wide to pleasant weather at a finger's touch, eliminating all sticking, warping and rattling. They close snug-tight against storm without the need of weather strips.

The moderate cost of Fenestra Fenwrought Casements makes them economical and practical for any house, large or small.

DETROIT STEEL PRODUCTS COMPANY
2246 East Grand Boulevard, DETROIT, MICHIGAN

Gentlemen:
Please send me without cost or obligation:
"Decorating with Casements," containing many beautiful color plates.

My Name_____

Street_____

City_____ State_____

Fenestra

FENWROUGHT CASEMENTS (SCREENED)



Colors That Endure Thru Winter and Summer Exposure

Home at Rye, N. Y. with Green WEATHERBEST Roof in 18-in. over 24-in. WEATHERBEST Colonial White Sidewalls. Arch't, R. Bruce Munro; Builder, H. S. Stevens, Inc.

A WARNING is being sounded thru the lumber industry, thru the building trades and thru architects' offices to beware of inferior building materials. There have been many substitutes for wood shingles, especially since stained shingles have become so popular for sidewall and roof treatments.

Success breeds competition; substitute and inferior materials are a questionable investment. The sidewalls and roof of your home are all-important. They may look well at first with any material . . . but enduring charm is best realized in nature's material in nature's colors.

WEATHERBEST Stained Shingles are made of only 100% edge grain red cedar, colored and preserved with pure pigments finely ground in penetrating oils and should not be compared with cheaply stained shingles or composition materials. There is eighteen years' experience behind the WEATHERBEST policy "NOT TO CHEAPEN MATERIALS OR PROCESS TO MEET PRICE COMPETITION."

WEATHERBEST are furnished in 16-, 18-, and 24-in. lengths in a wide range of solid tones and variegated shades of Gray, Brown, Green, Red, and even Blue. They offer a wonderful selection for every requirement.

Send 10c with coupon for Color Chart and Portfolio of full-color Photogravures showing WEATHERBEST Stained Shingles in different treatments as they actually appear on homes. To modernize a home growing old, send for booklet, "Making Old Houses Into Charming Homes."

Ask your lumber dealer for prices; many dealers carry standard colors in stock. WEATHERBEST STAINED SHINGLE CO., Inc., 849 Island St., North Tonawanda, N. Y. Plants: N. Tonawanda—Cleveland—St. Paul. Distributing Warehouses in Leading Centers

Weatherbest
STAINED SHINGLES
FOR ROOFS AND SIDE-WALLS



WEATHERBEST laid right over the stucco wall

WEATHERBEST Overcoats Save Money

You can save future repair and repaint [illegible] WEATHERBEST Stained Shingles over old stucco or wood sidewalls. Better appearance, extra insulation. Costs little more than a good paint job. Send picture of your present home and let us send Free Sketch showing changes—no obligation.

WEATHERBEST STAINED SHINGLE CO., Inc.
849 Island St., North Tonawanda, N. Y.

Enclosed find 10c to cover cost of postage and handling.

☐ Please send WEATHERBEST Color Chart and Portfolio of Photogravures showing WEATHERBEST Homes in full color, some with floor plans.

☐ Also send free book on Modernizing and Overcoating Old Houses and your Free Sketch Service.

Name

Address

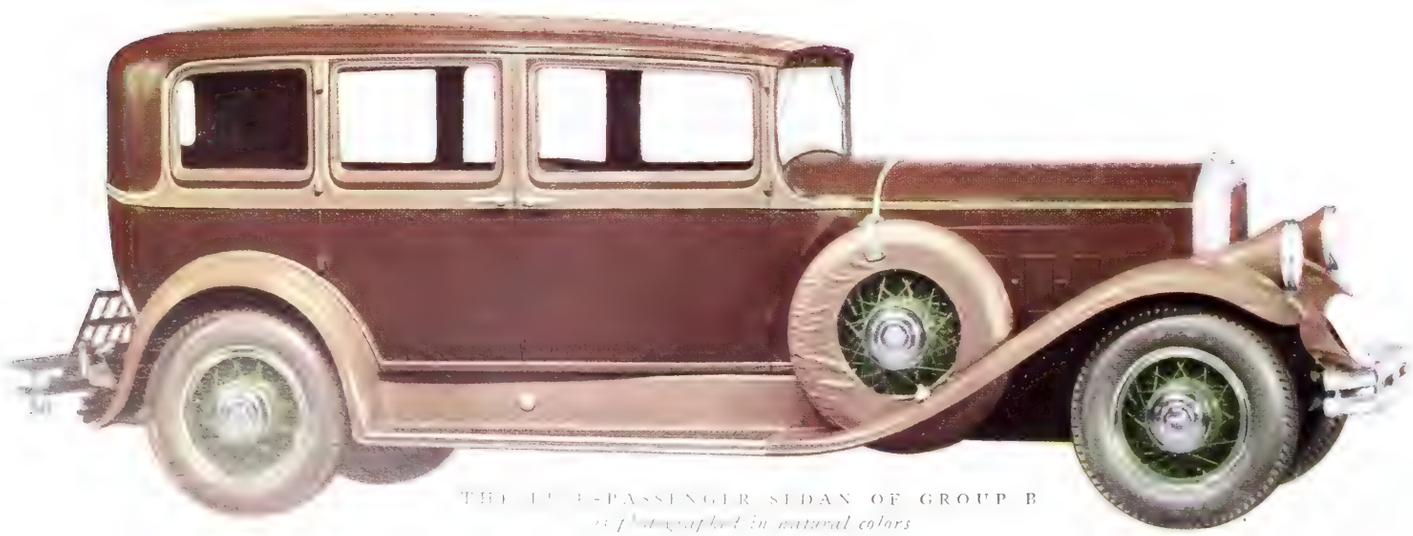
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First Showing

OF THE NEW DIMENSION

PIERCE

132 HORSEPOWER
AND SILENT GEAR-SHIFT
are among recent notable Pierce-Arrow developments. Gears can be shifted quietly, almost effortlessly, *at any speed.*



THE [illegible]-PASSENGER SEDAN OF GROUP B
as photographed in natural colors

THREE NEW GROUPS OF STRAIGHT EIGHTS

[illegible] Horsepower . . 144-inch Wheelbase . . . . . $3975 to $6250
Group B: 125 Horsepower . . 134 and 139-inch Wheelbase . . $2975 to $3675
Group C: 115 Horsepower . . 132-inch Wheelbase . . . . . $2595 to $2750

All Prices f. o. b. Buffalo

All models have Silent Gear-shifts . Non-shatterable Glass . Hydraulic Shock Absorbers . Super-safety Brakes . Fender or Bracket Headlamps optional [illegible]

Pierce-Arrow Engineering and Coachwork throughout.

ARROWS

A brilliant array of America's Finest Motor Cars in four new wheelbases

. . with a new model, slightly smaller, as low as $2595

IN extending its Straight Eight line to meet *every latest demand* of the fine car market, Pierce-Arrow opens the 1930 season with an array of motor cars which again easily qualify as *America's finest.*

There are four new wheelbases in the 1930 group . . all cars of increased inner spaciousness . . all slender, low-swung, graceful creations in the finest Pierce-Arrow tradition.

The slightly smaller car in the new line . . of an inch less wheelbase . . is of true Pierce-Arrow quality throughout. Its low price *($2595 at Buffalo)* gives it extraordinary value.

• • •

THE 1930 colorings and upholsterings and appointments are new elements of beauty, freshly expressed.

There are new door latches, velvet of operation . . new clocks and vanity cases in the ultra-modern manner . . new foot-rests and lights and mirrors which reflect the mode of the hour.

More important, there are engineering developments of vital consideration . . all present in every car of the 1930 line.

• • •

MECHANICALLY, as well as modishly, Pierce-Arrow keeps abreast of the hour. Its improvements are never saved for an occasion, never sensationalized . . although it has pioneered some of the greatest.

So it is that today's Straight Eight line by Pierce-Arrow is possessed of every feature worthy of adoption by America's finest motor car. For example:

Silent gear-shifts . . non-shatterable glass . . super-safety brakes . . low-swung gravity centers . . hydraulic shock absorbers, etc., etc. All Pierce-Arrow features . . each having been added as it proved itself . . and without particular mention or especial acclaim.

Nor is there any excess of modesty in this attitude. It is simply that *no* new feature, or any *group* of new features, could conceivably be so important as that which is *Pierce-Arrow.* Greater is that than the sum of all its parts.

NEW PIERCE-ARROW PRICES . . *at Buffalo* . . From $2595 to $6250

(Other Custom-built Models up to $10,000)

In the purchase of a car from income, the average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.



Residence, Winnetka, Illinois. Clifford Shopbell, Architect. A home of the finer type faced with Indiana Limestone.

FREE TO YOU
IF YOU'RE PLANNING TO BUILD

Illustrated literature telling how you may have a house of natural stone for only 5% to 6% more. Send coupon.

IRRESPECTIVE of the cost of the house you propose to build, learn the facts about the new way to build of stone. Sending for information costs you practically nothing; building without first investigating the use of every material may cost you dearly in satisfaction.

Indiana Limestone is quarried from the ground. It is not a manufactured product. The finest churches, office buildings and other structures are built of this stone. Now for residential purposes, we have developed a new method of use . . . one that brings you all the enduring beauty of Indiana Limestone at far less cost.

"ILCO" Indiana Limestone is prepared by machinery at the quarries. The stone, already sawed into strips four inches thick, is shipped direct to the building site. There the strips are broken to lengths in a simple manner and laid up in the wall by stonemasons and bricklayers. The use of the more expensive cut stone is confined to the ornamental detail, or may be omitted entirely.

The color-tones of Indiana Limestone have infinite variety. These color-tones soften as the years pass, making your house actually more attractive with age. "ILCO" Indiana Limestone is carefully selected to insure a wall of color, texture and pattern to suit your architect's design.



Do not think your house project is too modest to permit the use of this uniformly-sound, light-colored natural stone. You can enjoy the old-world beauty which natural stone brings for a total cost of only 5% to 6% more than if a more ordinary exterior material is used. Let us send you complete information. Fill in your name and address below, clip and mail.

Box 750, Service Bureau,
Indiana Limestone Company, Bedford, Ind.

Please send booklet and complete information about Sawed Indiana Limestone Masonry for residences.

Name .....

Street .....

City ..... State .....

INDIANA LIMESTONE COMPANY *General Offices:* Bedford, Indiana *Executive Offices:* Tribune Tower, Chicago



Homes can now enjoy manufactured weather all winter by means of the Weathermaker—an adaptation of the Carrier System of Air Conditioning found in the buildings shown above, including the Roxy Theatre, Macy's Department Store, the Capitol, Hudson's Store, Detroit, and many other buildings.

And now they're making weather in homes"—

A new type of home-heating system is rapidly making obsolete our old ideas of indoor comfort in winter time. Its product is manufactured weather . . . made-to-order climate that is almost unbelievably perfect.

This system is called the Carrier Weathermaker—an adaptation to homes of the Carrier Systems of Air Conditioning, now controlling temperature, humidity, cleanliness and air distribution in industrial plants, theatres, department stores, hotels, office buildings and other large buildings.

A RADICAL change is rapidly taking place in modern home heating. Winter comfort does not mean what it used to. And it's all due to the fact that you can now have weather made-to-order in the home.

Manufactured weather is enabling families to establish and maintain new and much higher standards of health all through the winter. It is making possible new cleanliness and convenience in heating system operation that home owners welcome eagerly.

And so today, the modern home builder [illegible] a Weathermaking system in his new home. His neighbor around the corner replaces his old warm-air heating plant with a similar system. Still another decides that, when he builds, he is going to have a Weathermaker. Scores of Weathermaker systems are being installed—many others are in successful operation. In the minds of many, manufactured weather already is a requisite of the modern home, taking its place beside modern plumbing, electric lights and automatic refrigeration.

What is this manufactured weather? It is the ideal kind of outdoor weather, produced indoors during the winter by a new type of heating system. It combines heating and air conditioning. It takes the three elements that make outdoor weather—warmth, moisture and air motion—combines them scientifically to produce the kind of climate most







Three typical homes having Weathermaker heating. Cleaned, warmed and properly humidified air insures a delightful and healthful atmosphere all winter.

comfortable and healthful for you and your family. Furthermore, this home system is designed to take a cooling unit, now under development, which will keep homes ideally comfortable in mid-summer.

Adaptation to homes of famous Carrier system

What does this manufactured weather *feel* like? It is like the soft warmth of a spring morning. It is as delightful as the invigorating climate of Southern California or the ideal atmosphere of Southern France. Yes—but still you need to go into a house where a Weathermaker is in operation to realize the full difference between Manufactured Weather and ordinary heated air . . . the improvement it can bring to a family's health and joy of living.

But wait! You can experience this same ideal indoor climate in some of the country's best known theatres, department stores, hotels and office buildings. For example, you will find manufactured weather in the Roxy Theatre, Macy's Department Store, or the Paramount Hotel Grill, in New York; in Hudson's Store, Detroit; the Milam Building, San Antonio, Texas, and many others. In the nation's capital you can enjoy it in the chambers of the House of Representatives and the Senate.

While the systems that manufacture Weather in these buildings are different from the Weathermaker for homes, the effects on comfort and health in the winter are the same. Both were designed by Willis H. Carrier and his associates, internationally known specialists in air conditioning.

More than 3,000 of these systems have been designed and installed in industrial plants and public buildings. The same principles were used in designing and perfecting a system specially for home use. The result is the Carrier Weathermaker for conditioning indoor air in winter.

The four operations of the Weathermaker

Let us see more specifically how and why the Weathermaker transforms living conditions in the home.

First, it supplies a soft warmth that does not overheat the house. Medical and health authorities are quick to condemn the overheating of air in our homes.

Second, the Carrier Weathermaker system automatically supplies and maintains an adequate degree of humidity throughout the house. This is as important for the greatest bodily comfort and health as temperature.

Physicians and physicists have been studying for some time the evils of too dry, overheated air as supplied in homes in winter. Winter colds result from this condition of the air, lead to bronchitis, grippe, influenza, pneumonia and other serious illness. You yourself know how quickly you suffer from the stuffiness of an overheated, under-humidified room. Your nose becomes dry; your throat parched. You feel exhausted . . . depressed . . . irritable.

Third, the Carrier Weathermaker filters out bacteria-carrying dust particles so that you will have clean air to breathe. But this means more to the housewife who desires a clean home. It means elimination of constant dusting and cleaning. It means more leisure time . . . less back-breaking, nerve-racking labor . . . less wear and tear on curtains and draperies and furnishings.

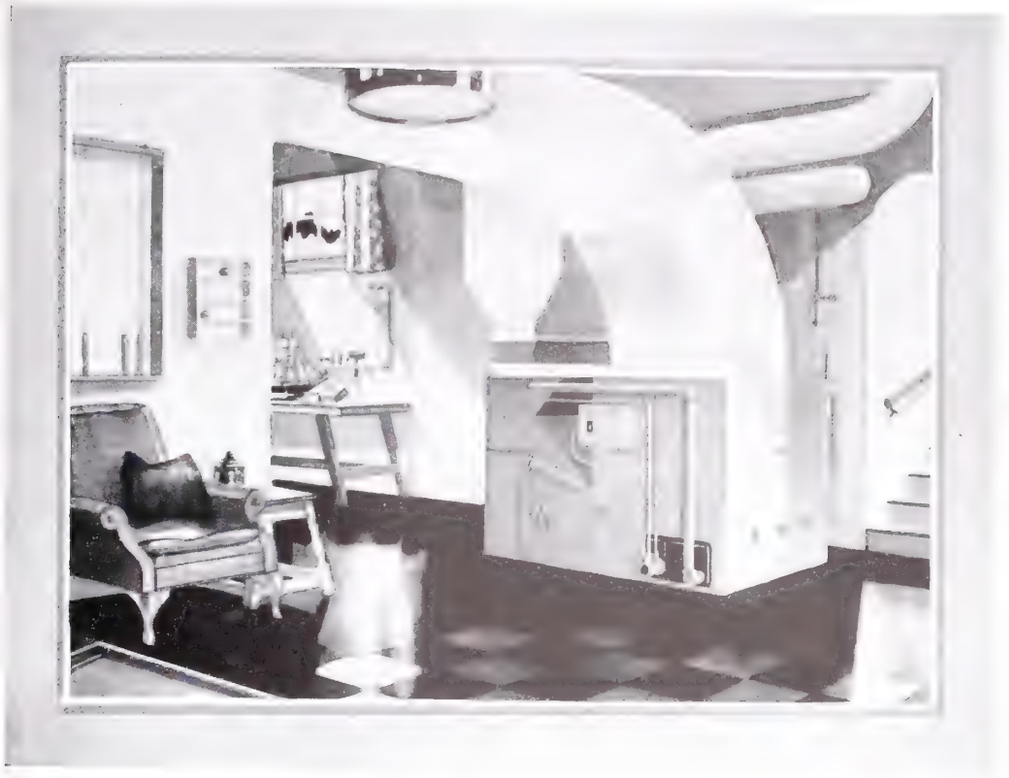
Fourth, the Weathermaker sends out the warmed, humidified, cleaned air under positive pressure into every corner of the house . . . without drafts . . . without great differences of temperature between floors and ceilings. This means even heat always.

Gas adds to efficiency . . . eliminates cellar drudgery

Everything has been done to make the Weathermaker the most convenient and most efficient system available today. After careful consideration of all fuels, gas was chosen. This fuel comes into the house ready made and ready to burn. It is the



Ducts bring the cleaned, warmed, humidified air through inconspicuous outlets into every room. The dignity and beauty of the room design is maintained by the elimination of disfiguring, space-taking fixtures found in less modern heating systems.



The cleanliness and compactness of a Weathermaker installation transforms your basement into usable space. Here you may have a workshop, a playroom for the children, or a billiard room—as clean and comfortable as any other part of the home.

cleanest, most reliable and most easily controlled fuel—ideal in every respect. And as used in the Weathermaker, it is the most efficient.

This unusually high efficiency, together with the new lower gas rates in many cities, brings the cost of gas down to a surprisingly low level. Do not say to yourself that gas is too expensive for you to use for heating until you have investigated its cost in connection with the Weathermaker. You may later regret having deprived yourself and your family of the comfort this system makes possible.

Consider, too, that the gas company is your fuel bin. You use gas only when you need it. You pay only for what you use, after you have used it. And with the supply coming constantly from the gas company, you eliminate the drudgery and dirt of hauling coal and ashes.

The Weathermaker takes up less room than the average furnace of equivalent heating capacity. The saving in space in the cellar, with elimination of fuel bins and accessories of the usual heating plant, is like adding to the house another room that can be finished off for a children's playroom . . . a workroom . . . a study . . . or a billiard room. While upstairs, the use of unobtrusive registers and grilles set in the walls saves space and makes rooms more attractive.

What of the cost of the Weathermaker itself? That, too, will surprise you. The initial cost is little if any higher (and is sometimes lower) than that of the high-grade systems that merely supply heat—and have none of the other advantages of the Weathermaker.

Service to home builders

To builders of new homes we offer a complete service, which includes the help of highly trained representatives in estimating heating requirements, the placing of ducts, outlets, and grilles, and complete supervision of installation. Our men will work with home owners, architects, and heating engineers or contractors, and will see that the Weathermaker is put into satisfactory operation.

The home owner who now has a warm-air system can modernize his home with a Weathermaker. He can usually use the present warm air ducts.

The Carrier Weathermaker is at present being marketed and installed only in limited Eastern territory, including the New England states and cities as far south as Washington, D. C., and as far west as Pittsburgh, Pa., and Buffalo, N. Y. We invite inquiries, however, from any part of the country. Branches are rapidly being opened. Send us your plans and let us tell you just how the Weathermaker will fit in your house.

Send us your plans

The important point is to take advantage of this free Carrier Service in the early stages of house planning—not after plans have almost been completed or construction started. By calling on such help you are assured of a correctly designed system installed so as to give maximum economy and efficiency.

Sending your house plans to us enables us to start at the right point in determining and satisfying your requirements for heating and air conditioning. The Carrier Weathermaker is manufactured by the Carrier-Lyle Corporation, Newark, New Jersey; with district sales offices in Baltimore, Boston, Buffalo, East Orange, N. J., New York City, Philadelphia and Pittsburgh.

Carrier Weathermaker

TRADE MARK REG U S PAT. OFF.

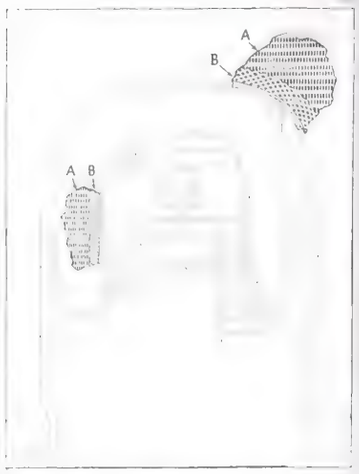
Warms · Humidifies · Cleans · Distributes

Building a new home?
Expect to build soon?
Have you a warm-air heating system now?
Then read this booklet



It describes how to manufacture made-to-order weather. It shows how the air can be properly humidified . . . cleaned . . . and purified. It is all about a new-type heating system hailed as the most constructive advance during the last 50 years in making homes more comfortable and healthful than you ever imagined they could be in winter time. The coupon brings your copy FREE.

CARRIER-LYLE CORPORATION
850 Frelinghuysen Ave., Newark, New Jersey
Gentlemen: Please send me free, your booklet, "The Carrier Weathermaker."
Name _____
Address _____
H. G. 2-30



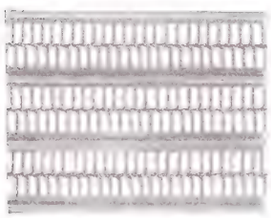
Home of A. C. Marshall
Wayzata, Minn.
John Mead Jr., Arch., Minneapolis



Ageless walls

THE development of *Milcor* metal building materials has brought an entirely new factor into modern home construction . . . "ageless walls". No longer need the possibility of ugly plaster cracks prevent you from suggesting delicate artistic finishes for your walls or ceilings. Permanent interior beauty has become a reality through the use of *Milcor* Stay-Rib Metal Lath and Expansion Corner Bead.

Notice the diagram above. It shows how these *Milcor* Products preserve and protect each vulnerable point. Beneath the beautifully plastered surface of the walls and ceilings is a reinforcement of expanded metal . . . Stay-Rib Metal Lath. It is an ideal plaster base . . . strong, permanent . . . and firesafe. It grips the plaster with fingers of steel . . . preventing the development of plaster cracks and other defects. Walls and ceilings finished over Stay-Rib Metal Lath retain their original unmarred beauty. Long after the home is old in years these walls will still be "*ageless*" . . . . The arches and all corners are formed on *Milcor* Expansion Corner Bead . . . This bead . . . distinguished by its patented expanded metal wings . . . provides a *hidden* corner of steel which prevents chipping from unavoidable shocks. The passing years will take no toll from these graceful arches and sharp, true corners which contribute such charm to rooms.



design . . . a *Milcor* patent . . .



guished by its expanded metal wings . . . This feature . . . a *Milcor* patent . . . permits a perfect grip upon the plaster and prevents chipping

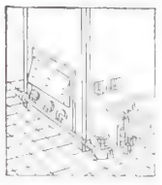
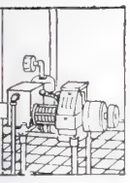
So when you ask your architect to draw up the final plans of your home . . . ask him also to definitely specify *Milcor* Products. They represent the highest development in expanded metal plaster bases. They will preserve your home and make its beauty "*ageless*" as they have made so many others.

MILWAUKEE CORRUGATING CO., *1429 Burnham St., Milwaukee, Wis.*

Copper Alloy Steel — ARMCO Ingot Iron — Save with Steel

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With qas   or oil for heat what about Waste Disposal ?



THE old coal fired furnace has disappeared in a million homes — and a million homes have faced the problem of "what to do with waste and rubbish" . . . Many have solved the problem in the only satisfactory way — with a Kernerator. Waste, wilted flowers, garbage, sweepings — all domestic refuse no longer is a problem. In these homes all this waste is put in the handy hopper door, in or near the kitchen, and forgotten . . . No fuel is required. The rubbish burns the garbage that has already been partially dried by air, an exclusive Kernerator feature . . . Don't permit the rubbish problem to creep into your new home . . . Talk it over with your architect and he will write a Flue Fed Kernerator into the specifications . . . The Handy Hopper Door for rubbish waste and garbage will repay its cost many times in convenience. Send for Kernerator Booklet. Kernerator Incinerator Co., 725 East Water St., Milwaukee, Wis.

KERNERATOR
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FOR NEW AND 

EXISTING BUILDINGS



TIME—THAT TOUGH OLD TESTER FINDS A FOE THAT FIGHTS HIM OFF

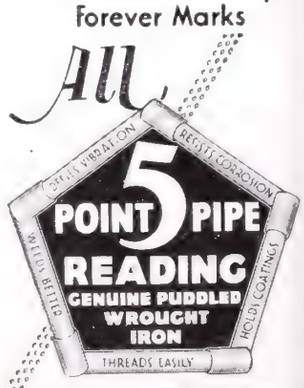
Many generations ago, Time—that tough old tester—began his fight with genuine puddled wrought iron. Against that sturdy metal of which Reading 5-point pipe is made, Time first used his most potent weapon, corrosion.

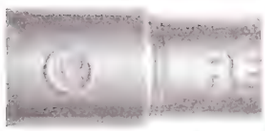
Year after year after year, Time poured his corrosive mixtures over and through 5-point pipe trying to set in action the destruction which men call rust. But no loop-holes could Time find—filaments of silicious slag barred the way. Only pipe made of genuine puddled wrought iron has proved that it can thus fight off the test of Time—the only conclusive pipe test known.

Make your first cost of pipe the last cost, avoiding damaging leaks, by insisting on Reading genuine puddled wrought iron pipe.

READING IRON COMPANY, Reading, Pennsylvania

For Your Protection This Indented Spira Forever Marks All





GENUINE PUDDLED WROUGHT IRON
READING PIPE
DIAMETERS RANGING FROM 1/8 TO 20 INCHES



Science and Invention Have Never Found a Satisfactory Substitute for Genuine Puddled Wrought Iron





The Wayside Inn at South Sudbury, Massachusetts (made famous by Longfellow's "Tales" and now the shrine of Colonial tradition), contains, among other early American features, convenient cupboards of pine. Just as the bustling seventeenth century dames saved themselves time and countless steps by their use of pine cupboards, so scientific, modern home-makers insist on efficient cupboards of pine as their first requirement in a well-planned kitchen.

There is a plentiful supply of Shevlin Pine available in five varieties. Your dealer can easily obtain it by getting in touch with the nearest office.

Chicago: 1866 Continental Nat'l Bank Building

New York: N. H. Morgan, Sales Agent, 1205 Graybar Building

San Francisco: 1030 Monadnock Building

Toronto, Ontario: 606 Royal Bank Building

You need not accept a substitute. If you have the slightest difficulty obtaining Shevlin Pine, just write and our nearest branch office will see that you are supplied promptly.

LET PINE MAKE YOUR KITCHEN CONVENIENT

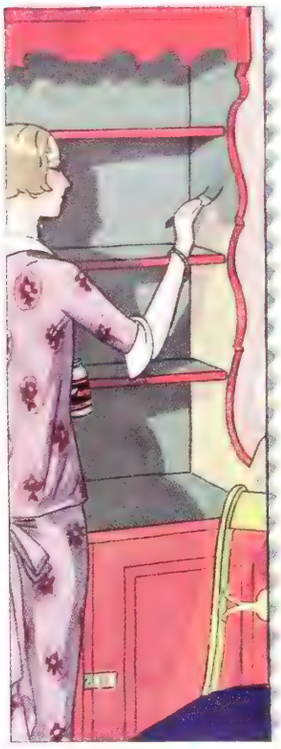
Nowadays, just as in Colonial times, no kitchen is complete without convenient cupboards of pine. For all kitchen woodwork, pine has for centuries been the practical material. And never more so than now when Shevlin Pine is available. Kitchen cupboards, built with your home or standard units prepared by leading manufacturers, may now be had in Shevlin Pine at a moderate cost.

Whether you are planning the kitchen for a new home or wish to remodel your present kitchen, Shevlin Pine will lend itself gracefully to your needs. For more than forty years this pine has been noted for its thorough seasoning and uniform drying. In the heat and moisture of the kitchen this feature of Shevlin Pine is especially important. It means no warping, shrinking or cracking.

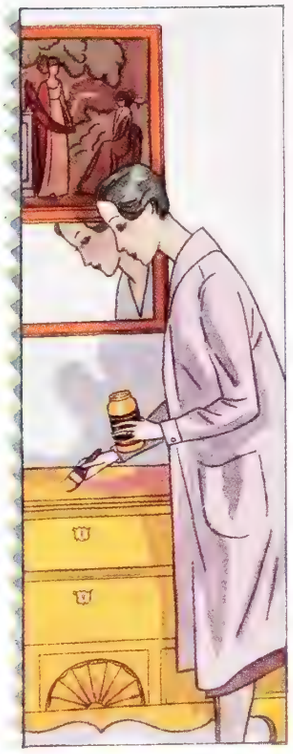
All Shevlin mills now make grade-marked and trade-marked lumber. You can be sure of getting genuine Shevlin Pine by looking for the trade-mark. Just ask your architect, builder or lumber dealer to use Shevlin Pine in your kitchen. We will send you, without charge, the booklet "Specify Shevlin Pine" if you will write us.

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Minneapolis :: :: Minnesota

SHEVLIN PINE



What the ART SHOPS can do . . . You can do, now!



Here's a Paint that can't go wrong

When some color combination just haunts you . . . makes you yearn to "do" a room . . .

Why, *do* it! That's all! Sail in and dare do anything . . . little pieces . . . big pieces . . .

For here's a paint that makes a professional of every amateur who dips in her brush!

The reason is this: ARTLAC is . . . a new sort of paint. Easier than anything you ever heard of, to apply. No trick "technique" to remember . . . Just stroke on, in easy strokes, and watch ARTLAC level itself . . . no laps, brush marks, joinings . . . into a satiny surface that will make you "proud as Punch" . . . eager to show your achievement to all your friends.

No hurry, either. If you're doing the largest of surfaces, ARTLAC won't dry before you've finished and joined up your strokes. Some bit left uncovered? . . . go back and touch it up . . . ARTLAC will just smooth itself out . . . the place will never show.

[illegible] not too quick!

All ARTLAC *needs is a smooth, clean surface!*

If you're doing over old pieces (and how ARTLAC can transform them!) don't spend hours with a paint remover and a scraper and sandpaper. If the old surface is smooth and clean, leave it on and paint right over it! There's no risk, with ARTLAC. For ARTLAC won't seep under the old coat and "lift it" . . . buckle it. And ARTLAC will never give you a heartache by "blotting through" when the work is done, and spoiling the lovely color you've applied. ARTLAC goes on beautifully over unpainted wood, too.

Glorious new colors!

Only the smartest painted things from the smartest shops have such colors. Never before has the home decorator been able to buy them, in paint! There's Chartreuse, for instance . . . that singing new yellow-green. A modern among moderns, in the color world! Reds . . . those glorious reds that you've wanted, to sound a clear, true note . . . when you place them among old pieces or modern things! Blues and greens and grays that are as far removed from yesterday's colors as . . . the shade of your newest frock. Just ask your dealer for the ARTLAC color card . . . and you'll enter the new decorating world of lovelier, livelier, *clearer* color!

Created by the largest makers of artists' paints in America, ARTLAC's 30 exquisite shades contain rare pigments usually found only on an artist's palette . . . pigments that he treasures . . . uses carefully . . . for they're the expensive pigments that come from the far corners of the globe!

Paint one small thing, in one of these exquisite new ARTLAC shades . . . you'll be painting everything in sight, before you know it! And you'll be proud—proud—of every piece!

◆ ◆ ◆

ARTLAC'S ADVANTAGES

DRIES BETWEEN MEALS . . . *hard glossy coat in 4 hours* . . . NO WAITING TO PAINT DIFFERENT SIDES . . . ARTLAC *goes on vertically just as easily as it does horizontally . . . the surface you're painting doesn't have to be flat, for ARTLAC works as well over curves or many panels* . . . COMES IN A CLASS JAR . . . NO OBJECTIONABLE ODOR . . . *Dust is a foe . . . ARTLAC is a friend* . . . 30 SMART COLORS . . . COVERS EASILY . . . WATER RESISTANT . . . *keeps your fingers clean* . . . GOES A LONG WAY . . . WEARS AND WEARS AND WEARS . . . IN 4 SIZES . . . *1 pint, 1 quart, 1/2 gal., gal.* . . . 60 TO 62 SHADES.

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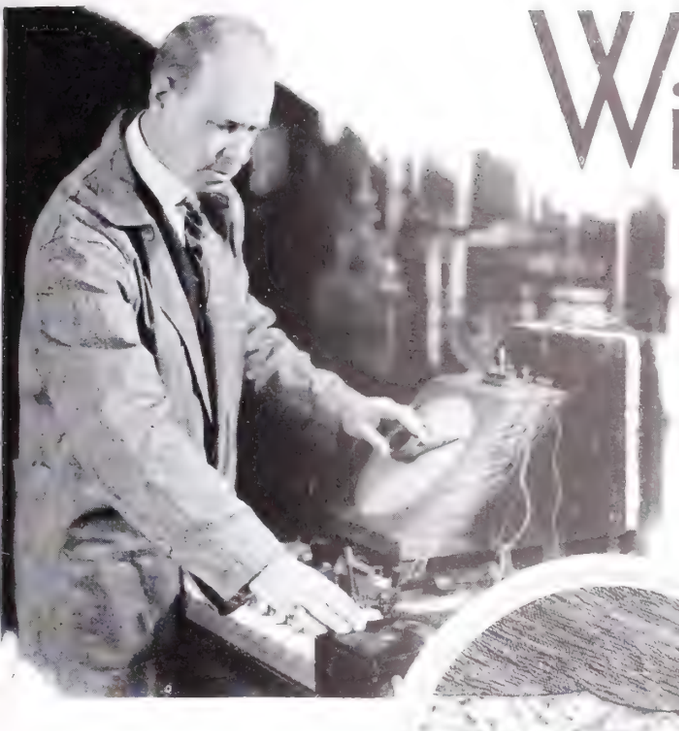
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New York [illegible] Boston 141 Berkeley St. Louisville 225 North 15 St

With "WOOL" from WOOD

he made possible this thick FLEXIBLE *blanket—science's great achievement in true house insulation*





LIKE SHEEP'S WOOL! *This photograph shows how much Balsam-Wool looks like sheep's wool. Note the new patented creped Kraft liners, tough, heavy, flexible. They are waterproof, wind-proof and practically puncture-proof. Balsam-Wool itself is fire-resistant, vermin-proof, permanent*

FOR years experts have stressed the need of flexibility in true house insulation.

Science sought a heat-stopping material that could be fitted snugly into walls and roof—that would *tuck into* cracks and crevices.

Then, during the Great War, Howard F. Weiss, Director of Research for the C. F. Burgess Laboratories, and former Director of the United States Forest Products Laboratory, made his important discovery—"Wool" from Wood. He named it *Balsam-Wool.*

It tucks in!

In Balsam-Wool the ideal of an efficient, *flexible* insulation for both new and old houses, has been attained.

It looks amazingly like sheep's wool. It practically equals, by test, the *warmth* of sheep's wool.

Balsam-Wool comes in thick, fleecy, blanket-like strips, held firmly between strong, tough liners. Because it is *flexible,* it fits tight and snug between the framing members of your house—proofs every crack and crevice against cold, wind and drafts.

Thus, with Balsam-Wool, your house is *really* heat-tight. Completely blanketed. Warm in winter, cool in summer. It is a truly *modern* house—its resale value protected.

Balsam-Wool alone offers you this great *triple* efficiency: 1. flexibility 2. full inch thickness 3. the highest insulating value ever attained in practical house insulation.

It saves you money every winter

True insulation with Balsam-Wool is one of the few things you can build into your house that will actually save you money year after year.

The first cost of Balsam-Wool is small—only 1½ per cent, on the average of the new house cost.

You save the major part of this at once. A smaller heating plant is required in a Balsam-Wool home—a smaller, less expensive boiler, fewer or smaller radiators.

You save every winter on fuel bills—from 25 to 40 per cent. Balsam-Wool actually pays you dividends in fuel savings year after year.

In old homes, too, Balsam-Wool, used as attic insulation, cuts fuel costs, provides new year around comfort.

Send for sample, booklet

Let us send you the facts about insulation and Balsam-Wool. Examine for yourself a sample of the actual material. Mail the coupon—now!

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Cloquet, Minnesota

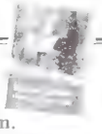
Also makers of Nu-Wood—the All Wood Insulating Wall Board and Lath

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It tucks in!

Balsam-Wool tucks in *snugly. Not a crack or a crevice to let in cold or wind when your house is insulated with thick, flexible Balsam-Wool. In houses already built, Balsam-Wool is applied in the roof or attic floor (as illustrated). An easy way to make your present house warmer, fuel bills smaller!*



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DIRECTORY OF DECORATION & FINE ARTS



MRS. BUEL
NEW YORK
112 EAST 57th STREET

SMALL tables placed at either side of a sofa, beside a comfortable lounging chair, or before a window, are not only convenient for plants, books, magazines and cigarettes, but fill in bare spots and give a livable look to a room. Ruder Brothers have a number of interesting occasional tables, reproductions of period designs, including Chippendale, Queen Anne, French Provincial, and contemporary pieces. An oak coffee table, reminiscent of the Jacobean era, is 16 inches wide, 25 long, and 20 high. It has sliding ends which augment the size of the table helpfully when after dinner coffee is being served. A nest of three tables of burl walnut is a convenient piece of furniture that serves many purposes.

THE growing popularity of unpainted furniture is due not only to the desire for color in the home, but to the fact that more and more people realize that unfinished furniture is not flimsily or poorly built, but is, on the contrary, well made and sturdy, partic-



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THE COAST VILLEFRANCHE

Crimson Damask

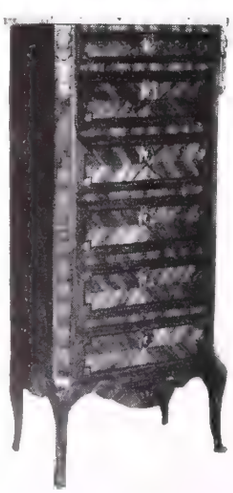
on the seats of beautiful dark walnut chairs and antique ivory crackle finish on the extension table, small buffet and serving table, make THE RESEDA dining room furniture of enchanting originality. Hand carved fluting on each piece calls attention to the excellent lines.

Siege of Rochelle

Old maps never show to greater advantage than when beautifully mounted on large screens. This three-fold screen shows the plan of the siege of Rochelle under Louis XIII, pictures encampments and armies in line, the curving coast and fleets in battle array.

Illustrations specially selected from Color Schemes and Drawings issued by Decorator

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Louis XV High Chest of Drawers —Marble top, bronze mounts.

John H. Hutaff Inc.

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220 East 51st Street, New York

DIRECTORY OF DECORATION & FINE ARTS



A Porch . . .

is a pleasant place to linger, especially so if the furniture be comfortable and inviting. This is one of an interesting porch group selected by Ruth Campbell Bigelow.

Ruth Campbell Bigelow
INCORPORATED
INTERIORS
50 East 69th Street, New York
Suggestions and estimates offered for country houses.
Telephone Rhinelander 1062-3-4

ularly when purchased from a reliable source. Hearthstone, Inc., are featuring simple yet masculine pieces in good taste along with several additions to their line of traditional furniture. Among the latter are a butterfly table (30 x 46 open, and 14 x 16 closed), an adjustable candlestand, a Governor Winthrop desk, a Pennsylvania Dutch dresser, a flip top console table, and a complete group of nursery furniture, including a canopied crib.



THE Artcraft Furniture Company, which specializes in unfinished reproductions of Early American furniture, is showing a fine copy of an old New England desk made of curly maple, 34 x 19, and 36 inches high, as a combination desk and dressing table. This piece is especially useful in a combination bed-living room, where it fulfills both its functions. Another new piece is a small corner cupboard 72 inches high that takes but a 23 inch corner and may be used for small objets d'art or china, as one wills. For the breakfast

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Interior Decorator



Spanish Armorial Hanging of Printed Linen
6 ft. by 9 ft.

Made from one of our Greek & Spanish documents. Especially appropriate for Spanish, Italian or English interiors. Hangings may be ordered from these designs in various colors and measurements.

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MAHOGANY
SHERATON
BUREAU



24" deep, 42" wide, 38½" high

This bureau, which may also be had with a bracket foot base as a Chippendale piece, reflects the charm and good taste of Richter Furniture . . . which is reproduced from Early American pieces carefully selected for their classic beauty and modern usefulness.

Purchase Richter Furniture through your Architect, Dealer or Decorator

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MODERN
FOOT SCRAPERS



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No. 52 Mermaid in polished cast bronze 12" long, 5½" high, weighs 4 lbs. Postpaid. $7.00

ADOLPH SILVERSTONE
21 Allen Street New York

room, a French Provincial group, which includes a maple table (28 x 36 closed, and 66 inches long opened) and as many arm and side chairs as one needs, is charming and pleasing. The chairs are decorated with hand carving and have hand woven rush seats.



AN attractive bedroom suite designed and executed with the simplicity and good taste that marks the best 20th Century furniture, is available, unfinished, at the Campbell Shops. The suite includes twin beds, a night table, a dresser, with mirror, a dressing table and bench, and a man's chest. The latter piece is especially commodious, being equipped with a compartment to hold three separate piles of shirts, as well as numerous drawers of varied sizes. This group of furniture may be finished to order in color or in stain. Apple green with silver leaf trim is an effective color combination, as is lemon yellow with a thin line of turquoise blue, and silver trim.

(Continued on page 39)



Baptist INC

Hand Hammered Pewter Container on Wrought Iron Stand $24.

Send for illustrated leaflet

Permanent exhibition of unusual Furniture for Sunroom and Garden.

COMPLETE INTERIORS
for TOWN and
COUNTRY HOMES
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MINIATURES



On Porcelain or Ivory

A Priceless possession or ideal gift.

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Tavern Table 30 x 20 $35. Hitchcock Chair $18. Duck Inkwell $2. Map of Long Island $7.50. Blotting Pad $2.50. Washable Hooked Rug $10

CHILDHOOD INC
215 EAST 57TH ST. NEW YORK, N. Y.

la petite chaise



lounging chair

stool

The largest collection of beautiful modern furniture in America.

MODERNAGE
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SOLID MAPLE NORMANDY CHAIR

Choice of Three Covers

$25

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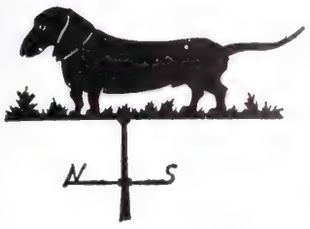
Unusual in style with its quaint design and light maple finish, this Normandy chair will add refreshing relief to any otherwise sombre color scheme. Solid maple frame covered in your choice of 3 colors of chintz: lemon yellow, henna red and green. The pattern is copied from Normandy petticoats. Loose cushion. An ideal Gift piece suitable for boudoir, sunroom or living room.

Sixty-seven years devoted exclusively to home furnishing qualifies us to serve you. You are invited to consult with our trained corps of interior decorators whose services are available no matter where you live.

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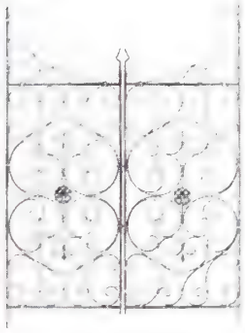
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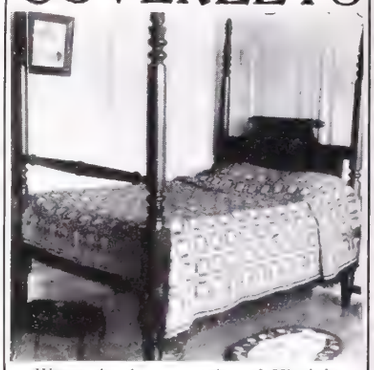
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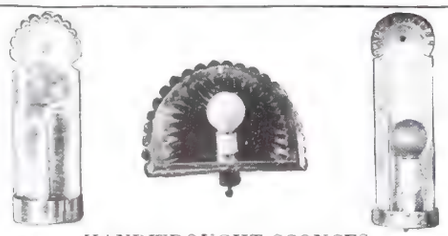
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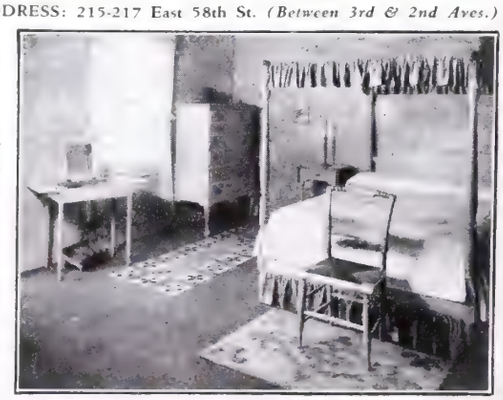
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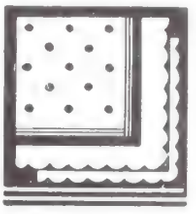
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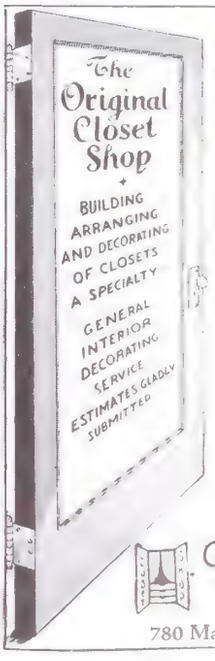


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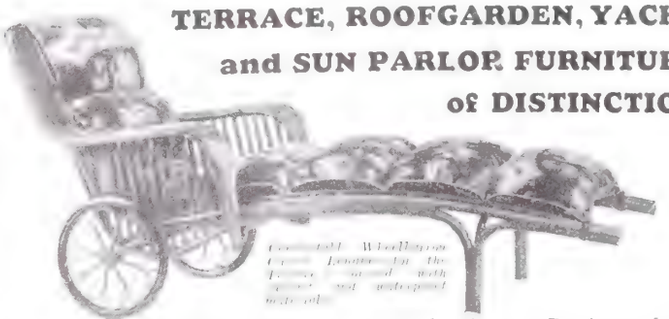
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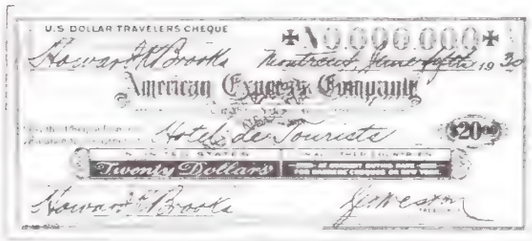
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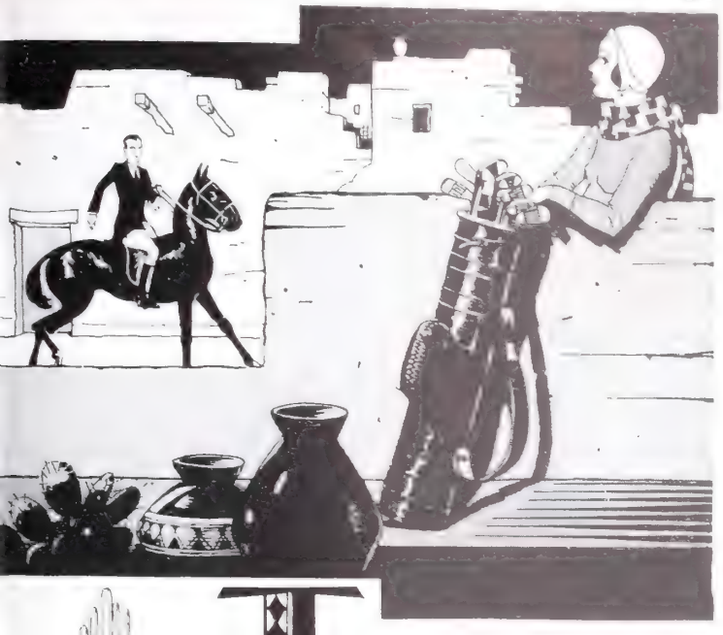
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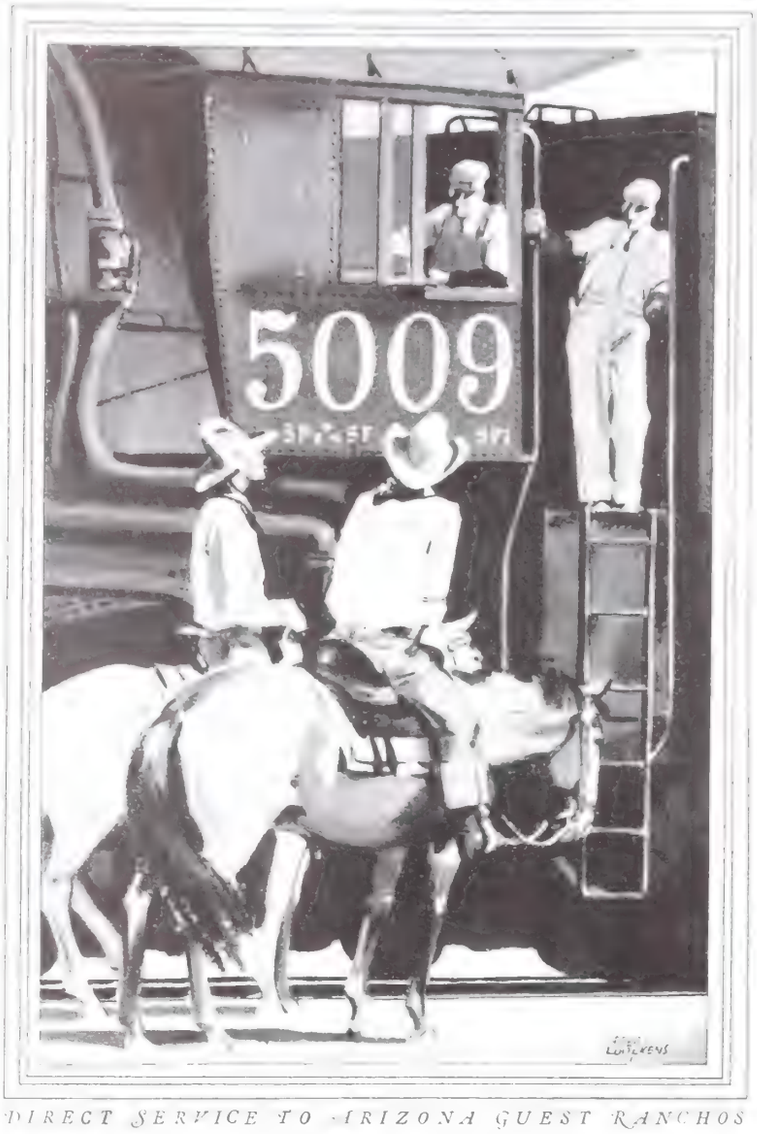
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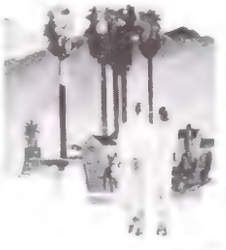
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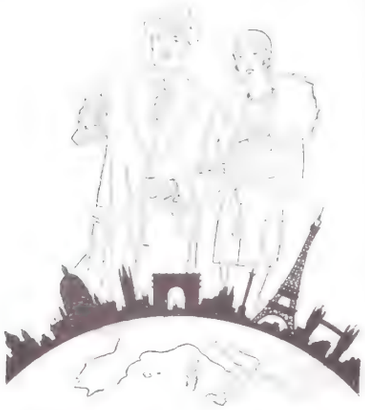


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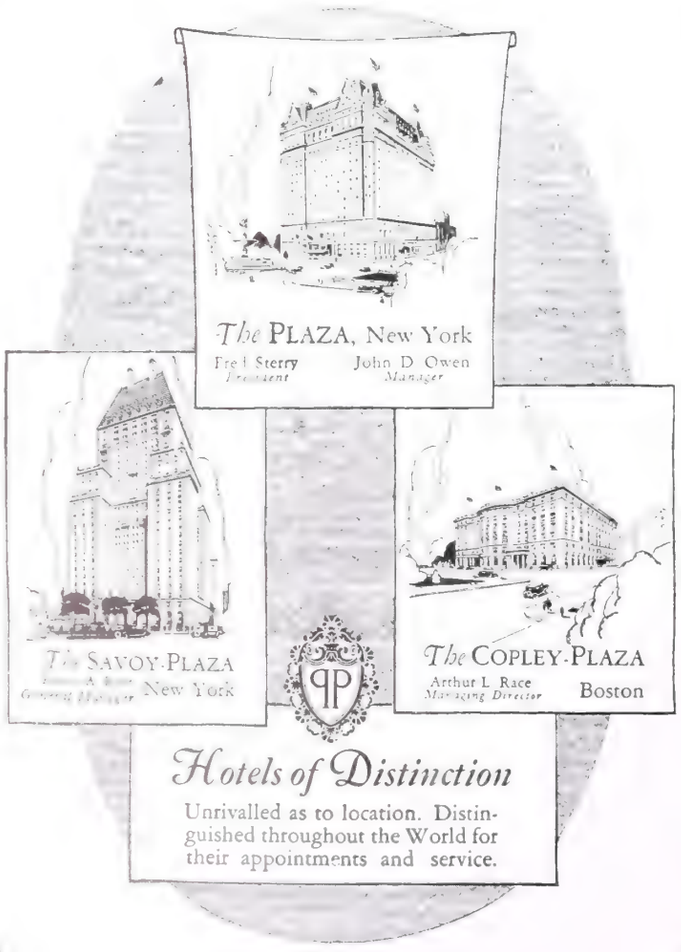
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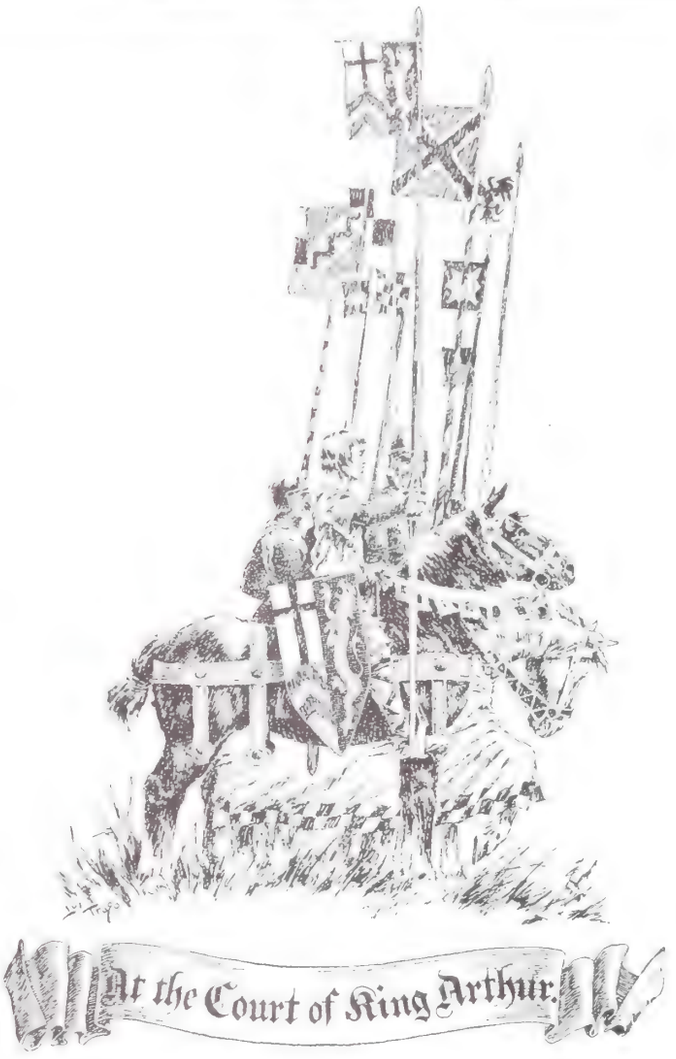


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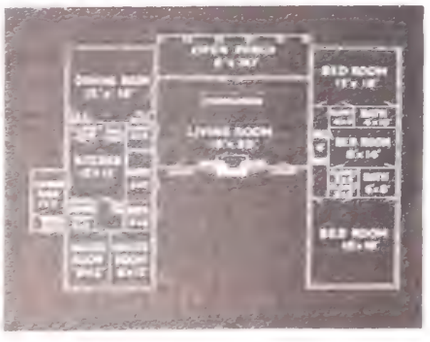


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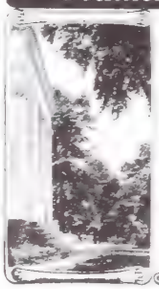
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This heater can cut your fuel cost in half



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Until the Spencer Heater was invented, thirty-two years ago, all boilers were made with flat grates. The Spencer Gable-Grates slope down from a magazine where fuel is stored. This permits the efficient use of small size fuels, which are low in cost because ordinary heaters are not designed to burn them satisfactorily.

The natural way for fire to burn is up—and the Spencer lets fire burn up-hill. The natural way for things to fall is down—and fuel rolls down from the Spencer magazine to feed the fire below. Fuel feed is truly automatic, for gravitation needs no motors or machines to make things roll down. A uniform temperature is assured, for as changing temperatures require more fire or less, the fuel feed is automatically controlled by the fire's demands.



The Spencer adds convenience to economy because it requires fueling only once a day. Home owners anywhere may now have clean heat from smokeless fuel, for where anthracite is not available, coke in a Spencer gives more uniform heat than soft coal in ordinary heaters, at a cost no greater—and generally less.

Write for the Spencer book, "The Fire That Burns Up-hill." It describes in detail how the Spencer Heater, for steam, vapor or hot-water systems, can save as much as half your annual fuel bill. SPENCER HEATER COMPANY, WILLIAMSPORT, PA. Division of Lycoming Manufacturing Company.

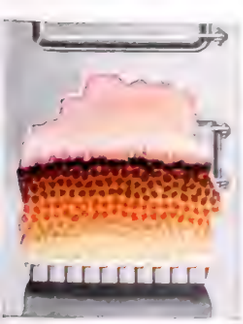
Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it

As the fire bed shrinks, more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grates.

FLAT GRATE HEATER

Showing how burning fuel shrinks

SPENCER MAGAZINE FEED HEATER





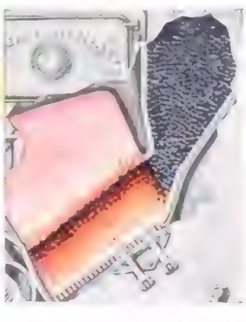
FUEL ROLLS DOWN

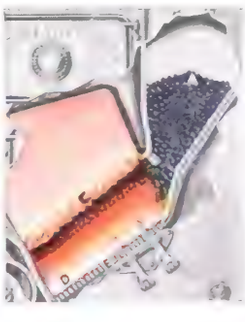
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Magazine Feed

HEATERS

for steam, vapor or hot water





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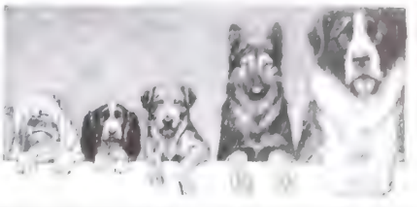
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THE DOG MART



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Robert S. Lemmon

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For a good dog show offers unequaled opportunities for people to study and really familiarize themselves with the different breeds. Comparisons of temperament as well as physical appearance are there for the making. Under the stress and excitement of bench and ring conditions the fundamental traits of a breed's nature are pretty sure to come out—the calm assurance and level-headed good temper of the Irish Wolfhound, the canniness and watchful waiting of the Scottie, the irrepressible zest of the Wire, the adoration of the Cocker. It is like a great research laboratory wherein hours of profitable study can lead to definite and well judged conclusions.

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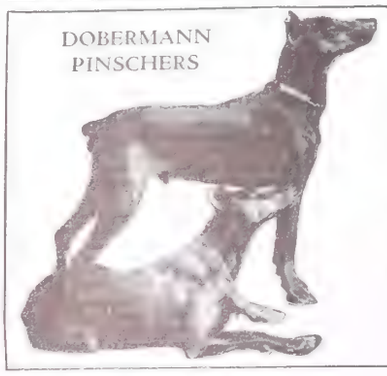


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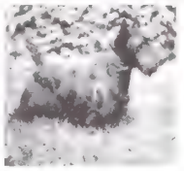
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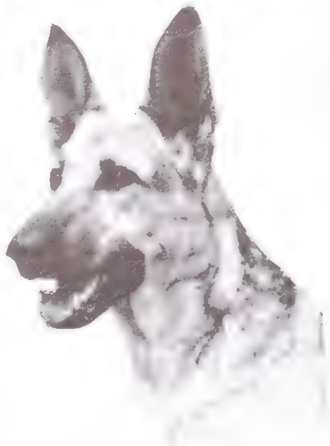
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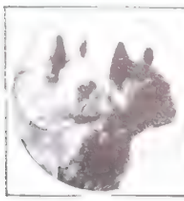
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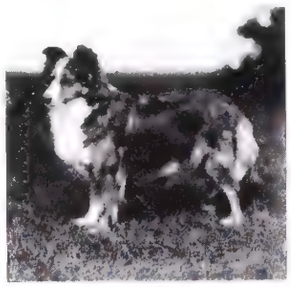
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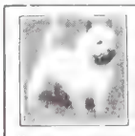
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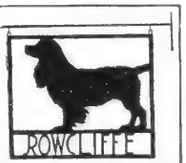
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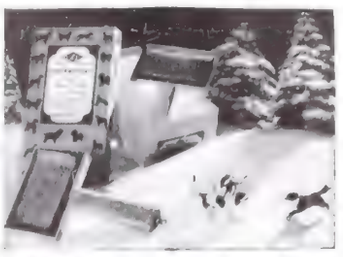
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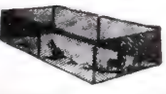
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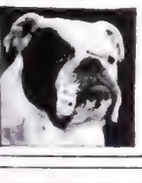
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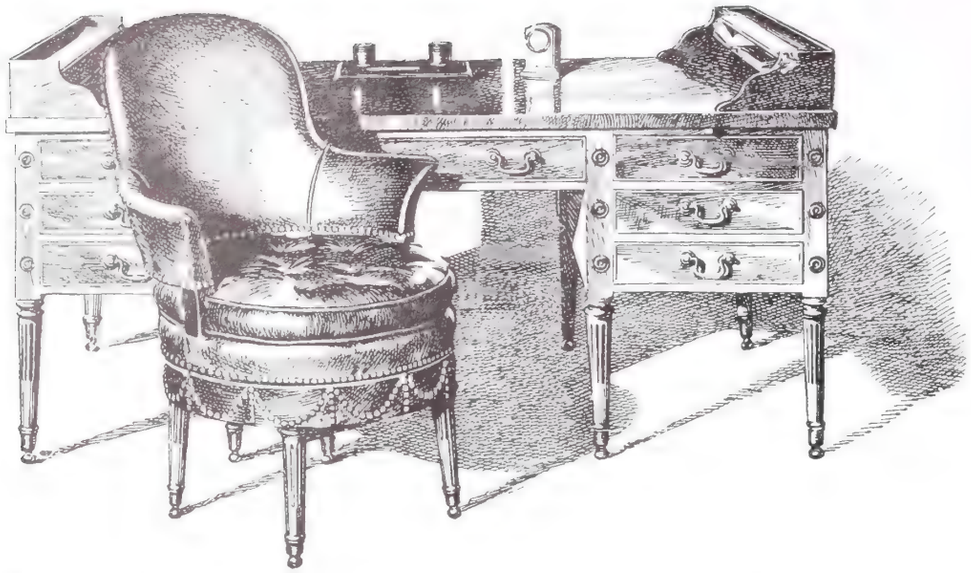


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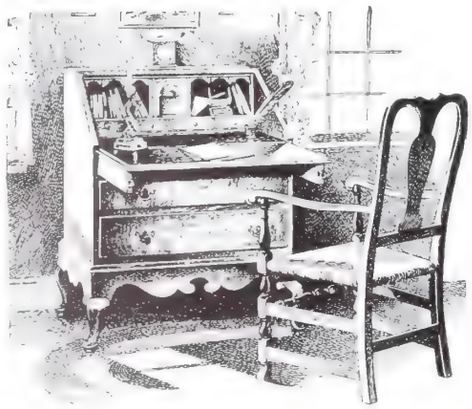
Reverently preserved are the originals of these Danersk pieces. Both were once regularly used by General George Washington. The desk is in the old City Hall, New York—the chair, an early swivel type and remarkably comfortable, is at Mount Vernon.

A *colony of Scotch and English craftsmen* links *your home and business office with days gone by*

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The charming "literary" manners of the England of Pope, Steele, Addison, and Gay are associated with this Coburn slant top desk. It is made of maple and curly sycamore, with hand dovetailed joints, hand chamfered edges, and many other interesting details. Four hours of patient



labor were required to weave the rush seat for the accompanying fiddle-back chair. The rush is in a single continuous strand.

Danersk has thoughtfully adapted from certain cabinets and chairs of the Federal era the Sudbury bed and little table here shown. They are made of choicest Cuban and San Domingo mahogany, delicately carved and exquisitely inlaid. Such Danersk



pieces combine in the highest degree old-time beauty and modern comfort and dignity in furniture for your bedroom.

This high-backed Carolean chair, richly carved in walnut, dates from the time of King Charles II. Danersk has loyally reproduced in it the historic "Spanish feet" of the



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HOUSE & GARDEN

Condé Nast, Publication Director
Robert L. [illegible], Managing Director
Margaret M. [illegible], Associate Editor

February 1930

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IT is part and parcel of what, for lack of a better term, we call Nature's scheme, that no organism can proceed at top speed beyond a certain period. There must be occasional pauses, intervals of cessation which shall give opportunity for recuperation, or the actuating mechanism will wear out prematurely.

In the light of this fact, these winter days lose much of their drabness. They are the vital rest hour whereby the infinity of the out-of-doors replenishes its essential forces. Nature needs them.

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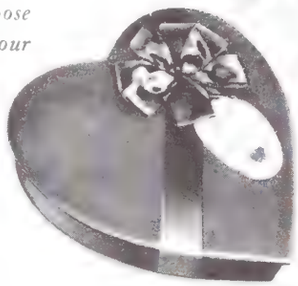
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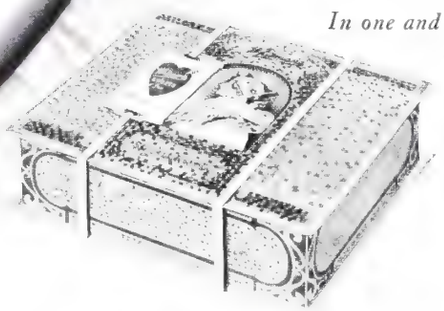
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THE RETURN OF GENTILITY. Those of us who can remember five years back will recall the rough-neck era of the younger generation —that winter of loud wool stockings and tams. This, in time, was followed by the era of complete and undisguised freedom when, if we were to have believed the preachers, the world was being led headlong to the dogs. Now Youth has changed its style and we are in for an age of gentility. At dances girls now take the arm of their partners. Modesty is being enthroned once again. Care-free and careless mothers are being gravely disciplined by their children. Next we shall hear that all débutantes are learning to cook, and before we know it they'll be boldly proclaiming the hope that when they marry they'll have children aplenty. We have long since decided that there never was anything the matter with the younger generation; in fact, it seems to arrive at wisdom long before its elders.

Which reminds us of some quaint doggerel on Victorian manners we discovered the other day:

The groom or best man forgot the ring and—
The bride, of course, fainted, for she was acquainted
With manners, and knew what was right;
They fanned her, and brought her some brandy and water,
And so they recovered her quite.

EPITAPH FOR A FARMER

He would rise at early dawn,
And bring forth his plow.
Lonely is his untilled field,
Quiet, quiet now.
Yet through other fields he runs,
Far from this his home;
And he turns celestial furrows,
And celestial loam.

Not for him, who knew bright days
Rich with busy hours,
Could there be but dust of dreams
In a land of flowers.
Nay! he needs green pastures; needs
Deep roots and ancient rocks;
Cattle on some heavenly hill;
His dog, his barn, his ox.

And he needs the grace of grass;
All wild growing things;
Sheep, and horses, rattling wains,
Hidden, bubbling springs.
Heaven for him were never heaven
Without the morning stars,
And the sweet rush of cattle moving
Through old pasture bars.

—CHARLES HANSON TOWNE

THE DEMAND FOR QUALITY. One marked benefit that is being derived from last Autumn's Wall Street holocaust is the awakening of public taste to quality. Shops and department stores report that their customers are demanding quality in merchandise. If they buy silver, they want good silver; if they buy furniture they want good furniture. This understanding of quality and the demand for it are hopeful signs. It means not that we shall spend less but that we shall spend wisely. That sort of spending is invariably the mark of the woman and man of taste.

THE STYLE EMPIRE. Between the fashion of women's gowns and the fashion of furniture there has always been evident a marked relation, so that having seen a pronounced Empire tendency in dresses we would not be surprised if Empire furniture comes into favor again. In its earlier phases the Style Empire was a graceful, light design; in its later years it became heavy, obese and dowdy, like an old lady who has forgotten her youth. If we are to revive this style, let us hope we avoid its later phases. The youth of any style is the period best to follow.

WE CATCH A BOUQUET. At a dinner in Grand Rapids given by the National Furniture News Bureau there were assembled the editors of several magazines, and having gotten these editors quieted down and attentive, the toastmaster tossed them a well-deserved bouquet. He acknowledged that due to magazines that lead the taste of the country there had been a decided upward trend in the taste of furniture designers and manufacturers. People at large are now more knowing on furniture styles, having a keener taste for the details and niceties of a good piece of furniture, and, due to their demand for better things, the manufacturers are now able to reach up to ideals they've been dreaming over for years.

This acknowledgement comes as a welcome bouquet to those magazines that issue after issue, and year in and year out, have refused to lower the standard of their taste. At best leadership is a lonely game and the leader is always a target for criticism. It is the high hat that gets the snowballs. To edit its pages down to cheap taste, to pander to the mistaken notion of an ill-advised manufacturer, is the easiest possible way to ruin a magazine and betray public taste. House & Garden has maintained its standard and its leadership. Consequently, we are not ashamed to accept a flower from this verbal bouquet.

COMMON COASTERS. It shocked us to discover that in the Year of Grace 1633 the Massachusetts Court of Assistants proclaimed an edict against "common coasters, unprofitable fowlers and tobacco takers." Many a man has been an unprofitable fowler, and it seems odd to have legislated against those who weren't good shots. But then, our Pilgrim forebears were strange old fellows. They even had it in for the humble citizens who enjoyed an occasional pinch of snuff and a good sneeze; but when it came to "common coasters" we were puzzled. We knew that at one time the Boston worthies forbade the celebration of Christmas, but it did seem odd to shake the legislative finger at young men and maidens who went belly-bumping down New England's hills. However, it has all been explained —common coasters were those young men who wasted their precious time loafing and gunning and fishing and smoking along the coast. Afterward the term "coasting" was applied to the business of sliding down hill, which isn't so reprehensible an act for those who enjoy old-fashioned winter sports.

Another Americanism that originated in New England was the word "lumber", as it is applied to prepared boards and planks. In Boston's Town Records for the year 1663 we first find the word used in this sense.

PACKAGE-GOODS LUMBER. Apropos of the etymology of that word "lumber", it is heartening to watch the rise of an excellent custom in the preparation and merchandising of lumber today. It is now possible for us to buy trade-marked, graded lumber with the same assurance of quality and fixed standard that one enjoys in buying breakfast food, canned fruits or any of our other well-known types of package goods. People who are building should bear this fact in mind and see that their contractors use only dependable lumber.

ENSEMBLING THE FARM. From a Kansas newspaper comes the following style note: "Well, my goodness, what will be next! Just as we were getting over the shock of having the barn painted to match the cows and hogs, here comes another professor with the statement that radio music makes the cows more quiet and contented and causes them to give more milk. Either we were born too soon or else we quit farming too early in life."

Evidently the ensemble idea, as preached by fashion authorities, is finding country-wide acceptance. We can't help wondering, though, as to just what kind of music has been found to produce the best lacteal results. Surely it can't be such deathless ditties as "The Old Oaken Bucket" or even "How Dry I am."

GIANTS PASS. We stand today, we who are reveling in seed catalogs and dreaming of this year's garden, to the memory of two great men who have helped make those gardens richer —James Boyd and Thomas Roland. Mr. Boyd was President of the Pennsylvania Horticultural Society, past President of the American Peony Society and a director in most of our flower organizations. Mr. Roland was a great nurseryman, a leading spirit in the Massachusetts Horticultural Society, and a noble citizen and friend. Giants in their world, these men, and their world was poorer when they left it. Their heritage was a rich devotion to green growing things, which will always be cherished by the men and women who follow them.



An interesting chimney piece and glass stair rails in the modern manner are features of this Georgian hallway in a house in Great Down, Surrey, the home of Francis Yorke-Smith. It was decorated by Lindsey Saville, Ltd.

A Georgian Entrance Hall In England

Inviting Halls With Walls Of Mirrored Glass



Many features make the hallway at the right unusual. Walls are mirrored glass with black wood trim; ceiling is blue and the floor black composition inlaid with a fawn colored star. A white Directoire bench and black glass flower box provide further dramatic notes. Helen Novak was the decorator



Trowbridge

THE hallway is the handshake of the house. It usually indicates the sort of people who live there; certainly it should give some suggestion of the type of decoration and furnishing used in the house at large. And this is true whether the hall be large or small, formally and expensively furnished or done in the simplest taste.

In a sense it is the public room of the house, consequently its decoration should be impersonal; it is also usually a passage—to the stairs or to other rooms—and therefore should not be cluttered with unnecessary furniture which would obstruct an easy passage.

On the other hand it should not be meagre; it should have some interest. For this reason the wall and floor surfaces are the logical places to center decoration.

The variety of halls is infinite, yet they fall into general types. Avoiding the deadly sameness one finds in these various types often challenges the ingenuity of architect and decorator. From a great many available, House & Garden has selected the halls on these pages—large and small, formal and informal, papered and painted and paneled with mirrors, and representing the taste of several decorative eras.

A hall leading to a modern dressing room has glass panels painted in gray and fuchsia set against walls covered in silver tea-box paper. The home of Mrs. F. E. Compton, Glencoe, Ill.



A. W. H[illegible]

In a hall where there is not sufficient space for interesting furniture groupings, the decoration is confined to the wall and floor surfaces. Wall paper is an excellent medium as it brings color, interest and design. Above is a stair hall made effective by antique Chinese wall paper in soft yellows and curtains of flame colored taffeta. Rose Cumming was the decorator. The bedroom hall shown at the right would be entirely commonplace were it not for its gay modern wall paper patterned with yellow climbing roses on a gray trellised background. The woodwork is painted yellow and the carpet gray-green. Assembled by Francis T. Miller

Wall Paper Gives Color And Interest To Halls



Irvin Dunyea

Decorative Treatments For The Narrow Hall

(Right) To gain space, a wardrobe was built along one side of a corridor and fitted with sliding doors painted in the Watteau manner. On the opposite wall mirrors alternating with decorated panels create an illusion of space. Arden Studios, decorators. (Below right) A narrow hall is given interest and space by a mirror and painted panels of coaching scenes by Hanley Henoch. (Below) A hall with Chinese paper and blue linoleum inset with black marbleized band-



M. E. Hewitt



Dorothy Draper









Marbleizing is an effective treatment that suggests formality. It can be accomplished by any experienced painter, or wall paper may be used to give much the same effect. (Above) A decorative hallway painted by Minga Duryea Patchin with yellow walls, painted blue statue niches with figures in sepia, and a marbleized dado in yellows. (Above) A painted mirror by Louis Bouché decorates a small foyer with walls marbleized gray, pink and green. (Below) Walls marbleized green, rubberized flooring in green and black and Directoire furniture. Anna Barringer, decorator

Marbleized Walls In The Formal Entrance





When the walls of a hallway are plain, it is advisable to have a decorative floor of some kind. Above is a dignified entrance with green walls and trim marbleized vert antique, a marble floor in alternate squares of vert antique and white, and original 18th Century Italian furniture. Thedlow, decorators. (Left) An unusually decorative small foyer with walls painted on gold tea box paper in scenes of Paris, Malmaison, St. Cloud, etc. The dado is marbleized vert antique and the doors are painted antique red and gold with Empire emblems. Pierre Dutel, decorator; Robert Hyman, artist

Contrasting Foyers With Plain And Painted Walls

Adventures In Color And Other Temperamental Things

THE home is restless until it has found its color. You may change the walls of your kitchen every year, but at the moment there is only one color you are after; only that particular shade will suit you. You may start with a scheme which the painter cannot satisfy; he mixes his colors for you, and the wall is a mass of dabs that are not what you desire. You may start with a gray and end with a lavender. You may want a blue and suddenly come upon a gray-green that strikes your fancy. And when you get it, grab it; stow away an extra can of it, for there is no painter who can mix again this "thing" which at the moment eases your eye and quiets your heart. Every housekeeper has been through it. In cellars, I have come across rows of cans holding treasured paint that tells the whole history of housecleaning for years back; in drawers I have found pathetic samples of silks and damasks that are patchwork of effort to bring decorative harmony into the home.

Color is temperamental; it is very often accidental. It is like my lady's portrait; it is all wrong until it is all right. But there is something inside you that tells when aniline dyes have struck the color. There is a restlessness inside you which is measured by the pile of bolts the poor clerk must shuffle from the shelves and unwind in the hope that, after twenty miles of hangings or coverings are fingered, you may ask for a snip of a sample to ponder over in the drawing-room or the study or the bedroom. Now you are all modern; again you are Chinese. You've had your Tudor fad and your Russian thrill; you've been formal; you now want to be expressionistic; you've been all curves and now you are for angles. Your eye has played in a harlequinade with your taste.

COLOR is the most fickle thing in the world. It changes with the temperamental moment, it is revolutionized by a passing public whim. Whether the predominating scheme of the boy's room is Yale blue or Harvard red or Princeton orange depends largely upon the college he goes to. Your table may be patriotic with its flag colors, or St. Patrick may require the mints in the silver dish to be green and shamrock shaped. Colors creep into the home on the wings of a thousand celebrations, on the shifting of every season.

Sometimes it seems to me that every house should be ready on the instant to meet this fickle response to color. "Thank you," said the teacher to the little girl, thrilled over the giving of a pink jabot as her Christmas present. "But pink is not my color!" What necromancy could possibly come to lift up the disappointment of that child, and to chide the thoughtlessness of that teacher! I know both their feelings. I myself wouldn't like to wear a green tie; it casts a revolting pallor over my russet complexion. Must we carry instantaneous aniline dyes in our pockets to meet such rebuffs? Presto, the tie is changed to a proper shade. And that teacher, I would dye her jabot a grating yellow as a proper chiding, though I know people to whom a dash of the correct orange is like a grenadier's dash of bravery; it gives tone to the picture, it is a clarion note.

"Please let me know what is the character of your complexion." —so you might write to the prospective week-ender. "This is not being disagreeably personal," you should add, "but just to show you that I'm thinking of your comfort. Your room is in pink or gray-blue. Is that all right? Or shall I dip the hangings?" Like the tea urn, the dye pot is always boiling. You couldn't very well ask your guest to change her complexion or the color of her hair, however much that might be done on the slightest provocation to satisfy a situation less important. Yet you must be careful these days even down to the veriest detail of powder on the dressing-table. It must not grate upon the cheek. "My dear," you say, "I've made an egregious blunder in your room. I've put a cream powder, a brown eye shading, a coral rouge, and a cardinal lip-stick for you to use. Why *was* I under the impression that you were a Titian blonde! Marie," you order, "the Latin brunette kit, *immédiatement!*"

IN my desk are many color cards: specifications of floor enamel with corresponding wall and border shades. You can paint your floor any time, sit down and read the paper while it dries, and then, lo and behold, even your Man Friday couldn't find your footprints. So the promise. But we all remember how debonnairely we have had the study floor shellacked or stained on the assurance that two hours hence it would be as dry as a bone; . . . and that night, at the hotel, where we have gone to escape further burning of the eyes and smarting of the nose, we wonder whether another twenty-four hours' unmolesting will bring the required stability. There's your color chart for fabrics—anywhere from light blue to cardinal red, any shade will be yours—all you need is a teaspoon, and water the proper temperature. The world of color is yours with one dip, the proper dippy dip, the proper rinse, the proper technique!

The decorators always ask you whether you aim for "quiet elegance" or a "prodigal pattern;" whether you have an eye for "intriguing weaves" of draperies, or "fantasies" of scarlet and gold. Maybe, instead of "luxury and livability" you want merely "to go modern"—so the advertisements read, in a tone that makes you feel that "to go modern" is to go mad, whereas it is a tonic, a stimulation to the over sedate.

EVERY room in the house has its particular problem of color. There is no set convention as to what is the right thing; although, until recently, we bathed in white surroundings instead of laving ourselves in yellow marble appliquéd in black. The cook even tires of white or gray or light tan, and the kitchen blushes in new tints, though iceboxes are usually white, suggestive of sanitary excellence, and stoves are still mostly black. How often have I been present when arguments arose as to the veriest detail of color about the house. "Well, I'll let you do what you want with the living-room," you say, "but when it comes to MY room, I'll satisfy my own taste." What a clutter the world would be in if vegetables could change their color to suit the mood of the moment. The good Lord removes such temptation from us mortals, even though the crossed plant has resulted often in the same sort of surprises that the dipped draperies have—green Gladioli and Chrysanthemums, for instance! But when we say a Radish, we see mentally a red Radish; no vegetable aniline could make it purple, and, even if it could so be boiled into fashion, I'd rather see than eat one! When we say carrot, we see the orange pendule. But when we say sofa, we have a world of color to imagine—it may shriek with bad

(*Continued on page* 134)



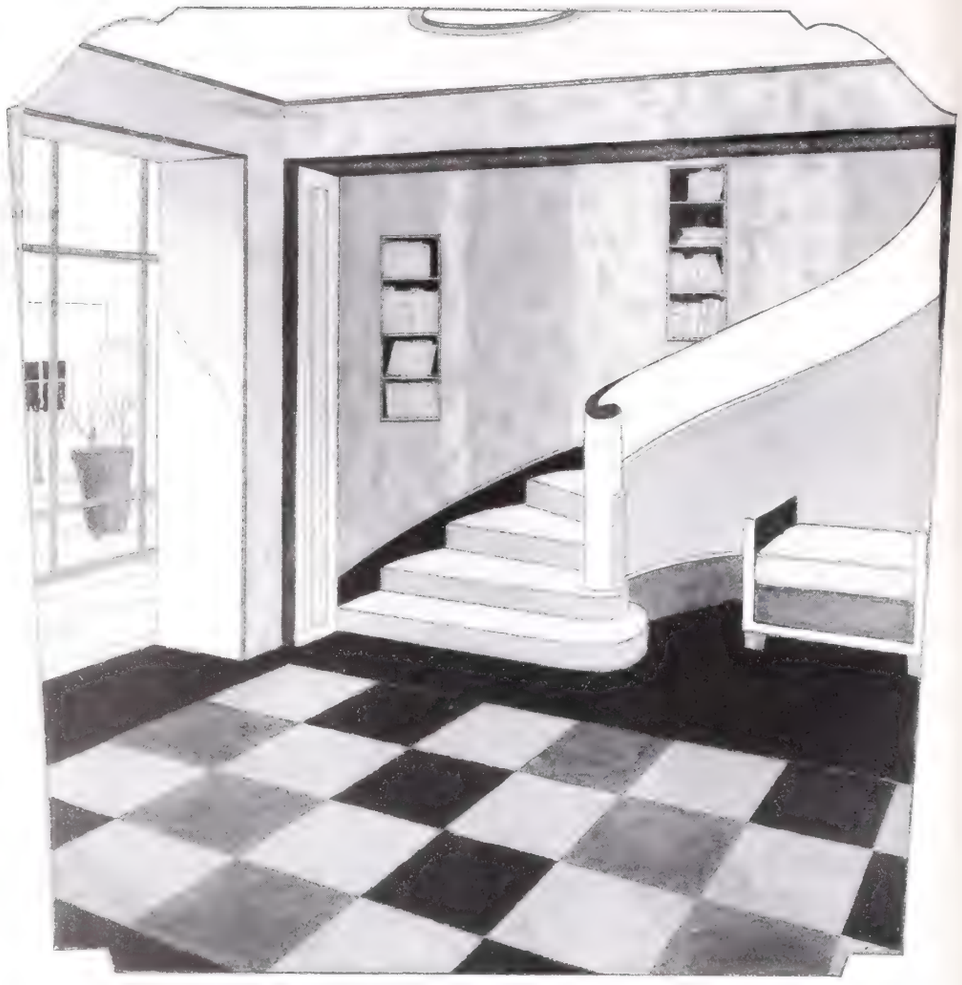
A. S. Mathews

[illegible] doorway leading from a cool, tiled dining room to a sunny garden terrace serves [illegible] to whet the appetite for further views of the house shown on pages 102 to 105. It is the residence of J. B. Robertson, San Antonio, Texas. Wyatt C. Knight Bowman was the architect

The Dining Room Door

The Interiors Of House & Garden's Modernist House

Margaret McElroy



The scheme of the hallway is silver, gray and black with silver paper, curving cement stair-rail in three shades of gray, and a floor of black and gray marble. Francis Keally was the architect of this house

IN planning the interiors of House & Garden's modernist house, of which the exteriors and plans were shown in the last issue, an attempt was made to reflect in the decorations of the inside, something of the simplicity and dignity of the exterior architecture. Simplicity has not been carried to extremes, however, for House & Garden is not in sympathy with the bare, factory-like appearance of many modern rooms. The architectural element has been emphasized in most cases by simple wall surfaces, subdued color schemes and an absence of superfluous details that distract the eye from the beauty of form and structure. Many practical materials hitherto not used in decoration are among the interesting features, and the entire decorative treatment was designed to achieve an effect of restfulness and to reflect the spirit of the exterior architecture.

The hallway, with its gracefully curving stairs, establishes the keynote of the house. Here is dignity, simplicity without dullness, and practicality. The scheme is silver, gray and black. The floor is black and gray marble laid in an effective design of large squares, with plain black marble used in the curved portion made by the stair well. If preferred, composition flooring or linoleum may be substituted for marble. Wall paper in a vague design of irregular triangles in light and dark silver gives interest to the walls without detracting from the architectural element. The wall paper may be obtained from Richard E. Thibaut. Small bookcases let in the wall are a decorative feature not usually found in this portion of a house. From these the guest may select her bed books for the night. The solid curved stair railing is cement in three shades of gray—the deepest tone being in the baseboard. At the left of the stairs is a fluted pilaster of gray cement. The lighting comes from above, where a panel of frosted glass is flush with the ceiling.

Only one piece of furniture is used, placed in the curved space made by the stairs. This is a small modern bench with fluted sides, and should be painted black. The cushion may be covered in black and silver damask, silver fabrikoid or gray leather.

In order not to create a sharp transition between stair hall and living room, the background of the combination living and dining room is painted a light silvery gray, with doors, wood trim and window casings finished a darker shade. The fireplace surround is paneled in gray wood to repeat the paneled note of the dining platform. The coloring of this room is extremely subtle as the effect desired was one of light and sparkle and to this end much cool, pale gray was used, silver, and crystal wherever possible. Color accents of coral and green are found in the textiles but these are used sparingly so as to emphasize the neutral tones of background and furniture.

Wide windows with sashes that drop into the floor have hangings of shimmering green, silver and coral damask in a design of slender leaves. The whole effect of this fabric is delicate, the colors subtle, and as the background is silvery green, it contrasts beautifully with the gray walls. These curtains hang straight to the floor on transverse cords so that they can be drawn over the windows at night. Under curtains, very full, are of silvery gray gauze or celanese. If for any reason this scheme is felt to be too cold, coral gauze may be substituted for the gray. The damask is used again for the curtains on the dining platform, made full enough to conceal this space when the table is being cleared after meals.

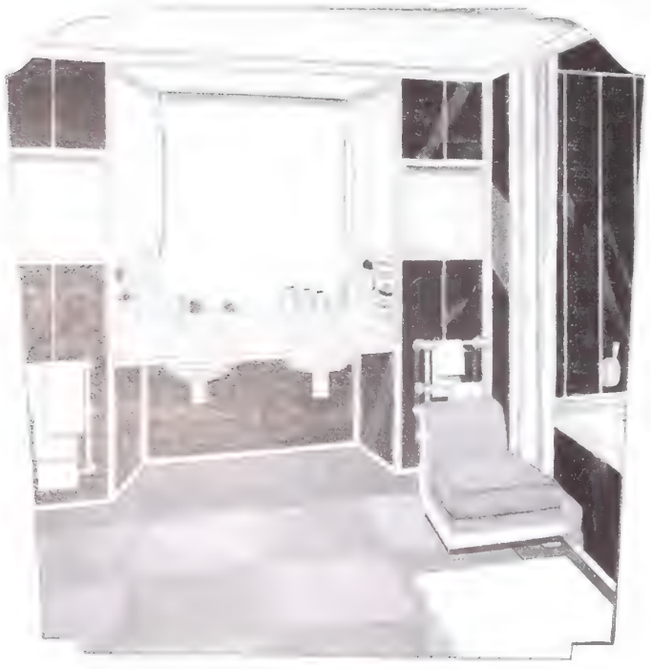
The furniture in the living room end of this room consists of a Lawson overstuffed sofa, modern in line as well as comfort, covered in silvery gray velvet with coral colored pillows; a well-designed living room table with a clear glass top and chromium

The feature of the combination living and dining room is the dining platform at one end paneled in gray wood. The furniture is of Chinese Chippendale inspiration—a style quite in the modern spirit. Curtains of silvery green damask are drawn when meals are being served

In the living end of the room walls are painted pale gray with the fireplace surround paneled in gray wood. Window curtains are of the same damask as those used on the dining platform. Pleasant accents of coral and green and much sparkling glass give interest to the scheme







metal supports; comfortable upholstered chairs, two with wood frames covered in gray velvet and silvery green velvet, and one overstuffed chair done in the same brocade as the curtains; a small cabinet (which may be used to hold a radio) and two three-tiered glass tables selected for their grace and sparkle. This modern furniture with the exception of the large glass topped table is available at Lord & Taylor's, the chair and cabinet shown in the sketch on page 73 being Dynamique pieces. The glass topped living room table not illustrated comes from Deskey-Vollmer. The fabrics used are from J. H. Thorp and can be obtained through a decorator. The rug, patterned in a vague modernistic design, may be in shades of gray or gray combined with green. Rugs of this type, delightfully subtle in coloring, are to be found at Macy's. This portion of the room may be illuminated in a number of ways. There are narrow frosted glass panels on either side of the fireplace to accent this feature; glass brackets placed high on the walls give an even, diffused light, while lamps are placed on tables in order to supply low lights where needed.

The dining alcove is paneled in large rectangles of gray wood with very simple moldings. At either end of the far wall are blind doors to closets intended for glass, table decorations and linen. The furniture here is a mixture of new and old styles. The dining

(Continued on page 122)



The man's study on the opposite page is a [illegible] room with a built-in couch alcove. Paper shading from yellow to tête de nègre lines this recess; woodwork is peach color, carpet in browns. The bath has black vitriolite walls inlaid with strips of monel metal

Modern wall paper in yellow, turquoise and silver alternates with plain surfaces shading from deep yellow to a pale lemon tone in the master's bedroom which, because of its connecting sleeping porch, is furnished as a morning room. Pilasters are marbleized turquoise and slate blue

Fitting The Background To The Picture

Helen B. Ames



(Right) Walls in the New York living room of Gertrude Gheen Robinson are painted bluish gray as background for the blue tones in the overmantel painting by Ingres. The furnishings range from blue-gray to deep sapphire



IN the days when we covered our walls with a conglomeration of family portraits, souvenir fans, and the daubs of gifted friends, the background didn't matter much. It was too well hidden to have any effect on the few really good pictures that were smothered in the general hodge-podge. But today, when art appreciation is becoming more and more a part of every-day culture, and we have weeded out the wall decorations that lack intrinsic beauty, the color and finish of the wall bear an important relation to the artistic value of pictures. The fine lines of an etching or the rich colors of a painting can either be weakened or enhanced by the background which surrounds it.

While a patterned wall if not too pronounced is effective with pictures of bold outlines in black and white or harmonizing colors, pictures on the whole look better against a plain background. Neutral tints such as ivory, cream, gray or soft tones of green or yellow are a safe choice, and if deeper tones are used, they should be in harmony with the colors of the picture.

For painted walls, a flat or semi-flat finish is better than a glossy finish, since it does not reflect the light and distract the eye from the picture. Paint has both practical and artistic value as a background for wall decorations as it simplifies the color selection, is easily washed, and not difficult to renew when necessary. Nothing detracts more from the beauty of a picture than a soiled or faded wall. And since brush marks and streaks are also unsightly,

Pine paneling makes an excellent background for multi-colored flower studies. (Left) A flower painting in pastel shades is well hung above a sofa done in eggplant chintz. The Arden Studios, decorators

it is important that the paint should be carefully put on. Stippling or starching the last coat will eliminate these defects.

Our choice of pictures is largely guided by the character of the room and this, too, should influence the treatment of the walls. In the living room where a beautiful painting often occupies a prominent position over the mantel or above a sofa, the whole room may be keyed to the colors in the picture. This was well worked out in the room illustrated on page 76 where a painting by Ingres supplied the basis of the color scheme. The dress on the figure is blue, the cloak a soft rose color, the background in varying shades of blue, and the frame silver gilt. The furnishings range from pale gray-blue to a deep sapphire. The walls are painted a faint bluish gray and this tint is repeated in the background of the linen curtains, which are printed with a sapphire blue figure. A sapphire blue fabric covers the white and gold chairs, and the white marble mantel is decorated with an inlay of bluish green. The warmer hues of the Oriental rugs and the touch of rose in the picture prevent this blue room from appearing cold.

To bring out the mellow tones of an old master, there is no better type of wall than wood paneling. If the wood is painted, a dull finish is preferable to a glossy finish and this may be obtained by hand-rubbing or with flat varnish. While the beautiful patina of old wood cannot be surpassed, it is possible to get this weathered effect by the use of stains. The paneled wall of American pine shown in the photograph on page 76 was stained, shellacked, rubbed down with steel wool and finally polished with wax. The result is a splendid mellow finish that sets off to perfection the delicate flower tones in the painting.

(*Continued on page* 120)



Grass cloth in pale tan color is used on the walls of the living room shown in the photograph above. This wall covering, besides being durable, is an effective background for paintings on account of its plain, neutral tints and the faint suggestion of a texture. Ruth Collins was the decorator



Don't be afraid of hanging pictures on papered walls. Color prints are delightful against wall paper if the pattern is fairly regular and not of the picture or scenic variety. The bedroom at the left shows pictures and chintz used with paper. Diane Tate & Marian Hall, decorators

The Art Of Making China Figures

Edward Wenham







The three heads at the right are lead mould proofs of parts of figures now being made by the Spode factory from the original Chelsea moulds. Below are shown two original mould proofs, each accompanied by the finished figure





IN our time we fashion shapes of beauty on the anvil of the past, guided by the ghostly hands of forgotten craftsmen. But to deny that objects equally well proportioned and perfect in decoration can now be produced would be absurd. None the less the admission always calls for certain modifications and we must primarily accept the dictates of those artist-craftsmen who have left behind to us so much to perpetuate their inspired skill.

To emulate these men and submit to their guidance entails replacing the great god of mechanical production with the subtle craft of the individual. Not the individual from the masses who allows quantity rather than quality to remain his standard of success; but the men who belong to the school where the innate desire for beauty finds expression through the handicraft of the workman. Nor by any other means can we eliminate the monotonous geometrical standardization that results from machinery, and regain the delicate nuances that are the ineradicable signs of the fallibility of human nature.

This is especially essential with the smaller decorative objects, which depend for their attraction upon subtle curves and naturalistic formation. For if the conventionalizing of certain decorations possibly achieves more symmetry, there are forms with which the artist must, perforce, adhere to the natural shape. Nor with any is the need for this more apparent than with the small figures, which, when perfectly fashioned, display their vivacious grace and bring to our rooms the atmosphere of long ago.

Aristocratic ladies of the Georgian era in crinolines coquette with gallants in knee breeches and ruffles; little shepherdesses in gay attire look demurely across the width of the mantel to the manly young shepherd with his crook; majestic goddesses, too, look askance at these human frailties, while the various animals and birds rest in

(*Continued on page* 116)

Lower figures on the opposite page are mould proofs of parts of china figures. Note the manner in which the legs and arms have been cut off to be cast separately





Above are three original Chelsea lead mould proofs alongside the decorated figure perfume bottles which are later cast from the same moulds. The figures directly opposite illustrate the shrinkage of china figure moulds. The left hand figure is a mould proof: the central one an original Dresden piece, and the third a figure cast from the mould after it had shrunk.



How To Select And Care For The Different Silver Wares

Elizabeth Hallam Bohn

THROUGH all the shifting tides of fashion and fancy, silver holds undisputed place as the material without a peer for fine tableware. It exerts its age-old lure even on the mercurial affections of an age sated with novelty and variety.

The silver itself may be of the haphazard formula of early days. Or it may conform to the rigid requirements of today's Sterling standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its charm is more elemental than its pedigree. The satin sheen and modulated grace of line of a fine old teapot—stirring the imagination by its associations as well as its sheer beauty—may represent hours of laborious buffing with the palm of some early craftsman's hand, with generations of loving care to add still softer luster as the piece becomes a very part of a family's life and traditions. Or perhaps the surface finish on a rich pattern of authentic Georgian, Italian Renaissance or French design was given it only yesterday by the machinery in one of the great modern silver factories. Or a 20th Century designer may have specified the lovely French gray effect—which brings out in such perfection the details of intricate ornamentation—to complete the charm of some individual design which he has created in the spirit of today, coöperating with architect and decorator to complete the harmonious ensemble of an up-to-date home.

THE CHOICE

Where the casual protection of the country home or the dictates of a slender purse make plated ware the logical choice, a wide variety of lovely patterns is available at a reasonable figure, both in "flat" ware—knives, forks, spoons and serving utensils—and in "hollow" ware, as all other pieces are called. The name of an established house behind this utility ware may be taken as a sure guarantee of lasting satisfaction.

But whether old or new, Sterling or plated, silver needs intelligent care if it is to grow old gracefully. The old time chatelaine took pride in washing up her silver after every meal to keep it from misuse or neglect. And so does the modern lady of the manor insist that the methods of the present day be employed regularly and thoroughly to combat coal-gas and smoke and the sulphur substances in certain foods which result in the insidious and destructive tarnish. For this enemy of silver eats right into the metal itself. If allowed to penetrate so deeply that machine buffing is necessary to remove it, the amount of silver that is lost at the same time will very considerably reduce the weight, which is the first test of the value of Sterling ware.

CAUTIONS

The expert in one of Fifth Avenue's great silver houses advises that as heavy a grade of silver be purchased as the purse will permit. A too light teaspoon, for instance, wears thin in the bowl and sharp on the edge under constant use and polishing, so the wise purchaser will investigate the different weights in flat silver and select, at least, the medium grade in spoons and forks. Thin pieces of hollow ware become bent and dented. But if their original weight is good they are almost immortal. For there is no scratch so disfiguring, no dent so deep that the skilled repairer cannot soon restore the original beauty if the material is Sterling and enough of it is there.

In the plated pieces, weight is no criterion, for pure virgin silver is electroplated onto a heavy metal base. The best flat plate has clever insets of pure silver at the points of greatest wear. Or an extra heavy plating is applied to the bowls and backs of handles of forks and spoons, in addition to the regular coating. For when the silver film is worn through, the entire piece must be replated.

If, immediately after the meal, all the silver used is washed in hot soapy water, given a hot clear rinse and wiped with a soft dry linen cloth, the weekly or bi-weekly cleaning ceremonial can be extended to a longer interval and less of the drastic scouring will be necessary. The custom, usual in homes where service is no problem, of wiping off with chamois or silver cloth each piece of silver as it is laid out upon the table, will also serve to delay the necessity for its treatment with some polishing compound.

But in spite of daily care, silver must be cleaned regularly, whether used frequently or not. The modern powder, paste or cake polish is usually made of chalk, rouge, soap, possibly ammonium chloride, and a preservative. It abrades the surface and removes the tarnish by mechanical action. These friction polishes, if made by a responsible firm, are finely ground. For if a coarse grade of rouge is used or the chalk is too gritty, fine scratches will appear on a plain surface and too much silver will be rubbed off along with the stain.

The polish should be applied with a soft cloth or small, moist sponge. After rubbing until the surface is clear, another soft cloth should be used for polishing. Outing flannel is unexcelled for the care of silver. For use on repoussé work or intricate designs and shapes come the silver brushes, soft enough to prevent scratching but firm enough to remove the last tell-tale trace from cracks and crevices. The very thin narrow brush will clean around the handles and in the fine grooving while the wider type clears the more accessible chasing. After cleaning, the silver should receive a bath of hot soapsuds to which a drop or two of ammonia has been added. The brilliant luster resulting will more than compensate for the time which is spent upon the task.

A FORMULA

Plain silver without special surface finish can be quickly cleaned by the electrolytic process, which takes advantage of the chemical law that "like electric charges mutually repel while unlike charges attract." In practical domestic application, this formidable phrase resolves itself into the adding of a teaspoon each of salt and washing or baking soda to every quart of hot water that goes into the aluminum dishpan. When the silver is put into this magic formula the electrolytic action which takes place transfers the tarnish from the silver to the aluminum, leaving the pieces perfectly cleaned but with a satin rather than a burnished finish, lacking the high polish of the friction cleaners.

(*Continued on page* 120)





George H. Van Ameln

Many business men choose modern decoration for their offices on account of its simplicity and the many practical materials used. (Left) A doctor's office with striped wall paper in yellow and brown has its furniture covered in two shades of green and a taupe carpet. Pola and Wolfgang Hoffmann, decorators

(Above) A modern office furnished with modernist pieces has walls in gray, taupe and cream designed to suggest the modern skyscrapers. These neutral tones are found in the upholstery fabrics; the rug is gray. The office of J. Sherwood Smith of Calkins & Holden; Rene Clark was the decorator

A Portfolio Of Business Offices Of Varied Types



Twentieth Century Settings For The Modern Executive

Twelve different tones of green make up the pleasing color scheme of the 20th Century office of Kneeland L. Green, art director of the Stehli Fabrics Corp. Commodious cupboards offer plenty of space for drawings, papers and books. Jules Bouy was the decorator

(Below) Simplicity marks the effective private office of Amos Parrish, which was designed and executed by Lescaze & Howe, architects. The table desk, chairs, built-in cupboards and shelves are of South American gumwood. Brass tubing conceals steam pipes



G. W. Harting

Ease And Luxury Dominate A Well Appointed Office



The executive office of A. M. Andrews, President of the International Ticket Scale Corporation, has a teakwood conference table designed as part of the architectural scheme. This conceals six chairs on each side when not in use. Designed by Joseph Sinel

The main end of the room is dominated by a teakwood desk of generous proportions and a semi-circular metal fireplace hood extending to the ceiling. A built-in couch, book shelf corners, and cork wall boards for charts are other interesting and practical features



G. W. Hatting



Above is the office of Percy H. Johnston, president of the Chemical National Bank. This style, with paneled walls, crewel embroidered curtains and English type furniture makes a dignified setting for the busy executive. Designed by Walker and Gillette; furnished by Erskine Danforth



(Left) A picturesque office decorated in the Italian manner has ivory plaster walls mottled with blue, green and coral color, and beams, woodwork and door of antique walnut. The credenzas are 17th Century Italian pieces; the desk is a reproduction. New York Galleries, decorators

Two Offices In Traditional Styles



Richard Averill Smith

The pictures on this page show the transformation of a commonplace business office into a dignified interior pleasant to work in. As this room is in a loft building, it was first partitioned off with fireproof tile, paneled, a drop ceiling added, and the windows changed to casement type



Venetian blinds painted ivy green are used with curtains of Jacobean linen in gold, green and blue. Walls are pine and the carpet deep green. Jade green antique satin covers the couch: armchairs are in red and gold damask. The office of Luther L. Blake. Margery Sill Wickware, decorator

Showing What Decoration Can Do



The sofa shown above is an interesting example of a modern architect-designed furniture piece. It is in the new York City apartment of Mrs. Herbert M. Dreyfus. Howe & Lescaze were the architects



Modern chest-of-drawers made of satinwood, amaranth and harewood with the coloring and grain of the woods agreeably contrasted. The drawer pulls are brass. Designed by Herbert Lippman, architect

Should Architects Design Furniture?

NOTHING is more natural than that the architect who designs a residence should have great concern for the manner in which that residence is to be furnished and decorated. He it is who conceived the inspiration upon which the whole pattern of the composition has been woven. And if the subsequent work built upon his is not carried out in an harmonious fashion—if the decoration of the interior and the landscaping of the exterior are not suitable—he is sure to feel a sense of frustration which will utterly spoil the satisfaction in the thought of his own work being well done.

There is nothing unusual about an architect acting as decorator and furniture designer as well. To go no further back into history, Michelangelo designed all the furniture for his Laurentian library in Florence. In Renaissance times not a few of the ablest exponents of the new fashion designed much of the furniture that went into the structures they built. In England, during the first half of the 18th Century—especially between 1720 and 1740—there was a discrepancy between the architectural character of interiors and much of the furniture then being made by the average cabinetmakers and artisans. If we take an unbiased view of the existing conditions, we are certainly bound to admit this.

The architects of the day recognized the shortcoming, stepped into the breach and designed a considerable quantity of furniture that would better accord with the proportions and other architectural qualities of the interiors they were creating. Some of the large cabinetwork and massive side tables they designed may have been lacking in inspiration and finesse—some of them unquestionably were so—but many of those cupboards, presses, bookcases and side tables were not only admirable in themselves but also brought into the repertoire of English furniture tradition not a few features that Chippendale and other master craftsmen freely appropriated and gave an honored place in their best creations. Wren, Hawksmoor, Kent, Gibbs, Vanbrugh and other contemporary members of the architectural profession were far more capable furniture designers than most of the joiners and

(Continued on page 114)



(Above) An 18th Century hanging cupboard and clothes press, carved and painted, executed after an original design by Robert Adam, who gained fame both as architect and as a furniture designer. Courtesy of the Victoria and Albert Museum, South Kensington



(Above) At Kenwood, Bethayres, Pa., the interior design and decoration were carried out by the architects. Radiators in the drawing room have covers designed as console cabinets. They are black with gilt moldings and pilaster capitals. Leigh French, Jr., architect, H. D. Eberlein associated



(Left) Carved cupboard or clothes press executed in pine. Another 18th Century design by Robert Adam. The ornamental frieze without overhanging cornice moldings is part of the original design and contributes to the "modern" appearance of the piece. Victoria and Albert Museum



The Garden That Features A Ravine

Anderson McCully

WHEN Mr. and Mrs. Gilbert LeBaron Duffy purchased their twenty-one acres of Fir, Hemlock, Spruce, Cedar and Madrona forest on the shores of Puget Sound, they were thrilled with the magnificent view to be had across the sparkling waters to the snow-crowned Olympic Mountains beyond. A hundred feet or so above the Sound was a level shelf for the house, garage and hothouses. But when these were built and the three water gardens set in the rolling lawn between the house and the bluff, there was a brief gasp as to what should be done with the rest of the garden in that precipitous ground.

A careful survey showed it to be a deeply cut, winding ravine opening out onto the house ledge above the bluff. The sides rose steeply, but fortune smiled in that the area opened out in a general southerly direction. After considerable planning, it was decided to make a feature of this ravine rather than to attempt any partial leveling.

Underbrush and less worthy trees were cleared; but throughout all the acreage



(Above) The path forks where the ravine widens, wandering away among lofty conifers and deciduous trees, some with Wisteria vines entwining their trunks. (Right) On both sides the slopes of the ravine form splendid backgrounds for the group plantings of annuals, perennials and shrubs, shown in their second year. The landscape architect of this place was Fred Cole





(Above) One of the small paths that ascend from the principal walk. (Right) Resting places and bird baths vary the way and add considerably to its charm. (Below) From halfway up the ravine there is an especially alluring outlook downward



great care was taken to preserve all the finer ones, as well as the better native shrubs, and a considerable feature was made of the great Madrona trees with their gay bark. Only to provide the wide grass path that wanders up the bottom of the ravine were good trees ruthlessly removed, also to open the vista of water and mountains from the house.

Aside from that between the house and the edge of the bluff, this floor of the ravine is the only lawn used in the garden. It makes a path about fifteen feet wide of splendidly kept turf, starting up from the driveway door of the house and winding all the way to the head of the ravine. Many vines festoon the lower bareness of the huge Douglas Firs and other great conifers—Wisteria, Virginia Creeper, American Pillar Roses. A seat higher up may be found here to look back over the garden.

Rich effects in border and edging plants line both sides of the path and merge into bold shrubberies containing much Syringa and Spirea toward the head of the ravine, while nearer the entrance carefully placed

(Continued on page 152)





Reginald A. Malley

(Top) One of the loveliest and most willing of the Androsaces is chumbyi, a vigorous form of A. sarmentosa. In May its slender stems carry a profusion of pink Verbena-like blossoms above the gray carpet of foliage. This variety and its close relatives increase readily by runners

(Above) Androsace sarmentosa spreads into wide mats when happily located, as it is here at the top of a wall. Once a year, preferably in the spring, it should have a generous top-dressing of gritty soil worked in among its crowding rosettes, for it has a healthy, persistent appetite

(Right) For wall planting especially, A. lanuginosa is an outstanding beauty of its race. It pours a stream of silver foliage down any sharp declivity and twice a season—in summer and again in the autumn—opens countless little flower umbrellas of a wholly exquisite lilac-rose color

The Cheerful Family Of Androsaces

Louise Beebe Wilder

MANY years ago I received through the post from Mr. Clarence Lown a small package. Investigation disclosed a cardboard box in which, when the lid was raised, were seen two little gray rosettes, like a pair of self-contained kittens, seated upon a bed of moss. Beside them lay a label which carried the legend "*Androsace sarmentosa* var. *chumbyi*. Himalayas." This was my introduction to the great clan of Androsaces and, as a matter of fact, these two small plants were the first true Alpines that I had ever possessed. Not at that time boasting a proper rock garden I confided the two kittens to a small try-out bed at the back of the garden. Here the soil was light and the sun shone hotly for most of the day. The newcomers throve and multiplied after the manner of real kittens; many more rosettes were produced at the ends of the naked runners that were quickly thrown

(*Continued on page* 142)





© Reginald A. Malby







(Above) Distinctly different from most of its tribe is A. spinulifera, a biennial form that comes from China. This unfortunately is not as tractable as another biennial, A. lactiflora, which busily sows itself and carries on cheerfully year after year

(Top) One of the most lovely of the Androsace family is villosa, a wholly delightful little thing that loves a crevice best of all. It needs gritty soil and shelter from the strongest sun, lest its silvery foliage and pink blossoms be harmed in summer

(Center) A. sarmentosa makes distinct rosettes which, as they take form and root for themselves, are readily detached from the parent plant and installed elsewhere. Thus it becomes a simple procedure to increase one's original stock rapidly

One of the delightful forms of A. villosa is arachnoidea. It is smaller, neater and of a more fluffy silvered effect than the type and grows along limestone ridges. Seed sowing is probably the only way by which we can obtain it today in this country



Shrubs For Use In The Rock Garden

E. H. Wilson, V. M. H.

[illegible] well illustrates several important principles, such as the varying heights of the plant material used, its contrasts of form and the naturalistic use of shrubs and small trees

ROCK gardens are in their infancy in these United States but are destined to become more and more the vogue as time passes. Already, as a matter of fact, interest in them increases yearly and on a few estates they are an important feature. There is very good reason for this, for a rock garden, no matter how crudely it be built, can accommodate in orderly manner a greater variety of plants than double the same area in the form of bed or border. A backyard with a load of slag dumped in the center and filled in and about with soil can become a very interesting little garden with a hundred and one plants flowering merrily.

Building rock gardens is a comparatively new art and calls for more skill, knowledge and artistic ability than perhaps any other feature in garden making. Any feature with a few rocks is commonly termed a rock garden but a real one is rare indeed. That we are improving in the building of rock gardens was remarkably well demonstrated at the great flower shows held in Boston, New York, and Philadelphia last March, that at Philadelphia being almost a perfect example of what a rock garden should be.

Now, a rock garden is something more than a mere pile of rocks, yet the rocks are a very important part of the garden itself. It is true that properly speaking their function is to house the plants that it is intended should grow on and among them, but the rocks themselves should be arranged according to their character and nature and allowed to poke their noses out here and there in bold relief. Admitting that they are subsidiary, yet they should display here and there their own beauty, which means that great care must be taken not only in fixing and laying the rocks but also in their selection. New England is itself very largely a rock garden but its conglomerates and granites are cold, harsh and forbidding; nevertheless, they carry their drapery of vegetation and in their cracks and crannies nestles many an interesting plant. In the building of a proper rock garden moist sandstone and warm limestone rocks are needed for the welfare of a variety of plants, so skill of no mean order is required properly to associate these foreign rocks with the native granites and conglomerates. The position of the rock garden, too, should be such that every possible exposure be afforded its occupants. Water, shade and sunny spots are likewise essentials.

Most rock gardens of today are filled with a miscellany of herbaceous plants, most of which flower in the spring and early summer and leave the garden rather barren of interest for the greater part of



the year. Even bulbous plants are not so much used as they ought to be and shrubby plants are scarcely considered in the scheme of things. As a matter of fact, in a rock garden of any size the rocks and low-growing shrubby plants represent its permanent beauty. They are attractive at all seasons of the year, whereas the herbs are out of sight for more than six months. Rock gardens are splendid places for growing all bulbous plants, Lilies especially, and if these be freely planted the flowering season is lengthened. But no bulb possesses the perennial charm of, let us say Heather.

Of course, what one can grow in a rock garden depends largely on its size and the region in which it is located, but no matter how small it be there are shrubby plants which ought to be represented. There is much confusion in the lay mind as to the meaning of the term alpine plants; many assume that all low-growing plants are Alpines and that if a rockery be available they can naturally be grown therein. This is far from true. For the successful cultivation of Alpines, even in a rock garden, alpine conditions are necessary, and so if your ambition is to grow these your rock garden must be in a mountainous or boreal region; the more northern it be the nearer the sea

(Continued on page 148)



Many of the English rock gardens have streams or pools, providing congenial homes for bog and water plants as well as Alpines and greatly enhancing the visual charm of the place. The garden of Rev. J. Farnworth Anderson, Leicester, England

Rocks should be allowed to poke out their noses here and there, displaying their own rugged beauty beside the subtle loveliness of the plants. Fortunate indeed are those whose grounds provide natural outcrops of ledge stone such as are in this garden

Which Is The Best Of The Many Rose Varieties?

J. H. Nicolas

MOST of us who come in contact with a great many Rose fans from varied sections will at once recognize the question "Which is the best?" as an old enemy. At lectures or during the visits of our amateur friends to Rose gardens or nurseries, sooner or later it seems to be inevitable. It is a question to which, apparently, there is no answer, as the best Rose to one may be a dud to another. Still, there seems to be an undying desire on the part of the uninitiated to know which it is.

For the purpose of this study, we must consider the Rose in the entity of the plant, what the French call *Rosier*, the English "Rose tree" and the German "Rosebush." The Rose as a flower, with its form and color, is but a fraction of this entity which must harmonize in all particulars, like the dress of a well groomed person.

A DIFFICULT IDEAL

The best Rose, if perfection and universal adaptability are meant, does not exist, and it is not likely ever to exist. It might be described as a variety able to endure the winters of the North and the summers of the South, the dry winds of the prairie States and the over-abundant rainfall of the Pacific Northwest; a plant indifferent as to soil and the foliage of which would be absolutely immune to any kind of diseases, and would "stay put" until its normal life cycle is spent. The flower would be not too double, yet with enough petals to permit a graceful form and of course it should be perfumed. So far we all agree, but divergences of opinion as to the color will never be reconciled. Color preferences always depend upon mere whims or such factors as color schemes, etc.

Not considering the color, Roses are intensely local in performance and behavior, the main reasons affecting their happiness being soil, atmospheric conditions, location, amount of sunshine or shade, care, etc.

Through process of elimination we can arrive at a small group of each color class from which "the best Rose" for one's purpose may be found or at least expected.

As one may fall foul of the general unfamiliarity with the usage of varieties (which unfamiliarity most catalogs seem to be sharing) it may be interesting to define the two major classes of "everblooming Roses", Hybrid Teas and Pernetianas.

Exhibition Roses are those varieties generally having the best formed blooms, which entered in a show of cut flowers will attract attention and often win a prize or blue ribbon. Most Roses of that class are foisted on us from the British Isles, where Rose shows are developed into a dividend paying business for both professionals and amateurs, awards having substantial cash values. British hybridizers are breeding for show varieties mainly. Most exhibition varieties bloom but little and this shortcoming, found only after trial, disqualifies them for garden purposes.

Exhibition Roses need not be discarded altogether, for their beautiful if few blooms are valuable as cut flowers; but they do not belong to the Rose garden. They should be planted in a somewhat hidden place where the plants are not conspicuous after the flowers have been cut.

Decorative Roses are such varieties as "bloom their head off". As the name indictates, their main object in life is to decorate the garden and many of them are highly suitable for cut flower purposes. Some of these straddle the fence and can be brought up to the exhibition standard by careful treatment such as low pruning, intensive feeding, disbudding, etc.

ELIMINATION

It appears reasonable to eliminate at once from "the best Rose" possibilities the purely exhibition varieties such as Captain Kilbee Stuart, Dame Edith Helen, Lady Margaret Stewart, Mrs. C. W. Edwards, Julien Potin, Crusader, Diadem, Eldorado, Francis Scott Key, George C. Waud, Hadley, Hoosier Beauty, H. V. Machin, Jonkheer J. L. Mock, Lord Charlemont, Mabel Morse, Miss Lolita Armour, Mrs. Ambrose Ricardo, Mrs. H. R. Darlington, Premier, President Cherioux, Sensation, Souvenir de George Beckwith, Sunburst, Talisman, The Queen Alexandra Rose.

This leaves us with the decorative multitude from which to elect the best Rose, still ignoring for the moment the color subject. Pursuing our process of elimination, we reject those varieties which, regardless of their bloom qualities, show serious defects in their habit of growth, best exemplified by Château de Clos Vougeot which seems to revel in dipping its nose in the mud; those "balling" varieties like Edel, La France, Mme. Caroline Testout, etc., often too lazy to open up their blooms; the Cochets and other Teas because of the weakness of their stems. Most Pernetianas will flunk in a rigid examination because of their inherited trait of losing their foliage in midsummer and their predisposition to leaf diseases (black spot) and stem diseases (cankers). Los Angeles is perhaps the worst offender of this group.

CATALOG CLASSIFICATIONS

Unfortunately, commercial catalogs do not all give a strictly correct classification and some follow the pernicious British custom of crowding in as Hybrid Teas every variety that can boast of a Tea ancestor. Under such a system, many a so-called Hybrid Tea is a *metis* of the Pernetiana strain, the characters of which are not visible to the casual observer until it reveals its mixed blood when it is too late, in midsummer, dropping its foliage with or without diseases. These varieties do not qualify for the best Rose contest for obvious reasons: insufficient or diseased foliage does not help or set up the Rose and defoliation curtails the production of Roses.

The next step is to consider what is the most important factor in the best Rose from modern standards. I will suggest continuity of bloom. It is no use considering varieties blooming in crops with long intervals between, no matter how beautiful the Roses may be when they do come. Such parsimonious varieties as Gorgeous, Cheerful, Constance, America, Edel, Crusader, Hoosier Beauty, Francis Scott Key, etc., are out of the race. Of the best sellers, Betty Uprichard has surprisingly ugly blank periods, and others have the same defect.

On the other hand, Etoile de Hollande, Chas. K. Douglas, Mrs. Aaron Ward,

(*Continued on page* 140)





The house and garden of Mr. and Mrs. Hunter S. Robbins at Flintridge, Cal. occupy a commanding hilltop, which necessitated using many garden stairs. Above is a direct handling of a steep bank between two levels. To the left is shown the paved breakfast terrace under the Live Oaks with steps leading to a splendid vista of the Coronado Valley and the lofty Sierra Madre Mountains. John Byers was the architect and Charles Gibbs Adams, landscape architect

A Hilltop Garden In California—A Medley Of Steps And Stairs





In keeping with the formality and simplicity of its design, this doorway is approached by shallow, broad steps skirting the house and, before the door, spreading out to a succession of widening platforms. Here massed potted plants lay low clouds of color against the sun-washed white of the house walls





In the [illegible] climb a steep [illegible]. Here they open on this terrace where the paving repeats the stone of the path that approached the steps. The picturesque Mediterranean atmosphere of the architecture pervades this level—the wooden gallery, the pot-rimmed pool, the repetition of arches and again more stairs. This property is a splendid example of sympathetic coöperation between the architect and the landscape designer. John Byers and Charles Gibbs Adams

The Mediterranean Style Placed In A Colorful And Picturesque Setting



Cal. Bu...

The architecture peculiar to California is based on use of materials particularly appropriate to landscape and climate. The home of B. F. Schlescher, Brentwood Heights, Cal. John Byers, architect

(Below) Situated in a low, rolling country, Arthur Bent's house in Los Angeles has uneven and broken roof lines which make it harmonious with surrounding landscape. Gordon Kaufman, architect

Let House And Site Be In Harmony

R. W. Sexton

WE often hear it said that the most satisfactory results can be obtained by designing your house first and finding the site on which to build it afterwards. Although I have heard architects confirm that statement I cannot agree with its doctrine. The prospective house-owner generally has his eye set on a certain locality long before he even knows just how much money he can afford to put into the undertaking. In this motor age when we are afforded the opportunity of seeing so easily and so comfortably the country which surrounds the old home which we may now have decided that we have outgrown, we frequently come across a site that seems to us to measure up to our ideals. We may have friends in some suburban town which on occasional visits to them we have learned to like and





may have even seen, on our trips back and forth, a lot for sale that we have set our heart on buying. A lot from which a view of the water is afforded may be necessary to satisfy us completely; we may have long ago decided that wherever we build we must be on high ground; or our ideal site may be in the woods, with plenty of big trees to shade the grounds.

I have no fear in criticizing an architect who puts the design of the house in front of the selection of the site. The most beautiful sites are those that are naturally beautiful. Besides, we cannot design a site, or, at least, it will take years to cultivate one to satisfy our every desire, but the house must be designed anyhow. The big problem for the architect lies in designing a house that shall be harmonious with the selected site, for a successfully designed house is one which appears actually to be borne of the soil, to be in actual truth a part of the landscape.

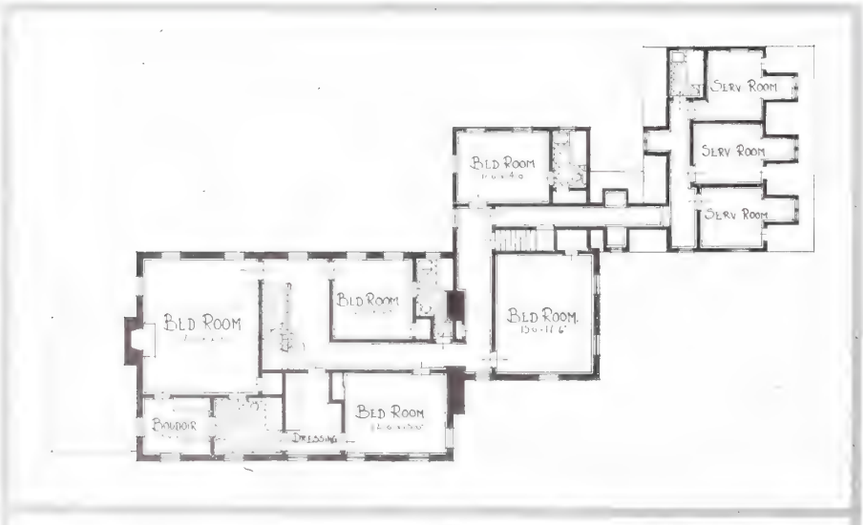
On the side of a hill, we look for angular roof lines to reflect the slopes of the landscape; in a woody setting we rather expect to see an irregular silhouette harmonious with the environment; and we feel the architect has erred if, in designing a house for a flat site, where the foliage grows close to the ground, he has not emphasized horizontal lines. And this is not all. The house designed for one who craves a view of the surrounding country should be so planned

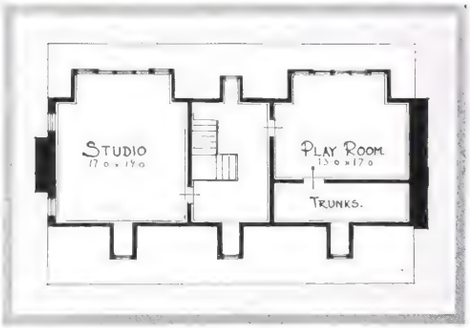
(Continued on page 134)



For the home of Mrs. Pearl Schechter at Mount Vernon, N. Y. a design was developed which gives the house an appearance of rising naturally from its rocky site. In plan it takes advantage of the contour of the land. Lewis Bowman was the architect









The home of E. N. Cutler, Morristown, N. J., has been designed after the manner of Colonial residences which have been added to from time to time, producing a rather rambling aspect and an interesting combination of materials. The main portion of the house uses the typical Colonial central hallway plan. Service rooms are in the first wing; garage and servant's bedrooms in the second. A third floor contains a studio and a playroom. A portion of the living room looking toward the sun room is shown at the right. Howard & Frenaye, architects

A Colonial Residence From New Jersey

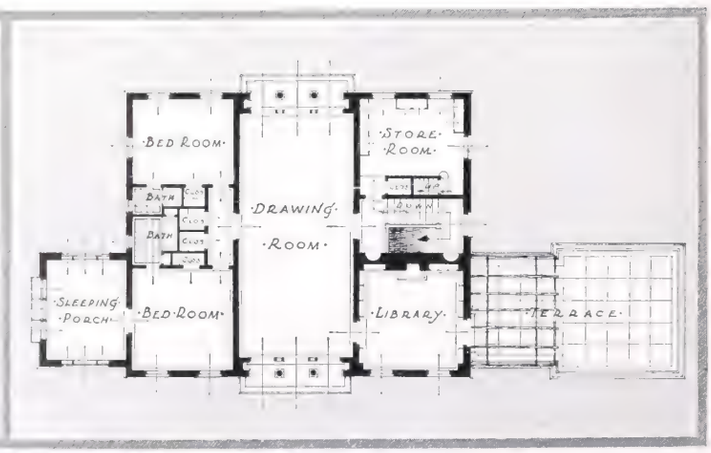


S. H. Gottscho






KITCHEN
BREAKFAST ROOM
PLAY ROOM
ENTRANCE HALL
BATH
GUEST ROOM
GARAGE


BED ROOM
STORE ROOM
BATH
DRAWING ROOM
BATH
SLEEPING PORCH
BED ROOM
LIBRARY
TERRACE



A. S. Masterson

This residence [illegible] Venetian villa design to conditions in our own Southwest, where light, climate and vegetation are reminiscent of the plains behind Venice. The San Antonio, Texas, home of J. B. Robertson. William McKnight Bowman, architect



The central entrance hall is very large, after the Latin custom. Immediately behind it is the breakfast room; at the left are dining room and kitchen; and to the right are a guest room, the stairway and a play room. The drawing room is on the second floor

A Venetian Villa In Our Southwest



The library in the Robertson house is paneled in pine stained bright amber and waxed to a satin finish. Bookshelves are in a rich green picked out with gold. Curtains are green brocatelle and the rug is in egg-plant. General furniture pieces are deep brown with one armchair in green



Walls in the guest room are a robin's-egg blue. Plain silk curtains and bed cover carry out the same color. The painted Venetian furniture has sanguine decorations on a dull olive green ground. Upholstery fabrics are in rose and ivory. The bed came from a villa on Lake Como

An Example Of Romantic Design



The drawing room runs the depth of the second floor, each end terminating at leaded glass casements opening on balconies. Magnificent crystal chandeliers hang from the beamed ceiling. Walls are painted faded gray-green, which provides an excellent background for old pictures



Furniture in the drawing room is mainly antique Italian although an occasional modern overstuffed piece speaks for comfort. Curtains are egg-plant brocade flowered in pale yellow and green. The floor, of walnut laid in a herringbone pattern, is covered with a camel's-hair rug

Introduced Into A Texas Scene

A Comprehensive Glossary Of English Silverware

Mr. and Mrs. G. Glen Gould

THE history of silverware is all a single story, so inextricably are the forms of articles and their ornament linked together in the different European countries. Still, to English speaking people, silver plate means English and American silverware. Yet Italian, French, Flemish, Dutch, German, and even Spanish plate set the fashions for England from period to period, and England in her turn set the styles for America, so the single fabric has scarcely a break.

Though styles flow, one into the other, actual objects were changed from plate to coin and back again from coin to plate, especially in earlier days when European and even American treasure was accumulated in the family plate instead of the bank, less convenient but still available as actual cash in day of need.

The question is—have the plain heavy Early Georgian forks, with which we are privileged to eat our dinners, a grain or two of the metal which once was part of a superb *candelabre* in a Spanish *palacio*; a grain or so, once part of a beautiful Italian Renaissance salt-cellar, both melted in the mint? a bit of a gorgeous garniture of Charles II of England, later melted for war? another grain or so of a magnificent *surtout de table* of Louis XIV, also melted to conduct war? part of a huge salver which once served Nero's saturnalias; or a great basin in which some splendid Roman general rinsed his fingers fastidiously after meat in a far-off camp in barbaric Germania? The metal persists and spins around the world in coin or in treasure; only the art work of the silversmith perishes.

[illegible]: 19th Century; tubular or folding pocket type.

[illegible]: 18th Century; resembles teapot, for keeping gravy warm.

Basket: Bread, cake, comfit, fruit, sugar, sweetmeat. Early Stuart to modern times; wire, wicker, and pierced; oval, shell-shaped, etc. Bread and cake baskets in vogue, mid-18th Century.

Bell: Hand type; ecclesiastical, toilet, desk, or table use.

Black-jack: Pitcher-shaped waxed leather drinking vessel, outside blackened like "jack"—leather coat; silver lip-band, etc.

Bottle: Rectangular, octagonal, pyriform, flagon, pilgrim, etc.; toilet use, wine, etc.

Bowl: Round, oval; with or without foot, covered or uncovered. Alms bowl, bleeding, broth, cooking, mazer, military, potato, punch, sugar, toilet.

Box: Many sizes, shapes, uses: comfit, sand—for blotting ink, snuff, tobacco, spice, sweetmeat, tea-caddy, toilet. "Freedom-box"—for presentation with certificate of Freedom of Borough or City.

Britannia or *Enforced High Standard:* 1697-1720, standard raised 8 dwts. to the lb. troy, marked by figure of Britannia, meeting legal requirement of 11 oz. 10 dwt. silver to the lb. troy.

Butter-dish: 18th Century and later; covered. Pierced, glass-lined type, long favored.

Caster: Dredger, sprinkler; in period styles; pepper, sugar, sand. Muffineer—small for salting English muffins, larger for sugar. 19th Century—a frame with casters and cruets.

Ceremonial or *Official Plate:* Regalia for coronation and various investitures: crown, scepter, staff, sword, etc.

Chafing Dish: Queen Anne and later; stand with spirit-lamp.

Cheese-scoop: Late 18th Century; agate, wood, or silver handle.

Charger: Anciently *chargeour*, large platter for serving meat.

Cistern: Wine-cooler, fountain, punch-bowl, monteith—when with removable notched rim.

Clock: Epecially 18th Century, as part of mantel garniture.

Coaster: Decanter or bottle stand, wooden bottom, baise underneath—to slide easily or "coast" around table.

Coffee-pot: 17th Century and later; following period styles; tall, cylindrical and tapering, straight-sided and octagonal; rococo, pyriform; Classic Adam vase with long concave neck; Empire, pyriform.

Cooking utensils: Rare before 17th Century, luxurious in Stuart period; sauce and stew-pan, casserole, skillet, basting spoon, skewer, etc.

Cork Finial: Late Georgian; for decanter or bottle.

Cream Jug or *Creamer:* 18th Century and later, in successive period styles: early—cast, very small, can-shaped; Georgian—sheet-metal, larger, hexagonal, octagonal, on three feet— 1740-60, Classic ewer and helmet; Irish—helmet with harp handle. Cow-shaped milk jug—George II. Empire—large, can type. Victorian—nearly spherical, Empire type, etc.

Cruet and *Cruet-frame:* Early 18th Century and later. Silver-topped bottle for vinegar, oil, etc. Frame—flat base to hold cruets and casters.

Cup: Most common silver piece, medieval period and later. Early beaten from sheet-metal, about 1700 cast and turned on lathe. Form and ornament in successive styles. Beaker—cylindrical, slight concave downward taper. Commemoration, college, communion, covered, fish-shaped, fox-head, monster, etc.,—German inspiration. Font-shaped—shallow, short trumpet stem. Goblet, on short stem. Gourd—pear-shaped, pyriform, egg-shaped. Grace—passed after grace at table. Horn—medieval, elaborately mounted. Mug—one handle. Posset—for drink of thickened ale, curds, etc. Standing cup or hanap—tall covered decorative goblet; silver, mounted cocoanut shell, ostrich egg, melon shell, agate, etc. Steeple—elaborate steeple-like cover. Tazze—shallow, *tazza* type. Tumbler—heavy rounded bottom. Two-handled—beer and wine, caudle—a spiced warm drink, loving, presentation, race, etc. 18th Century—egg-cup, pierced design.

Decoration: Ornament in the period styles includes designs worked with beading, beveling, boss—knop, bright cut incising, burnishing, chasing, chiseling, cut-card—applied flat silhouette forms, cut-silver—die-work—stamped, dog-tooth—indented little even dots, embossing in relief—*repoussé*, engraving—cut or stamped, faceting—paneling, flat-chasing—punched design in dots or lines, fluting, frosted or matted ground, gadrooning, hatching, interlaced or strap-work, matting—the punch marks blurred together to form a background, molding, *niello*, nulling, oxidizing, parcel-gilt—partly gilded, pierced work,

(Continued on page 124)



Carl Isaacs

(Above) A small living room in the apartment of Grace Fakes, decorator, has furniture in scale with the limited proportions of the room. 18th Century Italian and French pieces assembled against a modified Italian background have coverings in yellow, henna, [illegible]



The furniture illustrated on this and the following two pages was selected with the small apartment in mind. It is well designed and small in scale. (Right) An upholstered sofa, 5 feet, 6 inches long with gracefully arched back and rolled arms. From Elsie Cobb Wilson

Fine Furniture Small in Scale



Reproduced from a rare scrap piece is this graceful mahogany Empire chair made by Kittinger. It may be obtained from Stern



A drop-leaf mahogany table, 34½ inches high may be used in living or dining room. Designed by Harry Meyers. From Hammond & Taylor



An interesting chair for a small dining room is this mahogany Chippendale model, manufactured by Richter. The Mayhew Shop

For Small Dining Rooms



(Left) A Kittinger mahogany Duncan Phyfe table, 34 by 20, (38½ inches opened). Splendid for a small breakfast room. Courtesy of Stern Bros.



(Right) A carved walnut table for a French provincial room, 44 by 32, extends to 6 feet, 6 inches. Made by Brunovan. Agnes Foster Wright



An exquisite small mahogany Sheraton sideboard, accented with decorative inlay, 4 feet, 6 inches long, 34 inches high and 24 inches deep. It is made by Kensington and may be procured from Walter Johnson, Inc.



(Left) This beautifully proportioned cabinet of satinwood with rosewood moldings, 30½ inches wide, 14 deep and 78 high, was designed by Schmieg-Hungate & Kotzian From Miss Gheen, Inc.



(Right) For the corners of living or dining room comes a mahogany corner cupboard 21 inches wide, 16 inches deep and 72 high manufactured by the Bristol Company. It may be obtained from Altman



Small, well made, and comfortable is a man's chair in red, green or brown leather, manufactured by the Shaw Furniture Company and procurable from B. Altman & Co.



Gold brocade covers a French bergère chair 22 inches high, painted antique white. Jacques Bodart, manufacturer. Courtesy of Allan [illegible] Wallware



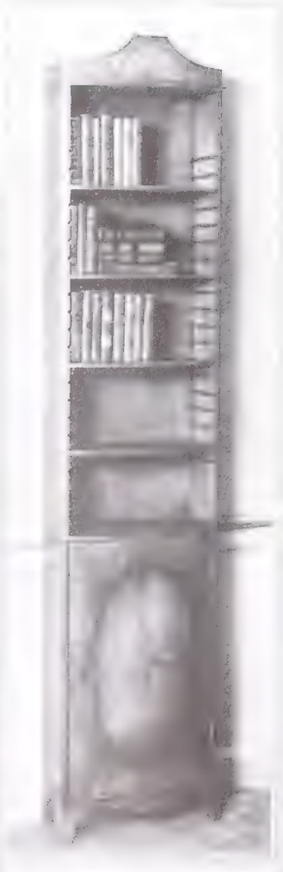
Well upholstered is this adaptation of an Louis, 18th Century over-tilled chair, 31 inches [illegible] It is made by Harry Meyers. Available from Bertha Shaeffer

For Small Living Rooms



(Above) Excellent for a small living room is a mahogany drop leaf table, 21½ by 26, closed; 40 by 26, opened, designed by Wm. A. French. It may be obtained from Tiffany Studios

(Below) Designated as a bachelor's chest, this fine inlaid walnut piece, 31 inches long, 16 deep and 30 inches high, admirably serves a small apartment. This comes from Erskine Danforth



(Above) This fine satinwood bookcase, 17 inches wide, 8 inches deep and 79 inches high would be effective used on either side of a fireplace. From the [illegible] Galleries



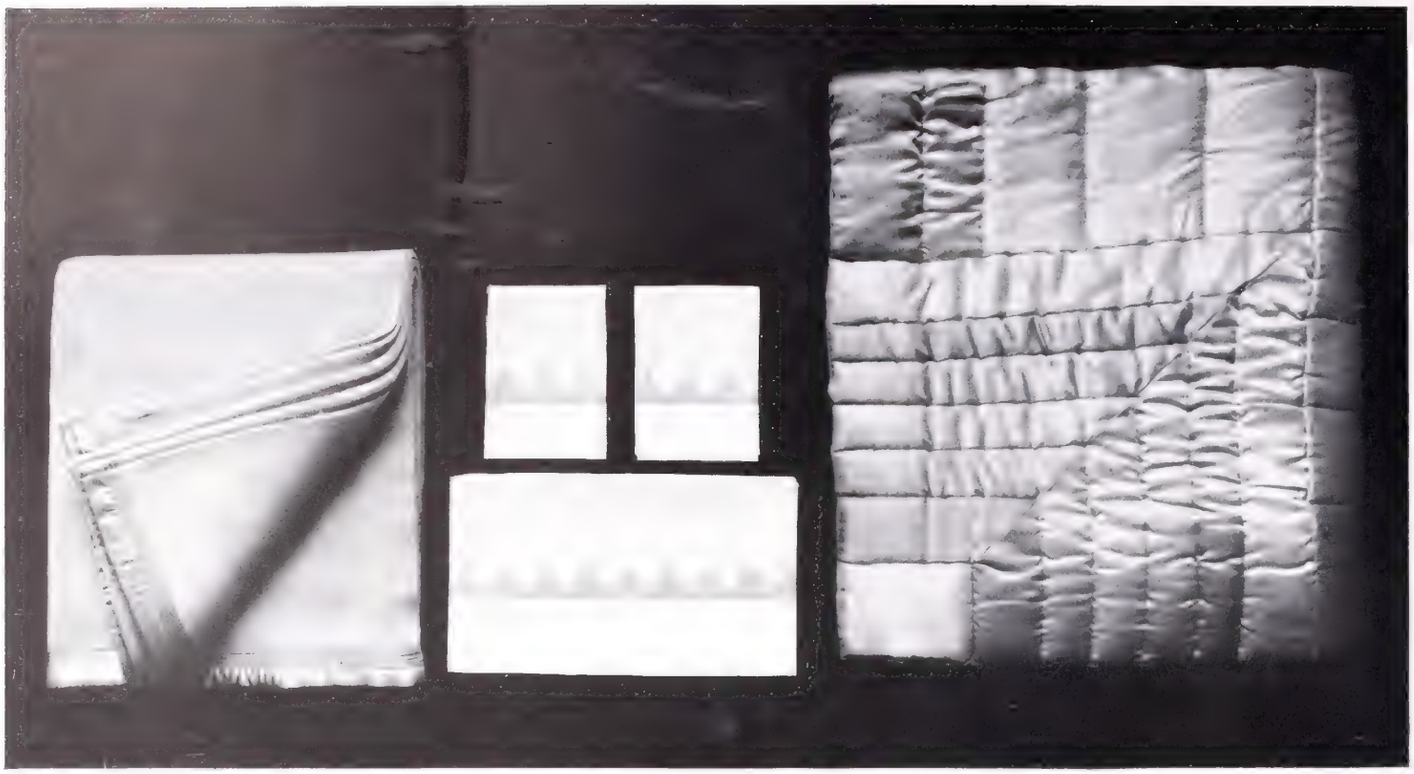
(Below) Mahogany makes a Charak block front knee-hole desk to fit a limited space and adapted to living room or library. It is 40 by 22 by 31 inches, but has ample drawer space. Altman

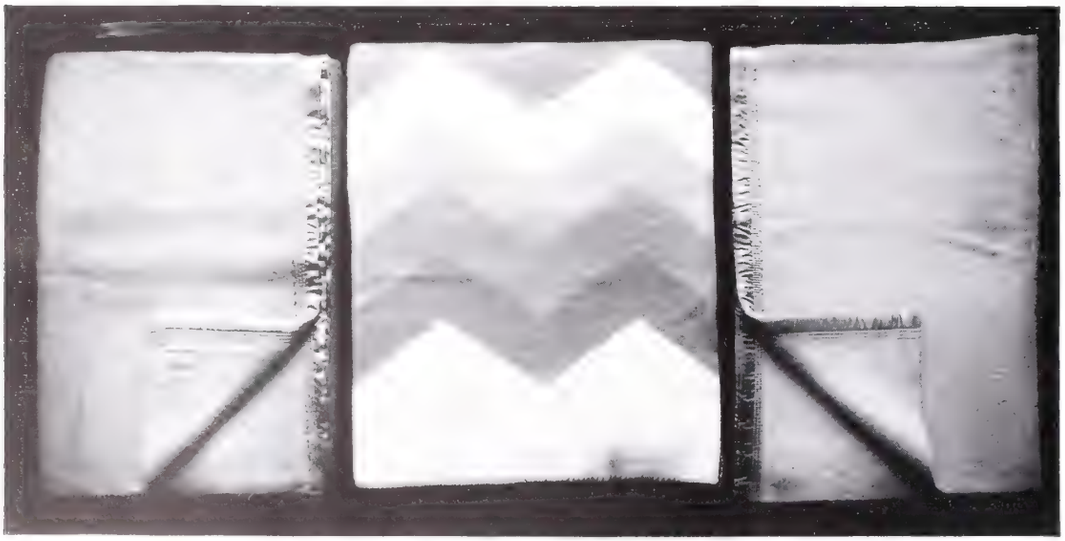
(Above) Graceful lines characterize a well proportioned, small drum top table of mahogany. This complements a small sofa or arm chair charmingly. From the Hampton Shops



Dana B. Merrill







(Above) Apricot and gold make a harmonious scheme for a bed ensemble. Reversible blanket of apricot and gold. Esmond Blanket Shop. White percale sheets and pillow cases appliquéd with peach triangles. Mosse. Satin comfortable in tones of apricot and gold. Macy's

(Left) Woolen blankets may be reversible, solidly colored, or adorned with design. A reversible blanket in rose with blue, gold or green. Gimbel. Shaded design in green, gold, orchid or coral, on white. Altman. Blue, peach, rose, green and orchid solid color blankets. Gimbel



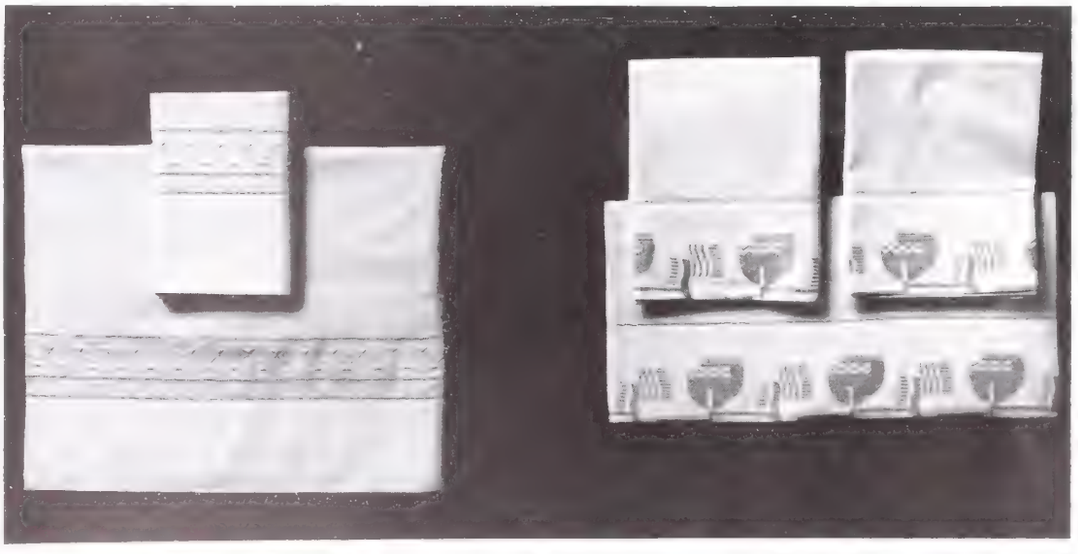
A pale yellow hand-quilted taffeta comfortable with a scalloped border has a calla lily appliquéd in yellow and green. Eleanor Beard. Turquoise blue moiré with white velvet edged scallops makes an unusually decorative quilt. The reverse side is of parchment colored taffeta. Mosse.

New Bed Ensembles Attractive In Color



Dana B. Merrill

(Above) Green and orchid suggest a happy color scheme for the bedroom. The reversible blanket is bound with satin. Macy's. Green flowers decorate orchid cotton sheets and cases. Altman. Cut corners follow the chrysanthemum motif of an orchid satin quilt. Carlin Comforts



(Right) White percale sheets and cases are embroidered in white with a smartly simple design. James McCutcheon. The woven border of a white percale set has modern poppy design in pink, green, blue, orchid or maize. Also available on contrasting color. R. H. Macy & Co.

(Right) A soft yellow satin comfortable corded in orchid is given a modern touch by double bands of picoted orchid ribbon. Gimbel. Hand quilted apple green taffeta comfortable is appliquéd in velvet with peach flowers and dark green leaves and stems. James McCutcheon



Beauty And Comfort Combine In Bedding

The Gardener's Calendar For February

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

First Week

UNLIKE plants in their natural sites, those whose roots are confined in pots for a long time finally reach a point where they need to be shifted to fresh quarters. When Palms and other large foliage plants, especially, seem to lose their keen interest in life and fail to respond to hitherto successful remedies, try repotting. Take them out of their old containers, jar the outside earth from their root balls, and reset in good soil. Often the beneficial results will surprise you.

This is an out-and-out indoor job at this time of year, and so is the second that you give to the choosing and ordering of the garden plant stakes that you are going to need almost before you realize it. There is more to a good stake than appears on the surface: strength, for one thing; and durability, for another. The question of inconspicuousness, too, should often enter into the calculations, especially for flower garden uses. All told, perhaps the most satisfactory flower [illegible] is one of painted iron—relatively expensive at the start, but enduring for years. Its suitability is closely pressed by the stout ones of bamboo or ordinary painted wood. But don't bother with the flimsy stained bamboo stakes, if you have a real supporting job to do.

Out-of-doors, there may remain some fruit tree pruning (not butchering) to be finished before the nearer approach of spring starts the sap to stirring. If so, be certain that you understand exactly the procedure to be followed—what, where and what not—or the work may actually do more harm than good. Also, there may be a brush-lot which will be benefited by clearing.

Second Week

YES, we're coming within sight of winter's end, however deep the snow or slush may be. By the same token, the time has come to stop postponing that examination and repair of all the tools and general garden paraphernalia which should be put in good practical condition before the season of their outdoor usefulness arrives.

Plant tubs are on this list, and so are the hotbed sashes. Good paint properly applied is probably needed by both of these, for practical reasons quite as much as for good appearance. The lawnmowers, too, deserve a complete cleaning, overhauling and sharpening—the repair man isn't busy, now, and should be able to do a thorough-going job of renovation which will be appreciated when the grass begins to growing four inches in five days.

The chances are, too, that you will need new flats for seed sowing, since old ones have a way of losing their bottoms at critical times if used too long. Build them solidly with the ends heavier than the sides, and don't be stingy about providing holes for drainage in the bottom. Probably no flat ever suffered from too free drainage, but many a one has made trouble by being too tight.

A sensible, if not particularly esthetic week-end job is getting the hotbed [illegible]—a foot of fresh manure in the bottom, tramped down and covered with four or five inches of well screened garden loam. Thus prepared, and with well fitted sash in place, a hotbed becomes an excellent substitute for a small greenhouse until such time as the sun alone provides sufficient warmth for seed germination and healthy growth.

Third Week

THOSE who have greenhouses—even pocket-size ones—can start now to force the various kinds of flowering plants which will be wanted for the house around Easter. Increased heat, water and light are the requirements of nearly all of them, the combination being conducive to greater activity of root, leaf and flower stalk.

There are many other worthy things that can now be stimulated to flower indoors, even without the aid of a hothouse. Branches of nearly all the April and May flowering shrubs and trees will open their buds in a couple of weeks if cut and kept in fresh water in a sunny window. Many people are familiar with this fact as applied to Forsythia, Cherry and Pussywillow twigs, but no others.

Have you ever tried such forcing methods on Maple branch tips, or on that lovely oldtime favorite shrub which we know as Flowering Quince or sometimes as Japonica? Especially if you have the latter in a rose flowered rather than scarlet type, you will find it a wholly charming subject. There is a perfection of texture and form in the shell-like petals of this *Cydonia japoncia* which, seen close at hand, embodies the spirit of spring.

Any day, now, the wind may drift around to the south and set the sun to warming all things earthy in sheltered nooks. When it does, begin to watch for the first Snowdrops, literally on the heels of the melting drifts. There are many moments of sudden uplift as spring creeps into the garden, but none that is more valued than the discovery of the brave, fragile blossoms of these earliest little bulbs.

Fourth Week

THIS is just about the last call for treating the scale insects on shrubbery and fruit trees to a dormant spray of copper sulphate or some other effective liquid. It takes strong stuff to annihilate these persistent pests—so strong that the use of it after the buds begin to swell or new growth gets under way may result in real harm to the stock itself. A few warm days, now, will start the sap and make risky the use of the spray.

Grape pruning, too, should be finished at once, to avoid the "bleeding" which is sure to follow if any radical cutting is done after the sap starts to flow. Hit-or-miss operations are particularly to be discouraged in controlling the growth of these vines—an intelligent, reasoned plan must be followed for satisfactory results. Its details are too many to set down here, but you will find them in any standard book on home fruit growing.

The hotbed should be ready now to receive the first sowings of vegetable seeds—those kinds which will repay you for an early start, such as Lettuce, Celery, Cauliflower, Tomatoes and Peppers. Sow them thinly so that they can grow quite a while without transplanting, and along in April begin to harden them off preparatory to setting them out in the garden. Thin out any which appear to be crowding.

Sweet Pea seeds, too, may be put in now under the glass. Plant them in paper pots, two or three in each, in rich, friable soil. When they are up far enough to indicate their relative strength, pull out the weaker ones and leave only a single plant in each pot. Set out in April, without removing the pots.

Old Doc Lemmon Was Saying A Few Days Ago—

[illegible] it. After he's hed fifty or sixty year of 'em a feller can stand ten b'low zero an' three foot o' snow, 'slong as it stays snow. As a matter o' fact, he kind o' gits to like 'em, sometimes, for they're honest an' strong an' put him in mind o' when he was a kid an' used to go sleddin' up on Nod Hill with the other young folks. But when the bust-up starts, all thet changes an' it seems like spring couldn't git here quick enough.

"Gol, what a mess it makes! The snow thet was so sparkly an' powder-dry only couple weeks ago kind o' slumps down like a puff-puddin' in a cool oven. 'Stead o' bein' white an' slippery as glass, an' mighty near as smooth, the roads turn into a foot o' slush all smeared through with red shale mud. Daytimes, ev'rythin' is sqush, an' after dark ye can't scurcely git around at all, whut with the ice ruts an' the places where ye bust through the crust into snow water an' dreen puddles. It's the one time o' year when I wisht I could sail around through the air like the birds do.

"An' yet, when all's said an' done, the break-up o' winter hes some mighty fine spots into it. No matter how bad the goin' is under foot, it can't keep the pussy-willers from swellin' nor the shadder on the north side o' the house from gittin' shorter as the sun comes back. All the froze ruts in the township ain't a-goin' to stop the noontime drip from the barn roof or make the pigeons lay off their circlin' 'round an' 'round under a sky thet's lost the cold blue o' winter an' is lookin' kind o' soft-like. An' no matter how deep the snow hes layed or the thermometer hes went these last two-three months, the old black-an'-white woodpecker is a-goin' to light ag'in on thet dead stub down in the swamp an' start drummin', soon's somethin' tells him thet it won't be long now.

"There's a thousand things like them to cheer ye up at the tag-end o' winter—trifling things to city folks, mebbe, but mighty big to them thet know the country's ups an' downs. When your hull life, ye might say, is built around the seasons an' the weather ye git to seein' an' hearin' an' feelin' a lot thet somebuddy else would pass by. The water floodin' over the ice in the crick hes a real meanin', then; the fust patch o' damp, dark earth thet shows on the sunny side o' the corncrib sort o' perks up your sperits like nothin' else in the world."



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Carbone

IMPORTER OF DECORATIVE ARTS



Pair of bedsteads built by the architect into a room not large enough to successfully hold two beds of the usual type without crowding. Leigh French, Jr., architect

Architects Design Furniture

(Continued from page 86)

cabinetmakers of the day. What though certain of the wall-pieces may have been cumbersome and overladen with sundry details borrowed from exterior stone architecture—capitals, Vitruvian scrolls, troglyphs, dentils, modillions, pediments, columns and pilasters? What would the cabinetwork designs of Chippendale and his successors have been if totally bereft of all these properties? English "architects' furniture" of the early 18th Century left a heritage behind that was, to say the least, useful.

When the Brothers Adam popularized the Neo-Classic mode, it is well known how careful they were to design not only wall-furniture but also tables, chairs and sundry accessories for the houses they built. Their furniture designs, the originals of which are still treasured in museums, were very architectural in character. Of their intrinsic beauty, or of their appropriateness to the interiors they were devised to adorn, it is not necessary to speak. It is sufficient merely to note the instance of the architect taking a hand in furniture design.

Later still, to quote only one more example from the past, when Papworth built the Montpellier Rotunda at Cheltenham, in 1826, he also designed all the furniture for the Pump Room and other rooms in the building. No other furniture that he could have procured from the chair and cabinetmakers of the period would have filled the requirements of the highly specialized purpose Papworth had in mind. What he designed was consistent with the building and its intent.

For special work, notably public and semi-public buildings, which require furniture and decoration of a decidedly architectural character, the architect should and usually does act as decorator. But for residential work in this highly specialized age, the trained decorator is the master of the situation. Just as architecture is a profession, so has decoration become one. Both architect and decorator are trained workers in their own fields. Each must thoroughly know the esthetic side as well as the practical aspect of his duties.

It would be foolish to say that there are not men today who are both good architects and competent decorators. Examples are never difficult to find of persons who are equally facile in two mediums. Yet in the general scheme of things it is ever best to seek out for any work in hand the one person who excels in this work alone; and for the next task the man who knows that task best. In this way may we be assured of no regrets.

There are many instances where certain architectural firms and certain decorators work together in complete harmony and their collective jobs are in perfect accord. When such a combination is employed the client is favored indeed. He is certain that each will extend to the other the fullest coöperation possible.

It occasionally happens that some special designing is found necessary to bring a certain portion of a room into full harmony with the remainder. If this work has to do with built-in features, background, etc., it is customarily part of the architect's task. When, however, the special designing has to do with what is termed the movable equipment—furniture—this is usually conceded to be in the decorator's province.

The designing of furniture in the modern manner cannot be covered by the ordinary rules which govern. As may be noted from the two examples on page 86, modern furniture is extremely architectural in feeling and many of the most prominent creators of it are architects.



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From these two figures an idea of the skill required in assembling the various parts of china figures may be obtained

The Art Of Making China Figures

(*Continued from page 78*)

characteristically indifferent attitudes

That we may indulge our fancy to endow the little people of the china-world with animation, these figures must possess all the personal artistry of the old modelers. Otherwise they are merely shapes of glazed and decorated clay that when first seen make an appeal, later to displease the eye by reason of their patent inertness. For, whether developed or not, each of us is gifted with a latent sense of correct proportion and this soon becomes active when we are associated with the figurines of our own species and of other familiar living things.

In this growing sense of intimacy and pride of ownership, or the appearance of a distaste to an object of art, is the unconscious desire for individuality as contrasted with aversion to standardization. Obviously this change must be more decided towards those things with which we come into daily contact. It is evident in our association with our fellow beings. But while we soon become aware of lack of rhythm in the form of a vase, we are more quickly impressed with any shortcomings in a small porcelain figure.

Although we speak of the porcelain statuettes and groups as modeling, it would be equally correct to describe the early examples as sculpture. This will become more evident as we later explain the various stages of the lengthy process through which the pieces pass to completion. Nor is all that credit which we accord to the original modelers or sculptors quite their due, for we are very apt to lose sight of those craftsmen responsible for the delicate work necessary to ensure a perfect china figure. Admittedly, recognition must be made to such artists as Kandler and Acier of Meissen; Clodion, Duplessis and Pajou of Sevres; Bacon, Nollekens and Roubiliac of the early English factories and numerous other men. But each of these men was a sculptor and he merely had to model a figure in its entirety.

This offered none of the difficulties which might face the unknown craftsmen who followed him. To demonstrate which, we propose to treat with the technical side of making these porcelain ornaments. In this we are greatly assisted by the illustrations of examples from the private collection of Sir Ronald Copeland. Incidentally, too, these have never been previously published.

Once the sculptor had finished the original model, this was purchased by the factory and passed on to the workman known as the "repairer". Why this man came to be so designated is one of the mysteries of pottery jargon. Actually, he is responsible for the making and satisfactory finishing of a figure up to the time it is handed to the decorators. Possibly the name is derived from the fact that he has to destroy to build, for upon receiving the model he proceeds to the "cutting up". In other words, he dismembers it by cutting off those parts that might prevent it from "delivering" or being freed easily from the mould.

This, as a rule, entails the severing of the arms, head, one leg, and other bent or projecting members and ornaments. Having separated these he makes a mould of plaster from the several sections that resulted from the "cutting up". To use an analogy more familiar to us, we could compare this to photography. The first or sculpted model represented the subject and from that was produced a negative in the form of a plaster mould. But knowing the frangibility of the original and also its value, duplicates in lead would be cast from the mould the repairer had now made. There were usually three such lead figures, these being known as mould proofs.

At this point it might be well to refer to some of the accompanying illustrations. Take, for instance, that which is shown at the top of page 79. Here we have three lead mould proofs, each with a completed porcelain scent bottle, from a mould made from the lead proof, which, in turn, had been previously cast from the original design. It will be seen that the two figures of the lead proof on the left and that of the woman of the right hand example are decapitated, while the heads of the others are allowed to remain intact with the proof mould. Similarly, some

(*Continued on page 118*)



Benedictus creates «« Schumacher presents

this striking Modern Damask

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They are magnificent specimens for a museum, or for the focal interest around which to create a gorgeous bedroom of the period. Each is full length and 45 inches wide.

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GIMBELS

Old World Shop—Ninth Floor

Broadway at 33rd Street, New York City

The Art Of Making China Figures

(*Continued from page* 116)

of the arms are missing, while there is no trace of any of the small blossoms that appear with the finished bottles.

This brings us to the second operation undertaken after the repairer has "cut up" the original model, and made the lead proof. By this time the various parts that composed the complete figure were merely a series of lead sections. For each of these another mould was made and it was from these second moulds that the crude form of the porcelain figure was produced.

This will be clearly seen by following the "building up" of either of the scent bottles. We will touch on the example on the extreme left. The various sections that would severally have its own mould would be the torsos, the arms and hands and the heads. In addition to these, each of the small blossoms would be modeled separately. From this point all the technique of the "repairer" was required to ensure his joining together what he had previously cut apart. Not only was it necessary that he should have a keenly trained eye for symmetry, but also he had to be equipped with a knowledge of anatomy.

By studying some of the larger pictures it will be seen that at the first "surgical" operation the incisions were made irregularly. The arms were removed with a V-shaped cut. The heads so as to leave an uneven surface and the legs also with a V. This to provide for proper support and "keying" when the porcelain parts were assembled to form the complete figure. It will be noticed, however, that with the head and shoulders of the woman figure of the right hand scent bottle, in the upper illustration on page 79 the knife has cut clean through the lower part of the shoulders. In this case there was no necessity to provide for the keying, the strength being obtained from the hand and arm connected to the stem of the bottle itself.

THE JOINING

In joining the various major parts of the figure, which was accomplished with a form of liquid clay or "lute", the utmost precision and delicacy of touch, were called for. Otherwise a figure lacked that seeming vitalness that is the outcome of the natural pose and which is all the attraction that the finished pieces exercise on us today. One of the remarkable features, too, is the manner in which the craftsmen succeeded in removing all traces of the joint. This was usually accomplished by a wet brush at the Chelsea factory and those that came later, but with many of the Bow figures there are evidences of a knife having been used to scrape away the "lute" that exuded when the joints were pressed together.

It would be possible to enumerate many more hindrances that harassed the repairer, but we must confine ourselves to the more outstanding. One that was not always circumvented easily was the matter of shrinkage. He was given a model of a certain size, but the figures that were later forthcoming from the moulds would be of considerably smaller dimensions. This is clearly demonstrated by the figures in the center of page 79.

Of these, the middle figure is an original Dresden, the works of which factory were freely copied by the old Chelsea potters. From this Dresden piece the London men took the lead mould proof which appears on the left in the picture. This, in turn, produced another mould and from that the smaller figure on the right was the outcome. By comparing the finished figure on the right with the Dresden original, or to the lead proof, allows us to see the proportion of contraction that took place while the clay was in the kiln. This particular lead proof shows the figure minus the right arm but with the head left on.

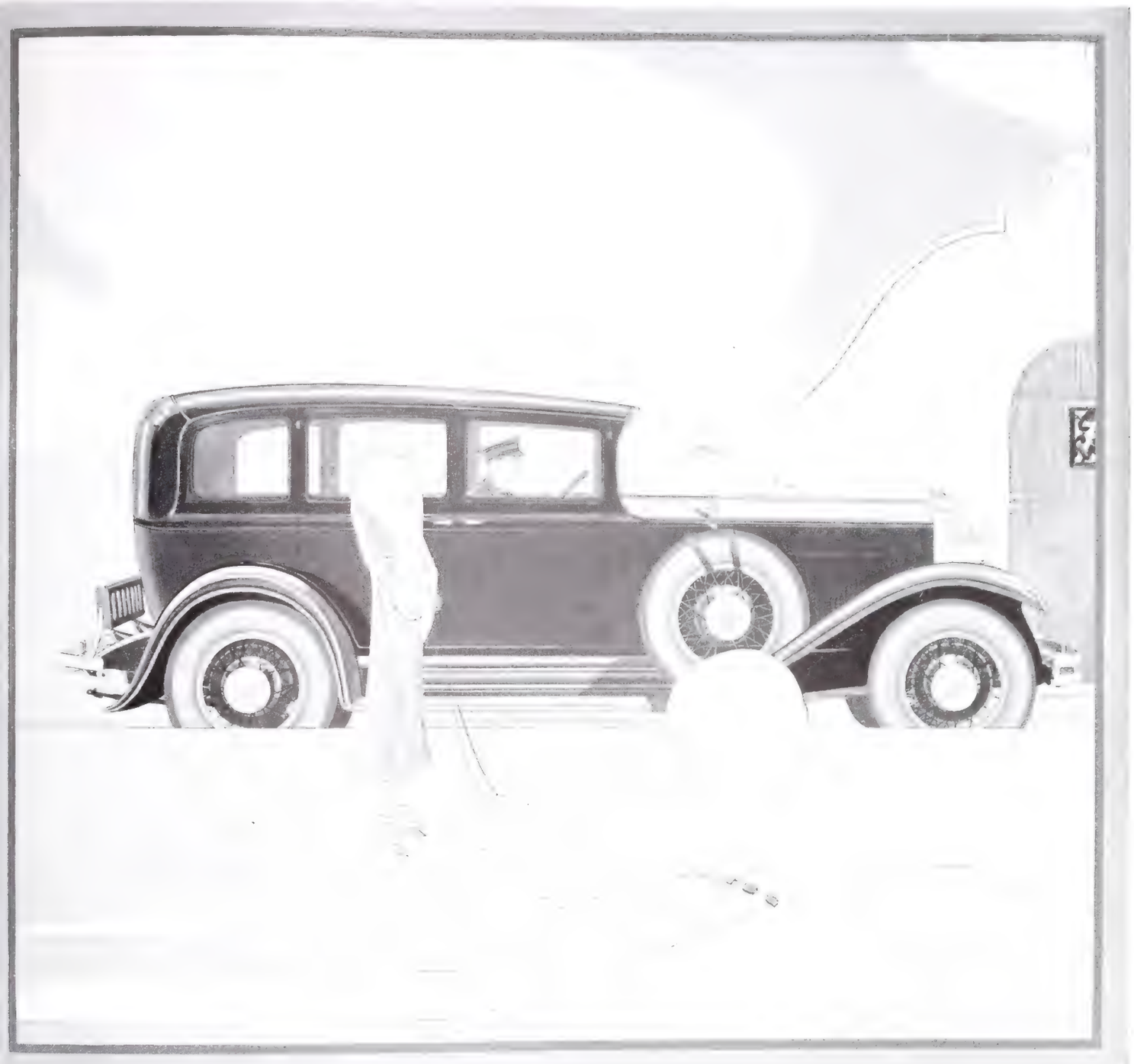
DISAPPOINTMENTS

Then we have to remember that figures often had to be supported when in the kiln, to prevent their collapsing from the heat. To obviate this, a series of props, not unlike a small scaffolding, was built of the same clay as the figure. In this way the shrinkage of the figure and the props would be in the same degree. Another of the many disappointments which the repairer endured resulted from the careless treatment that an unbaked clay figure received at the hands of the workmen who attended to the firing. Obviously, these men would not be gifted with the same sense of detail as the more artistic repairer.

Again, there was much fine undercutting to be done to the different parts of a figure. Folds of draperies to be given a natural contour, tiny fingers to be gracefully rounded, features of chubby little children to be softened by careful sculpting, eyes and features to be touched up to endow a figure with the expression natural to the character depicted. All these things came within the scope of the repairer. But of the many evidences of the skill of these men none is more remarkable than the miniature blossoms which are so typical of the Chelsea pieces. Each one of these flowers was moulded singly and applied, as were such parts as the shell held by the mulatto woman at the bottom of page 78.

Of the art of the painters of these little people, we need no greater eulogy than the examples that survive. It is but fitting that some mention should be made of those present-day craftsmen who are continuing the traditions, founded nearly two centuries ago. This has been made possible largely through the efforts of the various successive owners of the Spode factory. Through interest shown by these men in the porcelain industry of England many of the original models and lead proofs used in the old Chelsea factory have been preserved. In fact, with the more recent revival of interest in these figures, the early moulds have been restored to their former importance and the figures made today at the famous Stoke-on-Trent works are actually produced from the same moulds used in the 18th Century.

When Duesbury of Derby acquired the Chelsea factory he later removed the moulds to Derby. At various times since, these have been disposed of and a large number were purchased by Spode. For which reason we were able to obtain the accompanying photographs from Mr. Ronald Copeland, now owner of the Spode factory.



Studebaker President Eight Sport Sedan — three ... six wire wheels and trunk standard equipment

These New Studebaker Eights Are Seasoned Eights! Studebaker, Builder of Champions, now nters its third year of eight-cylinder manufacture with three new Eights. New to the very moment in style nd major refinements — yet seasoned in service and success. Behind them is a background of experience nd performance accomplishment which has won for Studebaker the greatest of world and international ecords and more American stock car records than all other makes of cars combined. Now, picking a car of hampion performance, authentic style and appropriate price is a simple matter of choosing which of Studebaker's hree great Straight Eights best suit your needs.

STUDEBAKER

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Make the bay window a bay window again by

HIDING THE HEAT

with ROBRAS 2020 radiators in-the-wall, out-of-sight, out-of-the-way.

DOESN'T sound possible? It wasn't; until these wonderful Robras radiators were designed to fit the four inches of waste space between the inner and outer walls of your house.

Now you can have these sturdy, fast-heating, brass radiators concealed in the wall right under the windows. You will have no great mass of cast iron to heat up. You can have your heat in SECONDS instead of MINUTES.

The only evidence that you have a heating system will be two neat, unobtrusive grilled openings in the wall under the window. The WHOLE room is yours to do with as you like—no awkward, space-consuming radiators—no Beast to mar the Beauty of it all.

More information? Send the coupon below.

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HG 230

Send me information on Robras Radiators.

Name_____

Address_____

To Select And Care For Silver

(Continued from page 80)

As it is difficult to remove the tarnish from the dishpan afterwards, an aluminum pie plate or even a small strip of this metal will accomplish the same results, provided each piece of silver touches either the aluminum or another piece of silver in contact with it. A chemist in one of the universities recently tested the amount of silver lost by the two methods of cleaning. He found that, under friction polishing, ten times as much silver as tarnish was removed while the electrolytic process—without any after burnishing—absorbed only one half the weight of the tarnish in silver.

But this effortless cleaning is not for silver of French gray or oxidized finish, which will completely disappear in the bath. Neither should candlesticks or pieces with hollow handles be risked in the solution. It is wise, where possible, to ask the manufacturer if he can recommend this method for his wares.

Nothing is more discouraging than to face the cleaning of badly discolored silver emerging from storage. To prevent the need of the radical mea ures sometimes necessary to restore suc neglected treasures to beauty and us fulness, a special wrapping paper h been made. It is closely woven to e clude air and moisture and stron enough to resist the strain of tig wrapping. Under its protecting fol the silver remains bright for a surpri ing length of time, for it contains i gredients which combat the fum which cause oxidization.

In the wide range of possessio which represent our ideal of home an hospitality, it is small wonder that si ver holds a place of honor. For apa from the rare beauty of design an craftsmanship which has distinguishe this metal through the ages, it po sesses those sturdy qualities of d pendability and permanence which ap peal to practical instincts. With intell gent care, it fits into the scheme o things as they are and prepares to tak its position among the cherished hei looms of the future "mellowed b the stealing hours of time."

The Background For The Pictur

(Continued from page 77)

On sand finished walls or plastic paint, the pictures should be pronounced in outline and quite strong in color. The wall of sand coating is very adaptable, since by working it over with various implements it can be brought into accord with the period of the picture. To the uninitiated there would seem to be little distinction between the imprint of a whisk broom and the mark of a trowel, but the student of picture backgrounds should know that the broom, or a wire brush, will give a more robust effect than a troweled wall which is smoother and more sophisticated in appearance. There is magic, too, in the print of the palm, since this treatment of the sand coating is reminiscent of the land of Sorolla.

Just as essential as harmony of color and finish is a nice balance of line. This should take into consideration the height from the floor, the relation of the pictures to the furniture, and the grouping of several pictures. Placing pictures too high is a common error. We cannot get the proper perspective on a drawing or painting if we have to crane our necks to look at it. In actual measurement, the height from the floor will vary, according to the size of the picture and the position of the furniture beneath it. The safest rule is to place the center of the picture on a line with the eyes of a person of average height.

When hung above a console table, a sofa, or a chair, the picture shoul be carefully centered, with no awk ward gap between the bottom of th frame and the top of the object beneat it. In other words, picture and furni ture should form a harmonious uni

Getting the right balance in a wal panel may seem a simple matter, bu it is not unusual to find a picture ex tending beyond the top of the mold ing, or else too small for the spac Here the frame should follow the line of the panel, with plenty of margi but not too much breathing space.

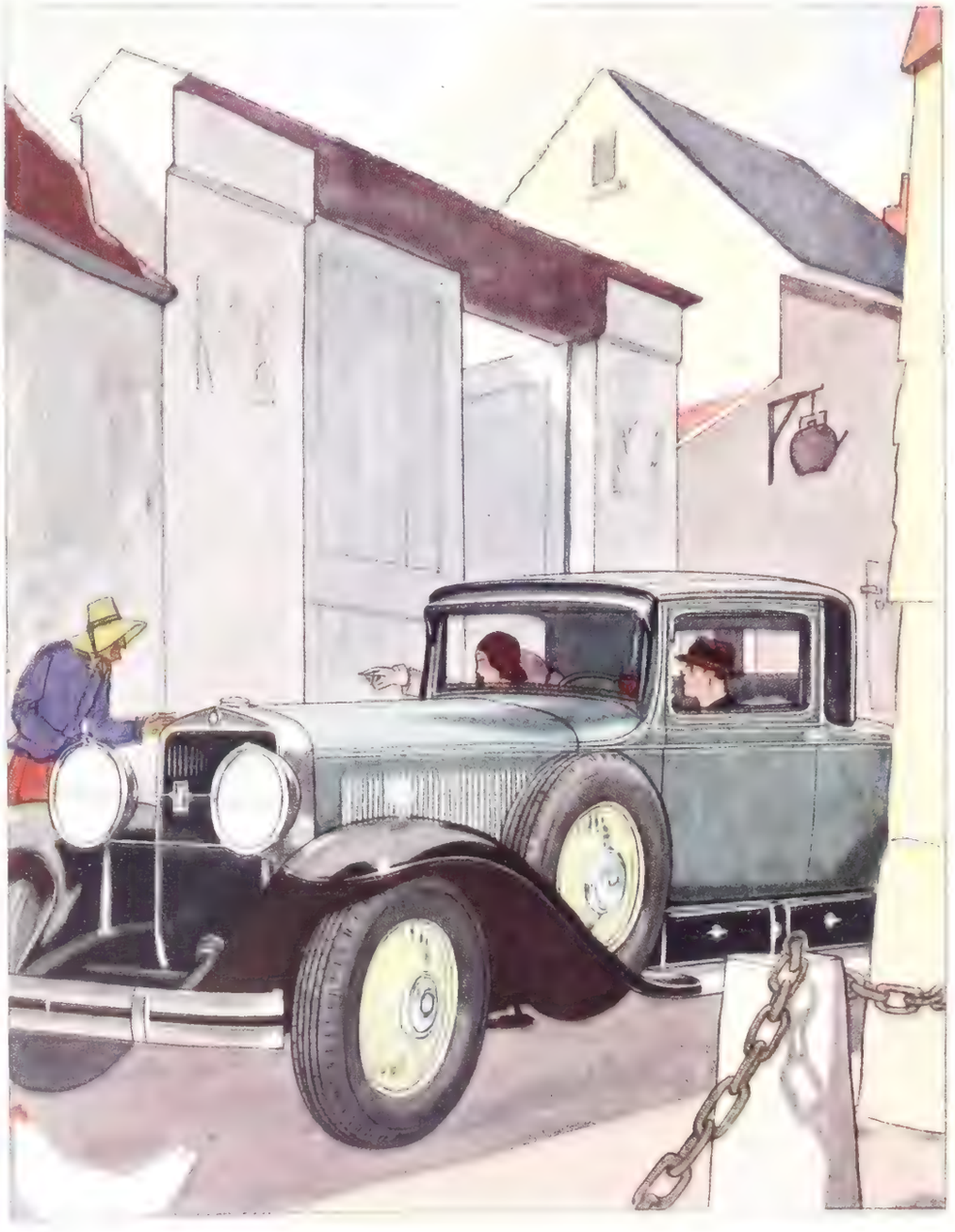
Small pictures may be hung t balance larger ones or grouped b themselves in a well arranged pattern Two little ones below a third of ob long shape is a nice proportion if th outside margins of the upper pictur are in line with those beneath it. Fo a grouping of three equal-size pictures two upright, the third crosswise, th first two may be placed one abov the other, far enough apart to allow the third picture to fit in with perfec uniformity at the left or right of the intervening space. In a narrow wall panel or a difficult corner, a vertical string of little silhouettes is an ex cellent arrangement.

Finally, do not be afraid to hang pictures on wall paper. Provided th pattern is fairly regular, and the colors not too distracting, pictures, particularly colored prints, are charming against wall paper, especially if the colors of both are harmonious.

Style Conscious

in every minute detail





JUST as the secret of being smartly gowned or well-groomed lies in the correct and modish choice of accessories—so does Cadillac's chic lie in its modern appointments as well as in its enduring beauty . . . ¶ You will be pleased to find—in appropriate models—such little intimate touches, for example, as French walnut vanities . . . imported eight-day clocks . . . hand mirrors . . . leather cigarette cases . . . smoking cases with cordless lighters . . . ¶ These are just the sort of conveniences you would want in a car if you were having it made to order. But Cadillac—through Fisher and Fleetwood—serves as a master designer and presents you with a completed car that is the true expression of your dreams . . . ¶ Exquisite mohairs, broadcloths and velours—woven especially for Cadillac by artists of unquestioned caliber; paneling equal to the most beautiful cabinet-work in your own home; oxidized silver or chromium finished fittings of original design with escutcheon plates set with Catalin stone; in town cars and transformable cabriolets there are umbrellas, chauffeur-phones and carpeted hassocks. Many models are wired for radio. And all glass in all models is crystal-clear non-shatterable Security-Plate Glass.

cadillac

CADILLAC MOTOR CAR COMPANY



A THOROUGHLY LIVABLE, LUXURIOUS HOME

CAPTURED—the freshness of the morning sun; framed in an exquisitely panelled doorway, a picture of lingering beauty throughout the day, anticipating the charm of evening candlelight.

The Interior Decorating Department of W. & J. Sloane have achieved this setting with an harmonious grouping of Chippendale table, chair and mirror, Adam sideboard, and accessories of old Sheffield plate and crystal Girandoles.

The pleasing background of graceful panelling and floor covering of woven light and color from the Orient, add their dignity to this delightful dining room.



W. & J. SLOANE

Fifth Avenue at 47th Street---New York

WASHINGTON · LOS ANGELES · SAN FRANCISCO

INTERIOR DECORATION . . . HOME FURNISHING COUNSEL

O careful mother - *before baby's meals*



rid your hands *of germs*

IF you could look at your hands under a microscope you would hesitate to prepare or serve baby's food, or give him a bath, without first rinsing the hands with undiluted Listerine.

Because, breeding on them by millions, you would see dangerous disease germs which are easily transmitted to children by contact.

Certainly the use of Listerine on the hands is a wise precaution.

Listerine, though delightful and safe to use full strength, destroys such germs—all germs—in a few seconds. Even the virulent Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid), resistant as they are to antiseptic action, yield to Listerine in 15 seconds in counts ranging to 200,000,000.

We could not make this statement unless prepared to prove it to the entire satisfaction of the U. S. Government and the medical profession.

Recognizing Listerine's germicidal power, you can understand its marked success against infections. You can realize now why it has warded off millions of cases of cold and sore throat—why also it has checked millions of other cases before they became serious. You can appreciate why doctors have prescribed it for half a century.

See that your family makes a habit of gargling with undiluted Listerine at least twice a day. It is a pleasant, safe, and effective aid in maintaining health. Lambert Pharmacal Company, St. Louis, Mo.

For Sore THROAT

As a preventive and remedy for ordinary sore throat use full strength Listerine as a gargle several times a day. It attacks the infection and has a healing effect on the mucous membrane.

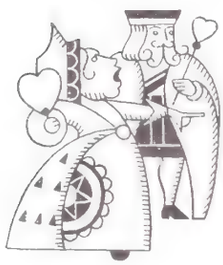


LISTERINE enemy of sore throat

Kills 200,000,000 *germs in* 15 *seconds*



Ask for this cleverly-designed paper, No. 6884, wherever fine wall papers are sold



the WALLS OF WONDERLAND

Tony Sarg waved his pencil wand and, Presto!—the four walls of the child's room now can be turned into the Walls of Wonderland! Of ALICE IN WONDERLAND, to be exact, with Alice and the Duchess, the Mad Hatter and the Fish Footman leading the way to the enchanting realm of make-believe . . . Thomas Strahan has been making wall papers for forty years without encountering more alluring subjects than those from which Tony Sarg built up the Walls of Wonderland.

THOMAS STRAHAN COMPANY

Established 1886

NEW YORK SHOWROOM: 417 Fifth Avenue

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FACTORY • CHELSEA MASSACHUSETTS

Modernist House

(Continued from page 74)

table and chairs are of Chinese Chippendale inspiration as the simplicity and straight lines of this style are quite in the modern spirit. They would be effective of dark gray wood inlaid with lines of pewter and could easily be made by any good cabinetmaker. The chair seats are covered in coral leather and the rug is in soft tones of coral and gray. In contrast to the traditional lines of the dining table and chairs are the two modern stands on the far wall, designed by Robert Locher. These are round, of pale gray wood with superimposed glass rods and are a charming note against the gray paneling. They hold tall urns of silver glass which conceal lights, while candles on the table provide additional illumination.

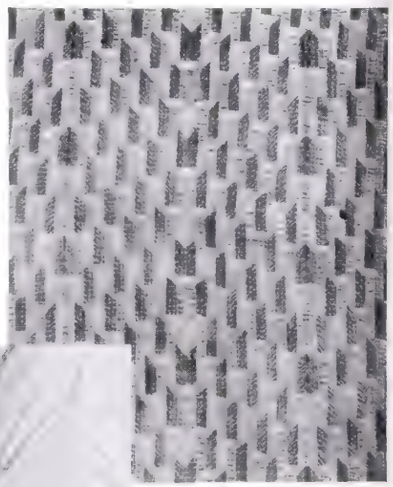
The color scheme of the man's study is tan, peach, copper and brown. This small room is almost entirely lined with books, the only wall space showing being the built-in couch alcove. The back wall of this is papered with an interesting modern paper of fine self-tone stripes that shade from pale yellow through peach and copper to tête de nègre. This paper may be hung so that the stripes run vertically or horizontally. In this case the design is used to form a herringbone pattern, making this panel the focal point of interest in the room. This paper is German, imported by Adeline de Voo. The wood trim is painted a medium tone in the paper—a deep peach color that blends beautifully with the brown and copper tones; the covering of the couch is tan pigskin and the carpet is several shades of brown sewn together to form a block design. The large armchair shown in the drawing of this room on page 74 comes from G. Rohde and has a frame of dark brown wood and cushions cov-

(Continued on page 138)



Above is the modern wall paper used in the morning room of House & Garden's Modernist house. It has a yellow ground, turquoise blue flowers and silver lines

(Below) The heavy printed linen used to make curtains in the man's study has a pattern suggesting roof tops. Colors are tan and light and dark henna





At the left is the damask used for hangings in living room and on the dining platform. It has a pale green ground with silver and coral in the design

Dana & Merrill



hen, entire y et M—c, In

The Buffet Supper Table

Is Crisp . . . Chaste . . .

Clean-Cut

A SUCCESSFUL decorative scheme, that achieves its effect through purity of design, combines sterling silver service pieces in the St. George pattern with knives, forks, and spoons in the Wakefield design. Your jeweler will be very glad to show you these Reed & Barton patterns.

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TAUNTON MASSACHUSETTS
STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE
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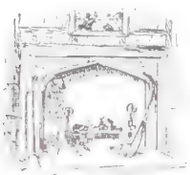
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Glossary of English Silver

(Continued from page 106)

pouncing—punched work, reeding, scalloping, serrating, stippling, veneering, wirework. Motifs: acanthus, acorn, arabesque, arms, cartouche, Chinese scenes and ornament; Classic—pilaster, column, swag, festoon, husk, etc.; emblem, finial, gallery—railing, geometrical, landscape, lozenge, mask, medallion, mythological figures and scenes, quatrefoil, rose, shell.

Decorative Plate: For purely decorative purposes; especially medieval period to late 17th Century. Stuart plate—Louis XIV style. Royal, civic, corporation, college, and domestic. Presentation, commemorative, race and other prize cups and pieces.

Dish: Term for various plates, platters, etc. Dinner plates rare before 16th Century; types follow period styles. Dessert plates more elaborate. 18th Century—soup plates to match set. Meat plate or platter with flutes—channels, for gravy: late Georgian type in tree form leading to oval well at one end, or oval well only.

Dish-cross: 18th Century and later; adjustable dish frame with or without spirit-lamp.

Dish-ring: Miscalled "potato ring"; Irish, about 1750-1820; 3 to 4 inches high, 7 to 8½ inches in diameter; openwork concave side, protects table from hot dish or bowl.

Domestic or *Secular Plate:* As distinct from official and ecclesiastical.

Ecclesiastical: Church plate; alms and baptismal basins, candlesticks, crosses, etc.

Egg-boiler: Late 18th Century; oval, with rack, spirit-lamp, occasional hour-glass.

Electroplating: Plating on baser metal, usually German silver, by means of an electric bath; single, triple, and quadruple, according to thickness of silver deposit; in use since mid-19th Century.

Entrée dish: 18th Century and later; French type; similar to Restoration sweetmeat dish, and modern vegetable dish; convertible cover for separate use.

Epergne, Centerpiece: 18th Century and later; table ornament, often accommodating dishes and baskets for sweets, fruit, etc.

Ewer, Pitcher: Rose-water ewer and basin, in use from medieval period to late 18th Century, to wash hands after eating. Renaissance examples, resplendently decorated. With general use of table-forks, late 17th Century, few ewers and basins were used except as finger bowls. See Pitcher.

Fish-slice: 18th Century; spoon or trowel shape, pierced decoratively; handle—silver, ivory, wood; for serving fish.

Flagon: Medieval and later; drinking vessel resembling tankard. Modern terms interchangeable. Early examples: silver mounted stoneware, pottery, and glass.

Fork: Early—kitchen type; 17th Century—earliest table-fork; folding type from Holland. Handles match spoons from Commonwealth period. About 1680 to late 18th Century—three prongs, or tines, general; four prongs mid-18th Century and later. 19th Century—many sizes and uses.

Funnel: 18th Century; gadrooned spout, removable strainer.

Furnishings: Restoration period, Louis XIV style, great magnificence i silver-covered tables, pedestals, mirro frames, lighting fixtures, garniture: Silver-decorated andirons used earlie

Garniture: Mantel and other orna ments in sets: vases, beakers, candel abra, etc., especially in Restoration vases copied Dutch.

Goldsmith: English term, include silversmith.

Hall-marks: English, crowne leopard's head, about 1300-63 maker's mark added later. Date lette —the third mark added in 1478. Fron 1507—legal requirement: crowne leopard's head—for silver of lega standard, maker's mark, essayer's mark and date letter.

Horn: A medieval drinking vessel hunting-horn, or ink-horn; simply o magnificently mounted, whole, or i sections as standing cup, beaker flagon, etc. Ox, buffalo, elephant, etc

Inkstand or *Standish:* 16th Century and later; dish or stand variously arranged to hold ink-pot and writing accessories.

Irish: Some medieval work superior to English. Ardagh Chalice, notable. Georgian styles prolonged tenaciously; characteristic harp handles.

Jug, Pot: 16th Century mounted German stoneware, Rhodian and Chinese pottery, crystal, marble, etc. Silver—covered hot water and milk jugs in period styles. See Cream Jug.

Knife: Rare early examples, silver or ivory handles, set in enameled silver sheath with fork. 17th Century silver handles variously designed. 18th Century butter-knife, conventional scimitar-shape; occasionally mother-of pearl handle; 18th Century silver knife handle often pistol-shaped; fruit, dessert, and various service implements in sets. 19th Century, occasionally gilded.

Lable: Late 18th Century; with ring or chain, for decanter.

Ladle: Soup, sauce, punch; handles—wood, whalebone, silver. 1700-50—round, oval, or shell-shaped bowls, handles like spoons. Modern, many types.

Lighting Fixtures: Anglo-Saxon ancient hanging lamp—*gabata*, or "Saxon dish," silver and copper, enameled, jeweled. Knopped candlestick on legs—medieval period until 17th Century. 17th Century—column and baluster stems; mid-17th Century, large grease pan set midway. 17th Century and later—candlesticks and candelabra in period styles. Sconces—Restoration, William-and-Mary, Georgian—occasional silver-framed mirror-backed sconce. Chandeliers in great houses, Restoration period. Spirit-lamp in frame.

Liner: Glass vessel for pierced ware, late 18th Century.

Mazarine: Flat, pierced strainer for fish platter, 18th-19th Century; French origin.

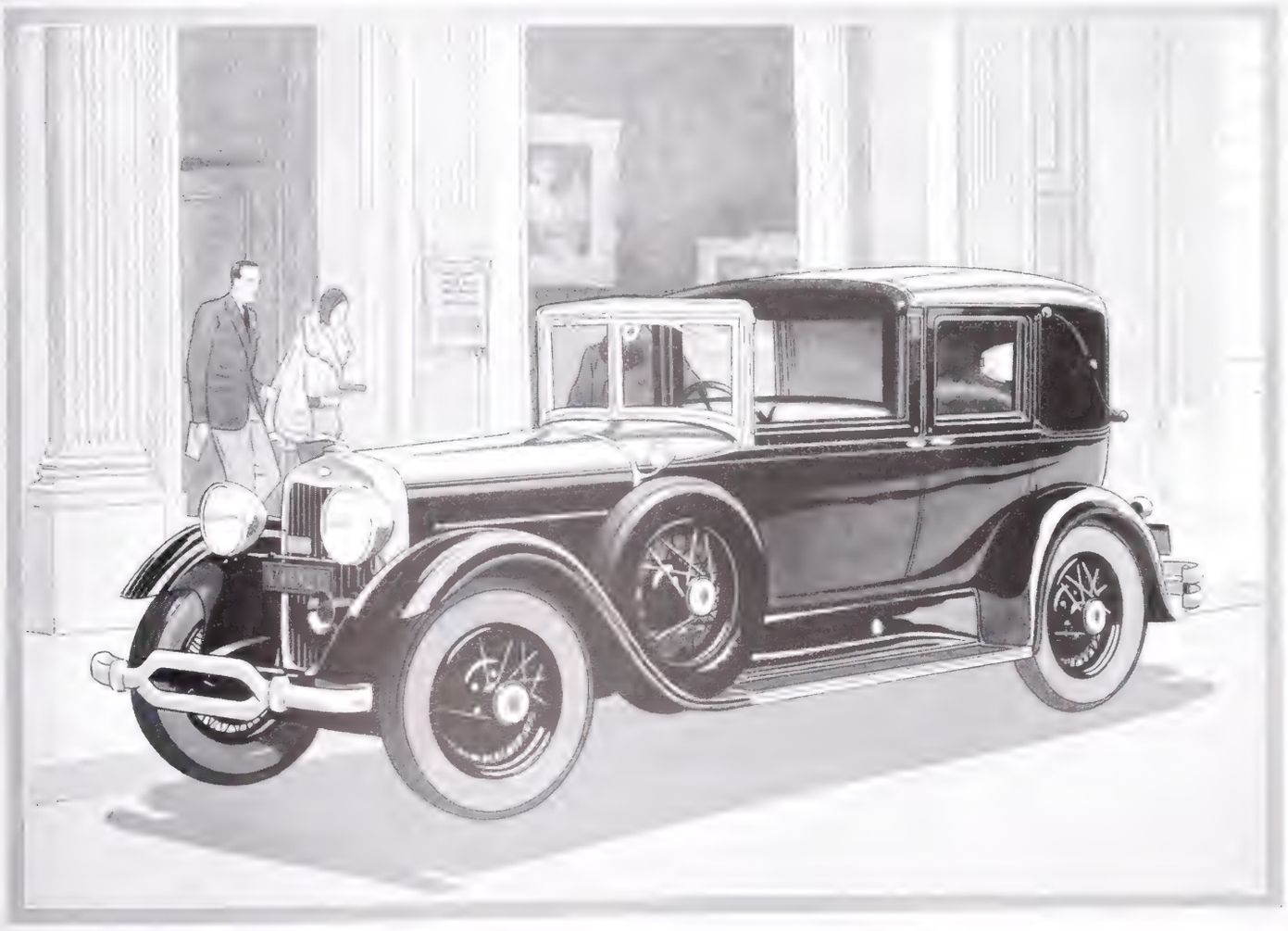
Mazer: Medieval and Renaissance drinking bowl of spotted wood, generally maple, mounted in silver; circular medallion—"print" inside. Standing mazer—on a foot. Sometimes covered.

Mountings: Bands, rims, handles, feet, covers, etc., for drinking vessels and decorative pieces of wood, pottery, crystal, horn, agate, etc.

Muffineer: Caster with pierced top

(Continued on page 126)

THERE is no suggestion of beginning or end in the faultless performance of the Lincoln. From your first day at the wheel, your Lincoln is a car of proved excellence that requires no "breaking in." A year, two, three, four years later—you drive it with the same assurance of its consistent power and oothness. ◆ Its motor, chassis and body are as nearly perfect as any that have ever gone into an automobile. The ality of the engineering skill and the materials used, the unhurried precision of its making, account for its enduring mina and beauty. ◆ It is a simple statement of fact to say that there are 100,000 miles or more of good service in Lincoln. It is a car that you can use constantly and without worry, through many years, for every motoring purpose . a car that will claim your enthusiasm at once . . . and hold your loyalty through the last mile that you drive it.



HE LEBARON
LL-WEATHER CABRIOLET

A car to fit all weather conditions and one that the owner may be proud to place in the most exacting social setting. ◆ Chromium plating is employed to advantage on e smart V-shaped windshield. This type of windshield not only individualizes this motor car, but serves the practical rpose of helping to eliminate glare. ◆ The appointments . . . complete and of detailed excellence . . . include a folding nter arm-rest and two comfortable opera seats that are easily disposed of when not in use. ◆ From the graceful fluidity exterior line to the modern refinement of its interior, this carefully built cabriolet is a formal but distinctive repre-ntative of the varied body group especially designed for the powerful Lincoln chassis . . . a group of bodies that pro-de, to a notable degree, a combination of strength, beauty, luxury and safety.

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Charak bedroom suite in beautifully matched crotch mahogany.

Charak reproduced this drop-leaf table from an original. It is exceedingly graceful, and is appropriate for almost any room.





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Duncan Phyfe side chair in mahogany. Upholstered to suit.



Charak Furniture is authentic in design, and built of carefully selected woods by craftsmen who are true to the best traditions of the cabinet maker. Yet it is moderately priced. If your dealer or decorator cannot show you *Charak* Furniture, we shall be glad to tell you where it may be seen.



Charak Colonial Chippendale block-front highboy. Period about 1775.

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Glossary of English Silver

(*Continued from page* 124)

for salt; sugar and cinnamon, usually larger than other casters.

Mustard-pot: Early Georgian, glass liner; later in caster frame with cruets; spoon—diminutive soup ladle, etc., cover generally notched for spoon.

Nef: Ship model or boat-shaped dish; medieval and later periods, as on Continent; imported.

Pap-boat: Small shallow cup with long extended feeding lip and strainer.

Parts: Of objects. *Body*—spherical, hemispherical, bulbous—bulging, pyriform—pear or gourd-shaped, pilgrim bottle—flask-shaped, thistle, melon-shaped, vase, etc. *Finial*—terminal ornament: human figure, animal, bird, knop, acorn, vase, spire, pineapple, berry, etc. *Foot*—circular, rectangular or polygonal base—plain or molded, variously ornamented; splay, trumpet—flaring outward at base; domed or domical—dome-shaped. *Feet*—three or more: ball, claw-and-ball, pad or Dutch—usually on small base—shoe, hoof, shell, etc. *Handle*—bail—arched from side to side as for pot; bracket—side handle; loop—C or S-scroll, flat or strapped, ornamental, whistle—with air-hole below, etc.; insulated with bone, ivory, wood, wrapped with reed, covered with leather. *Lid*—cover, loose or hinged: flat, domical, pyriform, conical, steeple, etc. *Lip*—rim of drinking vessel; everted lip—flaring. *Spout*—tubular, straight or curved; duck-neck—resembling duck; a bend in the rim. *Stem*—knopped—knobbed, column, clustered column, ring, baluster, human figure, etc. *Surbase*—calyx-like ornament supporting the base, often of radiating acanthus and waterleaves. *Thumbpiece*—small protuberance or purchase on lid or handle, plain or ornamental.

Pilgrim bottle: Flask-shaped body with contracted neck, a type in vogue for decorative plate in 16th and 17th Centuries.

Pitcher, Pot: 18th Century milk ewer, shell-shaped, later Classic form. Chocolate-pot and hot milk pitcher, in period styles. See Jug, Ewer.

Plate: Articles of silver or gold; domestic, secular, decorative, official, ceremonial, regalia, ecclesiastical, military, medical, surgical. See Dish.

Pomander, Pounce-box, Pouncet-box: 14th-17th Century, for powdered or pastile perfumes; silver or silver mounted. See Box.

Porringer: For porridge or pottage, two handled, covered or uncovered cup-like bowl; 17th Century type, resembles modern sugar bowl, sides bulging.

Punch-bowl: Large bowl for making punch; much used late 17th to mid-18th Century, period styles. Monteith—with notched removable rim, about 1689-1719, lion-head and ring handles.

Quaich: Scotch; shallow drinking bowl with two flat horizontal handles.

Salt, Salt-celler: Most important decorative piece, medieval to 17th Century, called "The Salt." Medieval, Renaissance, and Restoration types of "Standing Salt," as on Continent. Column, pedestal, steeple, bell, boat, and other shapes. Trencher salt—17th Century and later; small, individual, in period styles.

Salver: Tray, stand, or dish, for service at table, etc.; visiting cards, etc.; various shapes and sizes, period ornament.

Sauce-boat, Sauce-tureen: Early 18th Century and later; earliest, boat-shaped; later, larger tureen.

Saucer: 16th Century and later; small sauce dish for sweetmeats, preserves, etc.; round or oval.

Scoop: Marrow, cheese, etc.

Scotch: Local interpretation of English styles, especially at Dundee, Edinburgh, and Glasgow. Wandering silversmiths made articles from clients' own coins. 1836—"thistle," the Scotch mark; "castle" for Edinburgh.

Sheffield-made Plate: Silver plate made at Sheffield as distinct from the plated ware known as "Sheffield Plate".

Sheffield Plate: Copper-plating process, discovered by Thomas Boulsover of Sheffield, 1742; plate of silver soldered to ingot of copper and then worked into any shape. Copper Mount period, about 1750-90, finest 1770-80; Silver Mount period, 1790-1840, German silver, etc., instead of copper. Articles similar to silver plate. Matthew Boulton, large manufacturer, late 18th Century.

"Silver Age": Period of Charles II when silver was lavishly used for domestic purposes and furnishings.

Snuffers, tray or stand: Made in period styles; cone-shape—early 16th Century; in general use after 17th Century in scissors form; many distinguished designs, the stand with pierced gallery.

Soup tureen: 17th Century and later; 18th Century—vogue for oval bodies, fluted, chased, etc.; late 18th Century—plain boat-shapes fashionable.

Spoon: Large sized, fig-shaped bowl, hexagonal handle, typical until mid-17th Century; finials on handle—acorn, "diamond point," "maiden-head," lion, bird, "writhen" knop—twisted bulb, "seal top"—molded like a seal, Apostle, baluster, etc. Mid-17th to 18th Century—flat handle, rat-tail—its pointed continuation beneath bowl; bowl—oval, elliptical; "trifid"—scalloped handle-end, known as *pied-de-biche* or fish-tail; "double-drop"—handle continued on bowl in overlaid rounded drop in place of single drop or rat-tail; "fiddle-shaped"—handle ridged and channeled. Noted patterns: "Onslow"—Ionic volutes at handle-end; "Old English"—feather-edged border, Rococo escutcheon on handle; "Threaded Edge"—handle bordered with thread lines; "Thread and Shell"—threaded edge, shell ornament on handle and under bowl of spoon. 19th Century—"King Pattern"—shell at end of handle and beneath bowl with added scroll and honeysuckle motifs; Fiddle Pattern, ribbed edge, etc.

Sprinkler: For rose-water and other essences, especially Tudor and Early Stuart periods; vase shapes, cover pierced.

Stand: For cup, tea-pot, snuffer, jewelry, etc.; many types.

Sterling: English term for standard of 11 ozs., 2 dwts., silver to 18 dwts. copper. The hall-mark, a lion passant, used about 1545.

Style: Period styles are as distinct as in other furnishing accessories. Fewer objects of art in silver than in France and Italy unless made by for-

(*Continued on page* 130)

mrs. perry tiffany

• in her historic old house n rhode island she enjoys he modern comfort of the beautyrest mattress . . . .

Beloved and gracious member of Paris and Newport society, Mrs. Perry Tiffany has recently restored the ld Perry homestead at Wakefield, Rhode Island, illustrious birthplace of wo Commodores and two Captains, hose names are brilliantly bound up ith the naval history of our country.

A Beautyrest Mattress and Ace Box pring from Simmons were the only nachronisms Mrs. Perry Tiffany per- itted herself in this authentic restora- on. "The Beautyrest is so comfortable, felt I *must* have one," she said. "Such uoyancy, such amazing ease! And its im lines and beautiful finish make it a andsome addition to a room of any eriod.

"Simmons inner coil mattresses have evolutionized our sleeping habits! How arvelous it is that you can price your ew Deepsleep Mattress so reasonably hat everyone may now enjoy the luxury f this perfect rest."



A bedroom in the Commodore Perry house, equipped with Beautyrest Mattress, $39.50; Ace Box Spring, $42.50; Simmons spool bed No. 1850, reproduction of an old model, $37.50.



beautyrest mattress $39.50 • ace box spring $42.50 • deepsleep mattress $19.95 beds $10 to $60 • the simmons company new york • chicago • atlanta • san francisco

Simmons

beds • springs • mattresses and BERKEY & GAY furniture

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Window Beauty

an important factor in planning your home



Residence of
CHARLES E. SEILER, Esq.
RIVER OAKES
HOUSTON, TEXAS

CHARLES W. OLIVER
Architect

THE day has arrived when window beauty has become a recognized factor in home building. For windows can now be made truly beautiful because window glass has been vastly improved. ¶ This refinement in glass making dates back to the development of the exclusive Libbey-Owens process of manufacture—a process that has set a new standard of glass quality—and which now provides window glass that makes truly beautiful windows and attractive rooms. ¶ Libbey-Owens "A" quality glass is a definitely superior product, ranking as first choice of architects, contractors and builders the country over. It is exceptionally clear, of rich, brilliant luster—and each light bears the familiar L/O label. ¶ Ask for Libbey-Owens Glass—specify it when building, and assure yourself of the utmost in window beauty. Libbey-Owens Glass Company, Toledo, Ohio.

LIBBEY-OWENS

FLAT DRAWN CLEAR

L/O SHEET GLASS

HAVE YOU ANY FLOOR AREAS LIKE THESE?

re there spaces around the rugs and carpets in
our living room? . . . Do your stairs and landings
ow some floor? . . . Have you linoleum too, in your
nroom, living room, bedroom, pantry or kitchen?



The complete household floor equipment — Johnson's Wax, lambswool mop for application, electric polisher.

The cleanliness and protection of wax are essential where floors receive hard wear—and a constant testimony to the well-kept house.

is advertisement tells
a new way to keep
oors beautiful and clean



THE Household stitutes of leading publi- ions have recently an- unced a new simpler atment for floors. One of the nice things out it is what you don't have to do. There no water-bucket or scrubbing. No getting wn on hands and knees. You don't get tired cross or wet wringing out a mop. You don't en have to get your hands dirty.

The new treatment is cleaning (as well as lishing) floors with wax. Liquid Wax is first plied freely as a cleaning fluid. In liquid te it dislodges ground-in dirt and dissolves face dust. This is wiped off with a few an rags, taking the dirt with it. A fresh n of wax, paste or liquid, is applied, allowed dry, and then burnished with an electric lisher until it glistens.

The polisher is pleasant to use. It runs it- f. Snap the switch, which is conveniently ced on the handle, and the bristles start re- lving at 2100 revolutions per minute. The chine drives the wax into the pores, pro- cing a hard dry lustrous film in a very short ne, and light dusting becomes the only fre- ent care required thereafter.

You have, too, this comfortable knowledge.—The wax coating over linoleum, paint, lacquer, shellac, or varnish, protects it. It keeps scratches from injuring the surface—chair marks, hot liquids, tricycles, even roller-skates.

Whatever your actual floor area in square feet, the electric polisher eliminates any hard work. The polisher may be rented for $2.00 per day at neighborhood stores near you. Or it may be purchased when you decide to own one, for only $29.50—a price which includes a half gallon ($2.40) of Johnson's Liquid Wax and a $1.50 Lamb's Wool Mop for applying the wax.

If you think you would like to try this treatment, we will be glad to start you by sending our regular 25c can of wax, paste or liquid, free. We are justified in doing this because

THREE STEPS . . .

(1) Where floor is soiled, apply Liquid Wax freely as a cleaner.

(2) Wipe up all liquid solution with clean rags. All embedded dirt, now dissolved, comes with it.

(3) Apply thin coat of wax (paste or liquid) over entire floor and when dry, burnish with electric polisher to clear mellow lustre. This treatment at intervals of a month will keep floors in perfect condition.

women who try this new wax treatment keep on with it. It is infinitely easier, and floors are virtually made new.

Send the coupon or a few lines to S. C. Johnson & Son, "THE INTERIOR FINISHING AUTHORITIES," Racine, Wis.



FREE 25c can to try . . .

S. C. Johnson & Son, Dept. HG 2, Racine, Wis.
Gentlemen:

Please send free 25c can (not a sample) of Johnson's Wax Polish ☐ paste or ☐ liquid (check one) and illustrated booklet on the new care of floors and furniture.

Name _____
PLEASE PRINT

Addre _____

OSHKOSH *Chief* TRUNKS



Don't buy an Oshkosh "Chief" just because it's the thing to do

IT is quite true that the Oshkosh "Chief" stands high in the social scale. Dukes and duchesses, magnates and millionaires are numbered in the growing list of its owners. And its colorful red-and-yellow stripes are frequently seen on the station platforms at Southampton and Newport and the continental resorts.

But don't let the fact that buying a "Chief" is the "thing to do" be the *reason* for your buying. Buy one, yes, but buy it for the same reason that the magnates and millionaires bought it—*because it is the best trunk made, and it pays to have the best.*

HOW TO RECOGNIZE AN OSHKOSH "CHIEF"



Superficially, you can tell a "Chief" by these red-and-yellow stripes woven into the duck which covers it. But, more certainly by the long years of never-failing service it renders. This is its most distinguishing characteristic and the most difficult to imitate. Oshkosh Trunks can also be had in the less expensive fibre covering. The Oshkosh trade-mark identifies them.

A descriptive booklet, "Your Home Away From Home," will be sent on request. Address the Oshkosh Trunk Company, 430 High Street, Oshkosh, Wisconsin.

Glossary of English Silver

(*Continued from page 126*)

eigners. Faceted polygonal forms, hexagonal and octagonal, typical. Medieval pieces very rare. Renaissance styles of Italian origin; Spanish influence through Katherine of Aragon; handsome ornament in *repoussé*, chasing, and gilding, covering entire surface in Elizabethan types. Beautiful ornament in mid-16th Century. Early Stuart types, elaborate *repoussé* and chasing in Dutch style, the scale of ornament much enlarged, spiral fluting on lower part of cup, etc., typical; Charles I and Commonwealth types severely plain, flat chased decoration characteristic; Restoration—French Baroque style of Louis XIV, also florid Dutch and German influences; decorative plate of thin sheet metal deeply and elaborately embossed, parts highly burnished: tulip, anemone, acanthus, and fruit motifs; beautiful engraved, pierced, wirework, and cut-card ornament. William-and-Mary—plain faceting, molding, gadrooning, bold *repoussé* ornament when elaborate in Marot's style. 18th Century—articles cast and turned on lathe; French taste until mid-Century, later Classic Adam style. Little elaboration of ornament during Britannia Standard. Georgian—Rococo, 1725-60; Adam style, 1760 to early 19th Century. 19th Century—Georgian types and other reproductions. Victorian vogue for smaller pieces, romantic designs, and delicate stems. 20th Century—vogue for antiques and their reproduction. Modernistic types of Continental inspiration.

Sugar bowl: 18th Century and later; early type like Chinese tea-bowl with inverted saucer cover; later—pierced, glass liner; basket, boat-shaped, etc., and made in tea-sets.

Sugar-tongs: 18th Century and later; early—scissors-form, shell or bird's beak terminals; generally bow-shaped. George II and III—pierced and chased in infinite variety. Later in sets with spoons.

Sweetmeat dish: Modern name for 17th Century covered circular dish, the cover convertible into separate dish; see *Entrée* dish. Renaissance type—tazze on baluster stem. Later whimsical form and ornament in sweetmeat basket.

Table Service, Table Plate: For service at table. Many convenient service spoons, forks, racks, etc., added in 18th Century.

Tankard: Early type of drinking vessel, holding pint or more; hinged cover, one handle. 16th Century—silver mounted horn. 17th Century—straight bodied, globular, jug-shaped, tall bodied. Peg-tankard—pegs fixed at intervals to measure draught.

Taster: Small saucer for sampling wine, etc., 14th Century and later. 17th Century examples with or without handles; center often raised.

Tea-service: Caddy, creamer, cup, kettle, pot, spoon, strainer, sugar bowl, urn. Complete services of one pattern George II, rare before George III. *Caddy*—box, vase, or canister, early 18th Century and later; rectangular, bottle-shaped, pyriform, etc. *Cup*—17th to early 18th Century; small porringer; Queen Anne—resembles Chinese porcelain tea-cup. *Kettle*—Queen Anne and later; resembles tea-pot. *Tea-pot*—mid-17th Century and later; early cylindrical; late 17th Century to mid-18th Century, pyriform, octagonal paneling; 1725, globular; 18th Century, very small size—Rococo and Classic types—globular, pyriform, oval, octagonal; 19th Century, Empire style, low squat; George IV, oval body, convex fluted lower body, everted gadrooned rim. *Tea* and *Coffee-services* combined, Empire type, 1804-65. Ordinary tea-service—three pieces. *Tea-spoon*—small, 18th Century. *Tea-strainer*—18th Century straining-spoon, perforated bowl; strainer fixed in tea-pot about 1781 and later, in urn about 1780-1800. *Urn*, with faucet largely replaced kettle about 1775-1800, globular body, later vase-shaped.

Toast Rack: 18th Century and later.

Toilet-set: Articles of similar design, introduced in Restoration: embossed and chased; Chinese engraved scenes 1675-1700; crested mirror frame, box, bowl, jar, etc.

Toys and *Drawing-room ornaments:* Many made in the rough in Holland and sent to England to be finished; dove-cote, sun-dial, fountain, etc.

Tray: Spoon tray, tea-tray, snuffer-tray, etc. See Salver.

Trencher: Individual plate, anciently used at table; originally a piece of bread or wood, pewter, latten, silver, or gold.

Vegetable dish: Covered or uncovered. See *Entrée* dish.

Wager Cup: Continental type; 17th Century—woman's figure, the skirt forming the larger cup. A trick contrivance: the design incorporating two cups, the smaller hung on a pivot which drops below larger cup when both are filled, the wager being set on the drinker's ability to drain the larger without spilling the smaller, which is handed to another drinker.

Wassail Bowl: Medieval drinking bowl, occasionally decorated with arms of owner in enamel.

Whistle: Used before hand bell, at table and elsewhere.



NO MORE NOISE than a lighted candle

Pure sparkling ice cubes, onstant steady cold with Electrolux, but not a whisper of sound

ou never have to apologize for the behavior of your lectrolux. It never acts up before company.

It can't start whirring in the middle of a quiet idge game. It can't keep overnight guests awake. Why?

Because this refrigerator is different. It has no oving parts—nothing to make noise. Silent when ou buy it . . . silent for ever after. That's Electrolux.

A tiny gas flame and a trickle of water do all the ork. They circulate the refrigerant that actually akes the cold. Machinery? There's not a speck. ot a single moving part to wear, to vibrate, to get ut of order, to need attention.

The refrigerant is hermetically sealed inside a rigid ne-piece steel unit. It never needs renewal. Even e tiny flame, but little larger than a pilot light, safeguarded. The gas cannot flow should the ame accidentally go out. It shuts off at once, utomatically.

With all these advantages you might think Electro-x is expensive to own. Quite the opposite. It absolutely the most economical kind of refriger-ion to have. 25 to 70 cents a week is all it costs to perate. Less than you now probably pay for ice.

Prices are $195 to $430 at the factory. Liberal urchase terms. See this marvel on display in white nd colors, many sizes and models. Can be operated ith Pyrofax Gas where there are no city mains. For mplete illustrated information address Electrolux efrigerator Sales, Inc., Evansville, Ind.

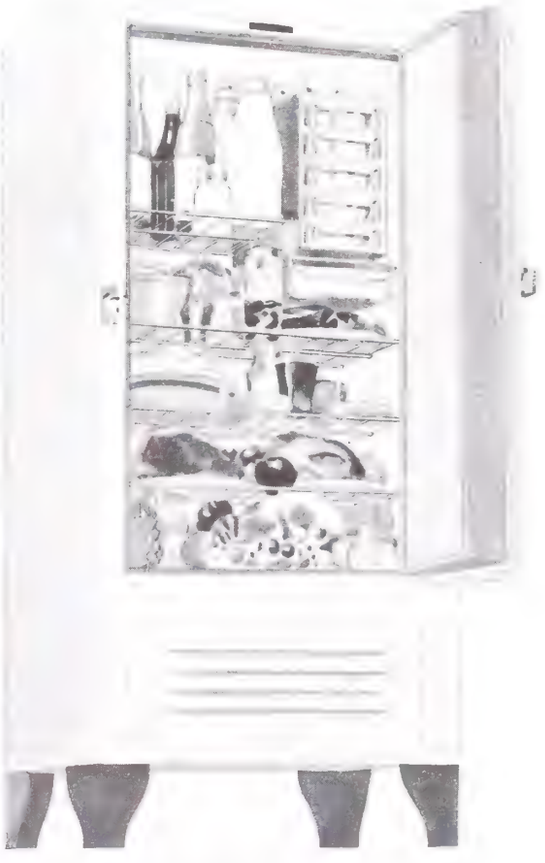
ELECTROLUX

THE *Gas* REFRIGERATOR





A tiny gas flame takes the place of all moving parts



Hostess Model Electrolux shown above has five cubic feet of food space and makes 45 large ice cubes.



DRAPERIES

The possibilities for beautifying windows, doorways, furniture and occasional wall spaces are perhaps more bountiful today than ever before in history, and quite regardless of the course along which the taste of the individual flows, there are quaint, simple or magnificent draperies both old and modern within easy access. Decorators and Merchants who understand decorative color, offer gracious and reliable assistance—and abundant information will be found every Saturday in the Antiques and Interior Decorations Section of The Sun.

The motif sketched
has been taken from an
18th Century Toile de Jouy

Antiques & Interior Decorations

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Gentlemen: I am enclosing check for $1.50 for one year's special subscription to the Saturday Edition of The Sun, containing Antiques and Interior Decorations Section. (Not good in Greater New York.)

Name _____

Street and Number _____

City and State _____



A house in Rye, New York that was designed specifically for a flat site and consequently places a logical emphasis upon horizontal lines. Julius Gregory was the architect

House And Site In Harmony

(*Continued from page 99*)

that the best view may be obtained from the openings in those rooms in which the owner spends the greatest amount of time when he is home.

I recall not long ago, in discussing the merits of a certain house, hearing someone criticize the plan because the greater part of the front of the house—that is, the side of the house facing the street, and the house was set necessarily close to the street—was given over to servants' quarters. This was not criticism that carried any weight. It was not constructive, and any other kind of criticism has no value and need not be seriously considered. The critic took issue with the solution of a problem before we knew what the problem was. He did not consider the fact that the owners, two maiden ladies, chose the site primarily for the view that was afforded from the rear.

Then, too, there is the matter of orientation. To waste a perfectly good southern exposure on rooms that are used only at night or only during a small part of the day is a crime. A house must be cheerful and cozy if nothing else, and sunshine is in itself so full of these qualities that it would not be sensible, except under certain unusual circumstances, not to take advantage of it when he could. Occasionally we must choose between sunlight and view, perhaps, and the decision, is not always easy to make.

It is interesting, too, to note how even the choice of structural materials is governed by the site. This is true from a geographical as well as from a topographical standpoint. In a setting in the woods one would hardly expect to see a brick house, while in a flat country, barren of trees, the lines of the landscape could much more logically be expressed in a stucco house than in one of stone, for example.

In certain localities certain materials are more available than in others. This suggests that it would be more economical to use the local products. Furthermore, a house built of local products appears more in character with its locality and thus more definitely associated with the landscape. Climate, too, plays its part in selecting structural materials. This country is spotted with various types of domestic architecture more on account of its size than because of a difference in social conditions which prevails in its different sections. For in a country covering such a vast area as does the United States, climatic conditions in various localities vary from one extreme to another. Thus it can be appreciated that the divergence in prevailing social conditions is due primarily to a similar divergence in climate. That type of domestic architecture which we might designate as Californian has been developed from the constant use of available materials which lent themselves most advantageously to the design of a house that allowed the people of California to live as comfortably as possible.

Just why the architecture of this particular section of the country should continue to bear such marked influence of the architecture of Spain is not easy to explain. The climate of California is quite different from that of Spain, the customs and habits of the two peoples are not at all similar, and the available structural materials and methods of construction employed in the two countries cannot in any way be considered alike. There are, to be sure, certain Spanish traditions which are closely linked to the history of California. It is praiseworthy that during all these years these Spanish traditions have prevailed, and yet it would be more to the credit of the Californians if they had attempted to give expression to their modern impulses without losing sight of their traditional relationship to the old Spaniards.

In New England, the old English traditions, to perpetuate which the Mayflower sailed for this country, are still evident in the type of domestic architecture peculiar to that section. Similarly we find Dutch ideas even today influencing the architecture of Pennsylvania and the dominating characteristics of the old Greek Revival still alive in that section south of the Mason and Dixon line. I do not argue for doing away with tradition, but rather for a greater expression of creative ability. Let us have originality. The day should come when we need not ask the question: "What is the style of your house?" Its style, if you must use that word, is that characteristic of today, naturally. My interest in seeing your house lies in the fact that it is a stucco or a stone, and because it is located at the water's edge or is set on the side of a hill.

MARMON

BIG EIGHT



POWER—that comes from a smoothly-operating unit from a 125 H. P. straight eight engine ◇ ◇ SAFETY—that comes from perfect road balance at all ranges of speed ◇ ◇ LUXURY—that comes from commanding size, spacious and beautifully appointed interiors ◇ ◇ DISTINCTION—that comes from twenty-eight years' experience in building fine motor cars ◇ ◇ The Marmon Big Eight is now ready. All Marmon representatives are authorized to accept orders ◇ ◇ Marmon Motor Car Company, Indianapolis



THAT HOME OF YOUR DREAMS

Make sure its floors are OAK *. . . and they will endure through the years and grow more beautiful*

PERHAPS it will come this year, the home you've set your heart on. Maybe you will buy it. Maybe you will rent it. Maybe you will build it . . . after many consultations. But among the important, pleasant things to decide, one, at least, can surely be settled now. The floors! Upstairs and down they must be oak.

For any woman knows that oak floors make worlds of difference in the appearance and comfort of a home. Smooth, quiet, easy to keep clean. Time only makes them more beautiful.

Oak floors in a dwelling are likewise a sound indication of all-round value. When they are present, it is reasonable to assume that other constructional features have been executed just as conscientiously. They make any house a better investment. Should you ever decide to sell, they will add hundreds of dollars to the price—because they do not depreciate. Houses with oak floors bring better rents too.

In fact, oak floors offer so many advantages that some people think of them as being expensive. Yet they actually cost little more than softer woods—and less than lots of perishable floor coverings. Higher-priced houses invariably have them—and every well-built house, regardless of price, can easily afford them.

Perhaps you own a home that doesn't have oak floors. Possibly they are missing upstairs. Why not have them laid this season? Ask your contractor, architect or retail lumber dealer for an estimate. You'll be surprised at how low it is—much less, for example, than average grade carpets cost. Oak floors may be put down over your present floors, room by room.

Oak is the universally correct foundation for decorative style. It lends itself to every type of floor covering. Fashions may change—and frequently do—but your floors will always be in the best of taste if they are oak.

We will be glad to send you literature—also special advice on any flooring problem. This advertisement is published by the Oak Flooring Manufacturers Association of the United States, 1280 Builders' Building, Chicago . . . a non-profit association maintained by the Oak Flooring industry for home owners and builders.

OAK
F M A
L = A

THIS MASTER TRADE-MARK *is stamped on the under side of all Oak Flooring produced by members of the Oak Flooring Manufacturers Association of the United States. It is complete protection for you. Every piece is air seasoned and kiln dried, then thoroughly inspected and accurately graded, ensuring uniformly high quality.*



There is beauty and character in the natural grain of OAK *that lesser materials can never hope to express.*

OAK FLOORS *are a sign of good building*



WITH LUPTON CASEMENTS, OL' MAN WINTER STAYS OUTDOORS

OL' MAN WINTER is always trying to get in where he is not wanted. Give him two or three tiny crevices, and he can turn a cozy room into an ice-box. And there's nothing quite so uncomfortable as a chilly home. Colds and other winter illnesses seem to lurk in every corner of the house.

Lupton Casements are built for year-round use. In winter, they shut snug and tight against the wailing winds and the raw, penetrating damp. They save weather-stripping, and reduce furnace expense. They will not warp, stick or jam, because they're made of steel. In summer, they can be flung wide to welcome the faintest wisp of breeze.



You will be charmed by their delicately patterned lines. You will be just as pleased with their complete equipment. Frames are drilled to receive drapery attachments. And Lupton Casements carry fine new screens that are marvels of convenience. Yet the cost is very little more than that of the average old-fashioned window. Have us send you a free copy of the folder, "Lupton Creates a Complete Casement." David Lupton's Sons Co., 2253 E. Allegheny Ave., Philadelphia, Pa.



WAXED FLOORS ARE DIRTY!



Away with old-fashioned floor-waxing methods . . . with their sticky, gummy, dirt-catching "false lustre". Each successive old-style waxing only adds more "stick" —more dirt and grime! Stop hiding your floors under countless layers of embedded, ground-in dirt and gummy polishes!

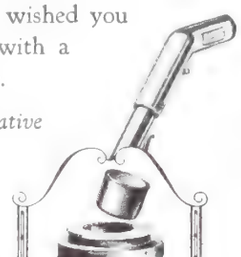
Permanent "New-Floor" Beauty Now Yours!

The amazing Floorola* method, startlingly new and different, burnishes your floors to a brilliance hitherto unknown, revealing and *permanently maintaining* their original newness! At last you will have the kind of waxed floors you have always hoped to have . . . floors waxed as easily as you have always wished you could wax them . . . gleaming, clean floors . . . with a surface hard as steel that dirt cannot penetrate.

ONLY with Floorola can you obtain the superlative characteristics of the marvelous, revolutionizing Floorola finish!

No longer will your floors show heel-prints, smeary wax marks, checks or cracking. Floors can be dirt free—and beautiful!

Visit your dealer today for a convincing Floorola demonstration—and write to us for informative booklet, "The Secret of Beautiful Floors." **The Floorola Corporation, York, Penn.**



*This vital automatic waxing feature, exclusive with Floorola, applies Floorola-wax direct to the floor thru the distributing brushes!

If you could lift the Floorola finish from your floors, you would find it transparent as glass; thinner than tissue; tough as leather; smooth as satin!

The NEW Floorola



Learn more about this revolutionary new Floorola process—send for our interesting booklet—"The Secret of Beautiful Floors."

The Floorola Corporation,
Dept. B-204. York, Pennsylvania.
Gentlemen:
Please send me your illustrated booklet, "The Secret of Beautiful Floors."
Name .....
Address .....
City ..... State .....

Now PRICED WITHIN THE REACH of EVERY HOME OWNER

Adventures In Color

(Continued from page 70)

taste, it may smack of Victorianism, it may criss-cross with modernism, it may be Chinese or Indian. Color may either sink into the life of the room, or else (as is the tendency in these restless days) be thrown nonchalantly over its surface. A red signal means danger; a green one means safety, but hangings are as indefinite in their color as Niagara Falls or the Yosemite at sunset, until you see them.

For we are very indefinite in our ideas of color. Orange-brown, ultramarine, magenta, olive bistre—all such colors are subject to "interpretation." Each person has a different idea as to their meaning. I have had much of my schooling in such matters from my boy's stamp album. There are certain chairs in our house that owe their rich brownness to Syrian postage; and ever since then I have studied the various hues of the various stamps, and have met with certain delightful combinations of colors never before imagined by me. The riot of Persian rugs, the orange and black draperies of Saar, the chocolate and rose cushions of Togo, the green on green handkerchief cases of Siam. There is no better handbook to color than the stamp book. And really, if you want an exciting wall paper for the boy's room, what better than to take from international postage, the zebras and camels of Nyassa, the ostriches of North Borneo, the caribou of Newfoundland, and the tigers of Ubangi! If you are so fastidious as to order your car colored according to certain bird shades in the garden, why not resort to this vicarious world tour to decorate your home! You would actually do it, were you traveling. I know of a house where China has spilled all over the walls and floors and sofas because of a month's trip in the Far East.

TRANSITORY EFFECTS

You were made drink tea in Chinese fashion, just as the year before you were not *comme il faut* if you refused a cup from the Russian samovar. Yet fundamentally, this person I have in mind was stodgy and had no idea of harmony. You could tell it by the tilt of her 1880 hats, and by the curled toes of her downright shoes, whose heels were decrepit relatives of the modern slipper. We all know that such spurts of decorative fervor are as unstable as the kimona which may be thrown aside as soon as you tire of it. Such color does not steep the feelings, does not abide for long. It is transitory. To some people, the permanence of the material is of no real concern: what they seek is temporary effect. If the material is cheap, it can be thrown away with clearer conscience, and new material substituted. But is not the charm of color in the fact that it sinks deep into the house and becomes part of it? Was not the charm of the Tudor room its depth of tone that was allowed to sink, like a masterpiece, where the colors ripen with age?

I held in my hand once a piece of green ware taken from an ancient Egyptian tomb. It was part of a cup shattered during the unearthing, and its color was as rich, as warm, as undiminished in its live value as though it had just been put on. Yet four thousand years had passed since some dusky decorator had burned it into the ware. Mystery surrounded this color and, through the most delicate processes, the chemical value of this bit of ancient decoration was to be analyzed to see whether or not it would give us some valuable knowledge as to the permanence of color as practiced in those faraway times.

But we do not aim nowadays for permanence of color. We change with the seasons: spring coverlets and airy curtains with the first buds; then warm draperies and heavy creams and reds to make the sunlight suggestion mellow in the dining-room at the first sight of snowflakes. Even one color won't suit us; but we must have duotone blankets, where one gradually sinks into slumber on the edge of orchid and green, for instance.

ONE SEASON, PLEASE

The color that lasts a season is all we desire. We are of a restless age. Our pots and pans are changed as often as our dresses. Perhaps impressions in this impressionable age are all we are after, since tomorrow we are bid to change! I was shown recently a delectable candlestick that zigzagged to its taper in true modernistic style. I found humor and a certain youthful beauty in the angular and vari-planed electric shades that hung near the book shelves. But in one corner of the room was an old-fashioned, soft, ample chair of the farmhouse variety, with something colorful thrown over it to hide its worn spots. It sank as peacefully into the landscape as you sank into its depths. You couldn't change its figure.

In John Galsworthy's *The White Monkey* you knew exactly what sort of a heroine Fleur would be when you learned that her lapdog was named Ting-a-ling and that she affected Eastern decorations. By their color you shall know them. Sometimes they don't match. In the same story, Soames, in his Jaegers, gazes disconsolately at the framed monkey above his bed. Such was not the taste of Soames' generation. On the other hand Jaeger flannels didn't belong to Fleur's age—rather the exotic charm of a modish bed jacket! Other times, other colors.

For tone and tint and shade proclaim the age. The old brownstone front houses before which stood the black cab and coach, and the equally somber phaeton and barouche, were considered chaste in bygone days. Now, the flaring portals of the modern building, which carries a tiara of flaming electric light in its towers, and before which red and green and yellow taxis are drawn, and livery men in sky-blue coats punctuated with brass buttons, would indicate that our eye for color is restless, nervous, has been jazzed up a bit. Each room a color, each color a glare! To some that seems to be the correct thing. I met a woman recently who in her six-room apartment had run the arpeggios of the paint pot; she was the Tetrazzini, the Galli-Curci of coloratura silks and satins; her home was the "Listen to the Mocking-Bird," the "Bugle Song" thrills of color.

I came across this paragraph from

(Continued on page 138)

BLUE MONDAY INDEED . . . *when water from rust-clogged pipes streaks and stains your best lingerie*



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Adventures In Color

(*Continued from page* 134)

Trollope which suggests to me that even in those revolting times, when the Victorian tidy and lambrequin reigned supreme, they were sensitive to surroundings. Thus it read: "It was a horrid torture-chamber . . . and no doubt had been furnished, and papered, and curtained with the express object of finally breaking down the spirits." We have passed out of such an era of depression only within recent years, when the artist took a hand in the surroundings of daily life and insisted on brightening the house we live in. I have passed through many long halls as gloomy as the shadows they create; I have had to go through rooms as grim as their unused staidness as the dear departed souls who conceived them; I have dined at tables where family portraits have glared from frames as oaken as the expressions that passed for manhood and womanhood.

I have sat upon sofas as slippery as pine needles and sometimes as prickly. Beside such inherited staidness, the modern love of color is a tonic to the spirit. I sing the praise of color, and hail the coloratura variations of the decorative artist. We are immeasurably improved in our taste; we are sensitive to the unfitness of things in the house which heretofore were made to fit because they were inherited. We have no sympathy any longer for the unbeautiful. We are callous to heirlooms that are not in harmony. We are freed from decorative impositions.

And now, we offer upon the altar of beauty things that match, that are wedded to each other, that are part of the atmosphere. For color cannot be alone, it must blend with its neighbor. And it is this communal spirit of color which is the atmosphere. The composition of the room is the assembling of color. We may have a crude love for beauty: that is our unfortunate savagery. Or we may show a higher state of civilization. There is music in weave and texture and tint and shade. Against the background moves this thing we call life. Emerson says: "Nature is a setting that fits equally well with a comic or a mourning piece." The landscape is equally as cordial to the red New England barn as it is to the white New England church. But as soon as you take color and set a special scene for it; as soon as you try to make a heroine or an ingénue of color, then it is that the problems of taste and fitness enter. Either it is or it isn't. The great decorative sin is if it isn't!

MONTROSE J. MOSES

Modernist Interiors

(*Continued from page* 122)

ered in pigskin. The lamp on the table beside it, from Deskey-Vollmer, is gun metal and nickel with a brass shade. Curtains used here are of heavy linen in an interesting block design in henna, copper and tan. This material comes from Schumacher and may be obtained through a decorator.

The bathroom is striking in its decorative treatment and eminently practical. Walls are lined with black vitriolite, a preparation giving the appearance of black glass, inlaid with narrow strips of monel metal. The ceiling is white and the floor black and white linoleum. The double washstand is a practical feature and as bowls are made of monel metal, they always present a gleaming appearance owing to the fact that this material does not tarnish. The bench is painted white with black trim, the cushion being covered in black permatex—a durable shiny fabric that is waterproof; the shower curtain is white rubberized moire. Cabinets set in the walls have mirrored doors and the alcove over the washstand is mirrored, fitted with shelves and lighted by slender tubes of frosted glass. Another interesting feature is the use of heated pipes for towel racks.

As there is a sleeping porch off the master's bedroom, this interior is furnished as a comfortable morning room in which the old and the new in decoration are combined. The background is modern, the furniture a mixture of new and old styles. Panels of modern wall paper with a yellow ground, turquoise blue flowers and wavy lines of silver alternate with plain plaster surfaces painted deep yellow at the top shading down to a pale lemon one at the bottom. At intervals are narrow pilasters marbleized turquoise blue with slate blue veinings and topped by very simple capitals painted turquoise and silvery gold. Yellow marble surrounds the fireplace and the carpet is slate blue. The wall paper comes from Marc Peter.

The desk and chair in the illustration on page 75 are Biedermeier, of pale toned woods trimmed with black. Biedermeier, which is the German and Scandinavian interpretation of the French Empire style, can frequently be combined with modern furniture and backgrounds on account of its simple lines and dramatic contrasts in woods. Biedermeier furniture may be found at both Macy's and Gimbel's. These pieces are quite in key with the modern chaise longue in this room—a Dynamique piece covered in deep yellow velvet. The curtains are chiffon in three shades of turquoise, the lightest tone being at the bottom. Venetian blinds are painted yellow.

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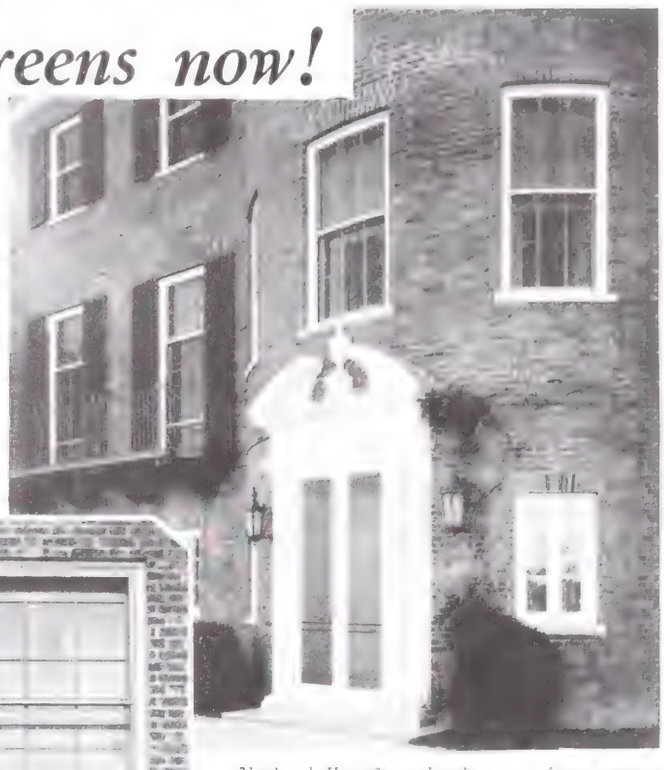
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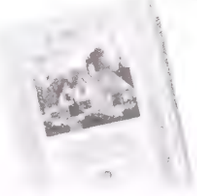
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The Best Of The Rose Varieties

(*Continued from page 94*)

Duchess of Wellington, Nuntius Pacelli, Mrs. Pierre S. du Pont, Kardinal Piffl and among others the ubiquitous Radiances are running a dead heat race.

The purpose one has in mind has its importance. Do we want Roses for a formal or show garden where the flowers are to stay on the plants as a part of the general scheme or do we want Roses for cutting? The former class does not always answer the needs of the latter, while some of the latter may do for the show garden. Independence Day, Hawlmark Crimson, Isobel, K. of K., Red Letter Day, Mme. Edouard Herriot, Innocence will give great color at all times but could not be used for cut flowers because of their short and weak stems, while Etoile de Hollande, Mrs. Aaron Ward, Lady Alice Stanley, Chas. K. Douglas and Joyous Cavalier are splendid cut flowers yet are prolific enough for a source of continuous color in the garden.

SPRING AND FALL

On the other hand there are cut flower varieties of entrancing beauty in the bud stage and in the house which, left on the plant, deteriorate rapidly into discolored rags, especially in summer; Ophelia, Mme. Butterfly and their many relatives are typical of this category. They are garden Roses in the spring and fall only.

The season at which we would like to have our garden at its best has an important bearing. If we enjoy our garden the whole season, we then want varieties not inclined to a prolonged siesta; if we go away soon after the first outburst we need not object to the summer inactivity of some varieties. If we are to be at home in the fall only, then we must hunt "the best Rose" among those best in autumn.

To many people color is paramount, and the question changes into "which is the best, red, pink, salmon, yellow or white Rose?"

We must remember that flower and more particularly Rose colors are ever-changing, that they are influenced by heat, cold and humidity. Therefore the best Rose as to color, is one the color of which would retain its brilliancy, sheen and characteristic combinations the longest under trying conditions, yet these conditions are very variable and a color fast in one section may be fleeting elsewhere not far away. Then taste or color sense comes into play, a most difficult matter on which to reach an unbiased opinion.

The question is not so much the fading but the tint the Rose takes in fading, whether it is unpleasing, washy or muddy, and the contrast it makes with the newly open blooms. Most high colored varieties, as Angele Pernet, Mrs. G. A. Van Rossem and Talisman, bleach badly in a day during dry weather; orange yellows as Independence Day, Feu Joseph Looymans, Mme. Alexandre Dreux, Mrs. S. K. Rindge turn a cloudy nondescript yellow finishing in a muddy cream, while most apricot tints as Mari Dot, Ariel, Mme. Ed. Herriot, etc. do not fade but change their dress, which is always neat and pretty. Mari Dot is the nearest to perfection of all Roses if she can be induced to retain her foliage.

There is less fading among the reds and pinks, although the tints change in brilliancy and depth. Some will "blue", assuming an ugly magenta tint aggravated by either heat or rain or both. Such varieties are not of the best Rose class: H. V. Machin, Hadley, Sensation, Crusader, Etoile de France, Francis Scott Key, Jonkheer J. L. Mock, Marquise de Ganay, etc.

If Dame Edith Helen was not so stingy of her blooms and careless as to her retention of foliage, she would be the best pink as to color, as she fades but little and is still good after days in any weather.

Columbia is a good Rose in all points except the color which, when the flower is full blown, assumes an ugly reddish tint becoming blotchy as if the pigments had become curdled. Cut in the bud form, Columbia is a runner-up as the best pink Rose.

The yellow color comes from two sources: the Tea indicated by a golden tint such as Lady Hillingdon and the Persian yellow (hybrids of which are called Pernetianas.) The pernetiana yellow is greenish or Dandelion yellow, typified by Souvenir de Claudius Pernet. Both yellows fade, but differently—the Tea turns cream, often blotched with pink, and the prize winner of this ugliness is Mrs. Calvin Coolidge with Golden Ophelia as close second. Mrs. Pierre S. du Pont is the most steadfast yellow of this class. Pernetiana yellow does not seem to be happy in cool weather, and fades more quickly although at the beginning the yellow is deeper and more brilliant than in hot weather. Some fade almost white at times, and the lastingness of the yellow depends upon the variety, Ville de Paris remaining pure yellow the longest of all. Mabel Morse is the finest yellow Pernetiana but has also the most contemptible plant habit—it simply does not grow.

THE WHITES

Of the white we have but little choice, however, Westfield Star and Nuntius Pacelli being about the most satisfactory.

To sum up, the best Rose as plant, color and form may be found in the following groups. Everyone is perfumed, a quality *sine qua non*.

Red: Captain F. Bald, Chas. K. Douglas, Etoile de Hollande, Hawlmark Crimson, Joyous Cavalier, Margaret McGredy, K. of K., Miss C. E. van Rossem, Mme. Meha Sabatier, Red Radiance, Souvenir d'Alexandre Bernaix, The General.

Pink: Director Rubio, Imperial Potentate, J. C. N. Forestier, Killarney Queen, Konigin Carola, Lady Alice Stanley, Lady Ashtown, Mama Lamesch, Mme. Leon Pain, Mrs. Henry Bowles, Mrs. Henry Morse, Mrs. W. C. Miller, Mrs. Warren E. Lenon (a beauty!) Rose Hill, Rose Marie, Superb, Willowmere.

Tinted: (This class comprises those varieties that are neither pink nor yellow but a combination of the two as basic pigments. Being mostly of Pernetiana blood with its frail foliage, but few qualify for the ballot of the best Rose). Ariel, Betty, Betty Uprich-

(*Continued on page 154*)

Told a silken rainbow

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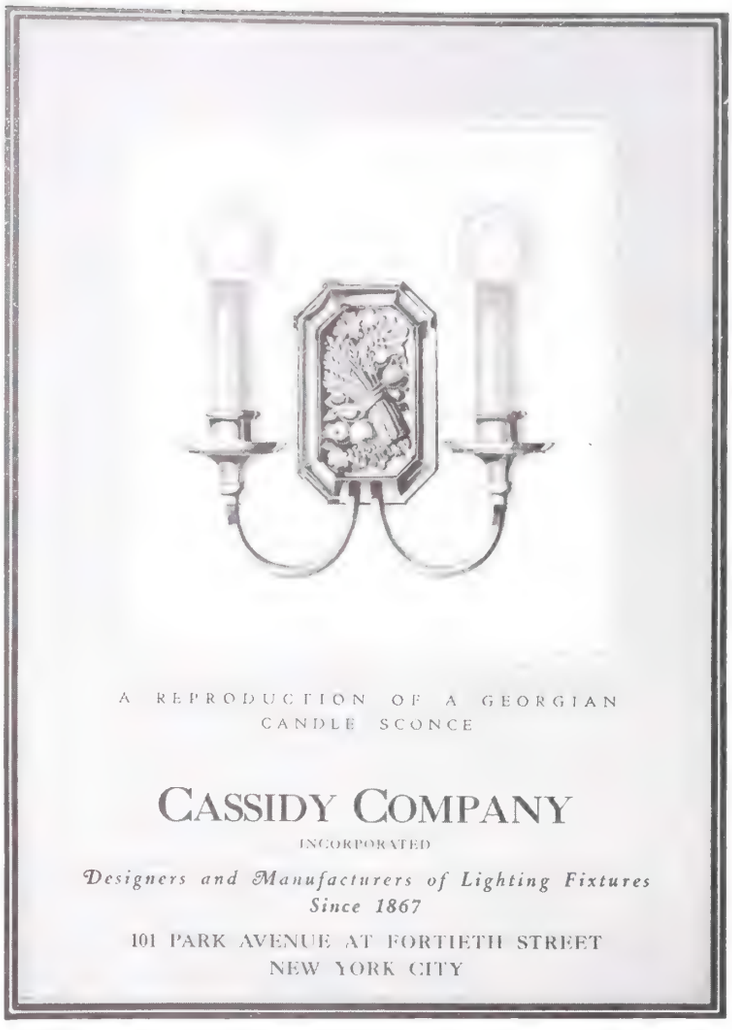
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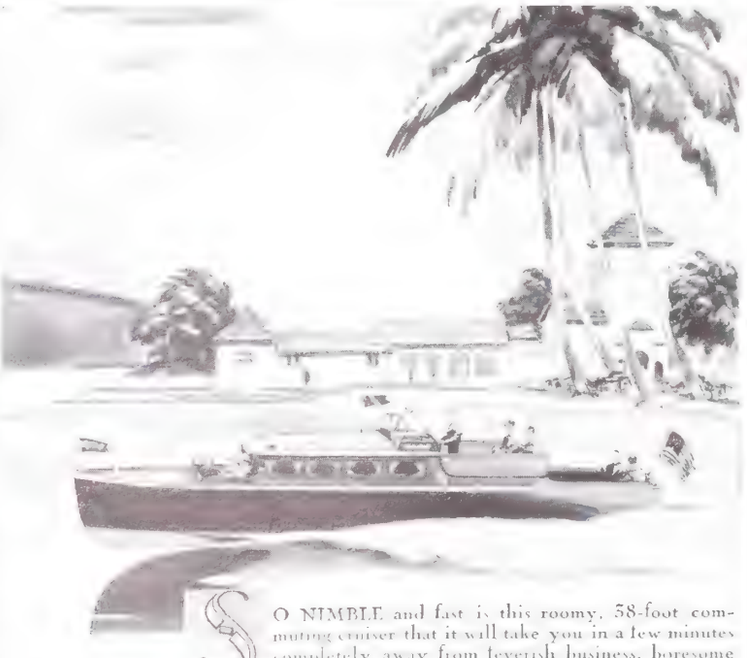
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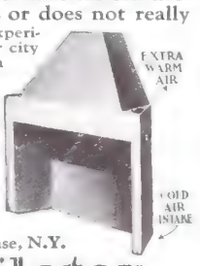
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Kellogg's KAFFEE HAG COFFEE

Not a substitute—but REAL COFFEE *that lets you sleep*

The Family of Androsaces

(*Continued from page 90*)

out from the original ones and when, one May day, they all hoisted fetching pink umbrellas over their heads I stood before them quite entranced.

Since then I have learned a good deal about this family, some of it delightful, some of it baffling, all of it interesting. They have always seemed to me among the most interesting and lovely of alpine plants. One thing about them, at least about many of them, that is very gratifying is that they like American conditions. They do not turn up their toes and die in the face of our burning suns, our drought-ridden summers. On the contrary they seem to like them. On the whole I think we have less trouble with this race than do our accomplished British brethren. Damp is their worst enemy and we have less of this scourge than prevails in the British Isles, and our cold winters are a tonic to their little alpine systems. Nevertheless there are some that will try our utmost skill and even then elude us.

LIKE PRIMROSE

To speak of the race as a whole, it should be known that it is a vast one closely allied to Primula and having the same general aspect. The genus is strictly alpine, being found on high mountains in Europe, Asia and America, rarely in sub-alpine regions. The species of the lower alpine regions are typical rosette plants. As in the Primula family there is the little rosette squat upon the ground from which springs the stem that bears aloft the umbel of Forget-me-not-like flowers. These lower alpine Androsaces, like the Gentians, Primulas, Soldanellas and many Saxifrages, are plants of sunny high pastures, growing in the light grass and among other herbage. And it is among these pasture Androsaces especially that will be found the species most readily cultivated in the garden.

Higher up, very high up indeed, and often wedged into tight fissures of calcareous rocks, is to be found another type which might be called the type of the Imperial Impossibles. These exquisite small things, instead of making mats of little rosettes, form themselves into mounds or cushions, sometimes six inches through and often, I read, surviving to a great age, as long as sixty or seventy years. These mounds are formed of a mass of crowded branches, each branch clothed with very small blunt over-lapping leaves. The flowers are borne on very short stalks.

Belonging to this type, and all of a like intractableness where lowland gardens are concerned, are *A. helvetica*, *A. glacialis*, *A. imbricata*, *A. pubescens* and *A. pyrenaica*. All of these, unless your pride takes a fall with grace, had best be left alone. Although, if you like embarking upon difficult enterprises and your garden is perched high in some lofty country where the air is pure and the snows lie long and deep, and far removed from all poison-belching oil burners, factory chimneys and neighbors' dogs, what could be more delightful than to bring all your wits to bear upon the problem of satisfying these mound Androsaces. They are, sadly enough, quite beyond the limits of my utmost hospitality.

Some hundreds of yards down the mountainside, however, we come to the realm of the possible and the truly amiable—the lovely rosette Androsaces. Here we find what is termed the Chamaejasme group. The species giving its name to this group is, according to Farrer, common in the alpine turf both in the mountains of Europe and in the high Rockies. I have never seen the true plant, but three, at least, of the group have proved here among the most willing and lovely of rock plants. These are *A. sarmentosa* and its variety *A. chumbyi* and *A. primuloides*, whose status as a distinct species seems not quite definitely established. They have much in common—large rosettes of pointed foliage at first quite downy or silvered and then smooth and in May the great profusion of pink Verbena-like flower heads borne on slender stems above the gray carpet. All these plants throw out naked Strawberry-like runners after flowering, at the ends of which form new rosettes which root and continue so to spread the sphere of their influence. To hasten matters you may peg these runners down to the ground with a wire hairpin, if you are of the sex and period to have about you this handy implement; if not, a stone will do. Where they are happy wide mats are soon made which are most effective during their blossoming period and charming at any season in their soft grayness. The young rosettes may be detached from the parent mat at almost any season and started upon careers of their own (after they are rooted, of course), so that increasing our stock of them is a very easy matter indeed. Once yearly, preferably in the spring, but if it is overlooked at that season it should be done in the fall, the mats of this type of Androsace should be treated to a generous top-dressing of gritty loam neatly worked in among the crowding rosettes. If this is neglected the plants exhaust the soil quickly, and it often happens as well that the earth is washed away from about the roots and the vitality of the plant is impaired when they have nothing to feed upon. Occasionally the whole mat should be broken up and replanted. This need be done, however, only when the mat of rosettes begin to look shabby.

SOIL AND EXPOSURE

I like to grow this type of Androsace on a gentle slope of the rock garden, not steep, in a sandy, loamy soil well intermixed with chips. The English books call for full sun, but I find that while they are quite happy in full sun here also, they grow surprisingly well in partial shade—the shade, however, cast by a rock or boulder, not by the overhanging branches of a tree. And the taller over-flopping plants should be kept at a very respectful distance from these low-growing spreading mats.

Of the three species above mentioned *A. sarmentosa* is perhaps the least vigorous, but it is a very lovely species. Its variety *Chumbyi* might almost be

(*Continued on page 146*)

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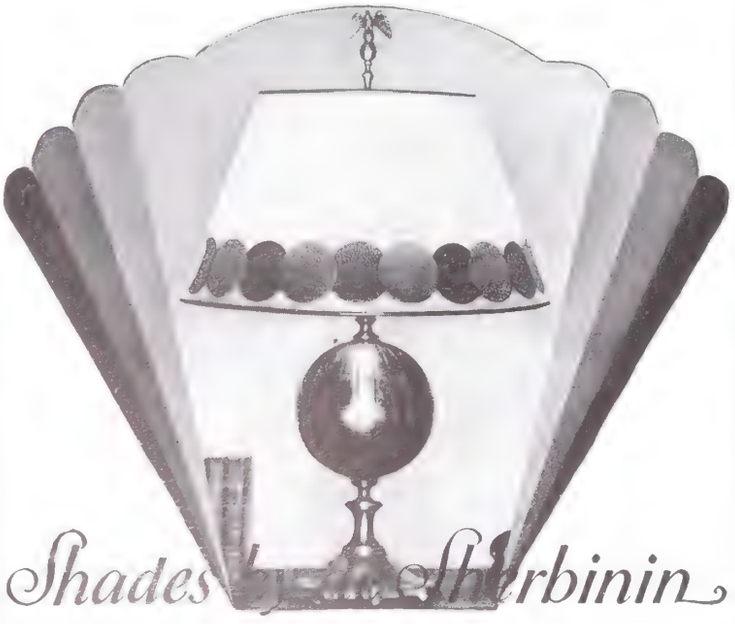
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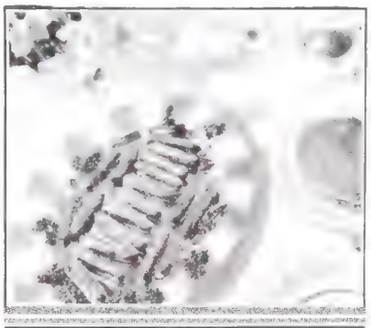
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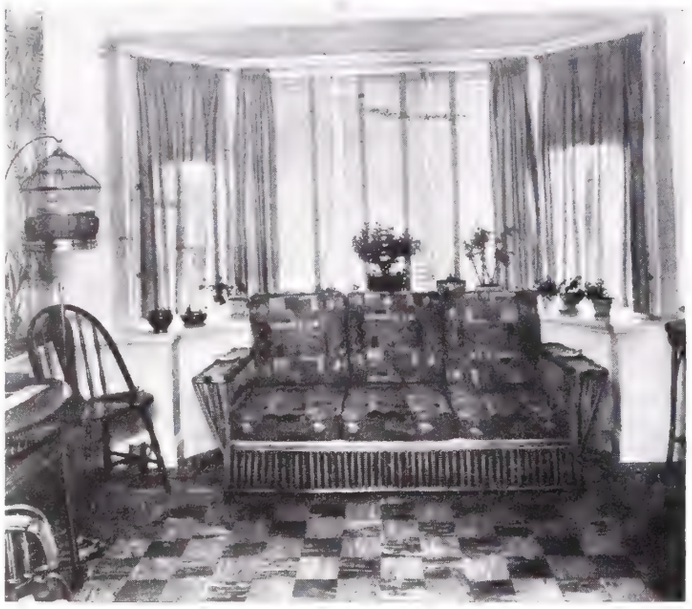
Pieces illustrated are No. 499 Corner Cupboard, No. 405 Candle Stand No. 439 Fireside Bench, and No. 412 Oval Cricket Stool. The No. 495 large table is shown with No. 610 Carver Chairs. Other pieces are No. 465 Drop Leaf Table, No. 469 Snake Foot Table, and No. 431 High Chair.

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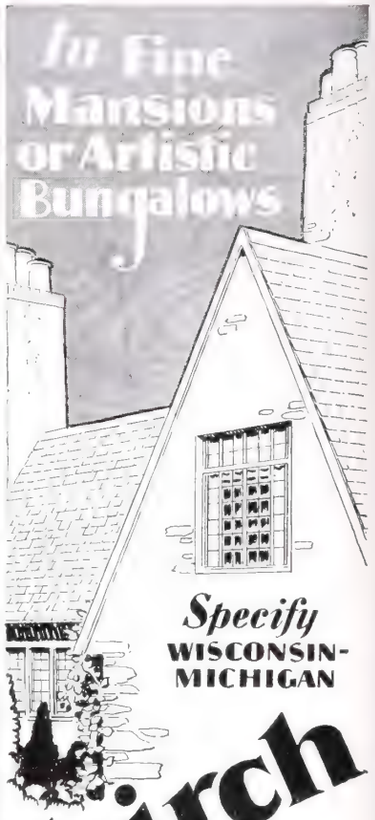
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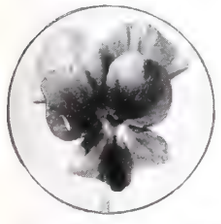
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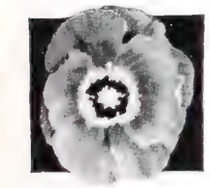
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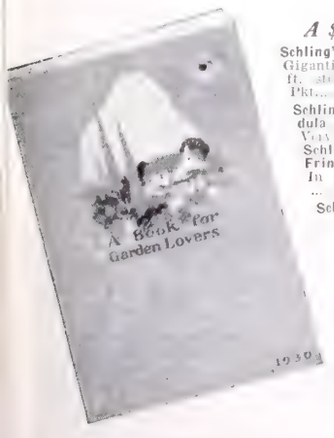
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Latest and Loveliest of Schling's New Supergiant Snapdragons

..... size, though its flower spikes ..... record size-ergo but also by its ..... long, lacy petal, part intermingled ..... The collection of 6 ..... $1.75

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Very Special, 1 pkt. each of all 12 varieties $9.00

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Eschscholtzia, Ramona—Introducing a lovely new type with extremely large, heavily frilled flowers of pale glittering coppery gold with pink shadings. Pkt. $.50; 5 pkts. for.....$2.00

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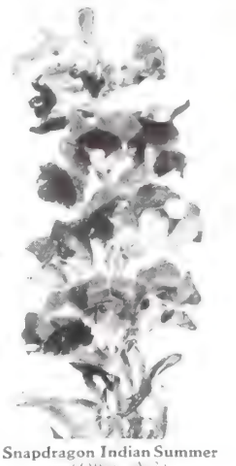
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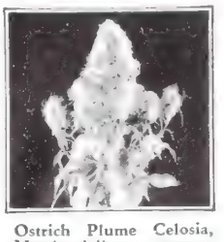
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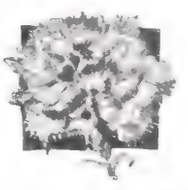
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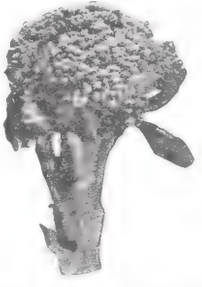
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The Family Of Androsaces

(*Continued from page* 142)

termed iron-clad for hardiness and vigor. It is somewhat more compact than the type and its flowers are a more brilliant, but to me less pleasing, tone of rose. It is the plant for the beginner to begin with. The true *A. primuloides* should have pale pink flowers and it is the most lovely, but there is a good deal of confusion existing among these three in our nurseries and we cannot always be certain of what we are getting. Recently I have received from two different western firms a form called *A. spinosissima*, which I feel sure can only be another form of *A. sarmentosa.* Perhaps, indeed, the identical species, though as I have it growing here in two locations, it appears to be a somewhat more vigorous plant with larger rosettes more densely hairy and taller flower stems with broader umbels of flowers of a very good color.

LITTLE GEMS

Belonging also to this group is *Androsace villosa*, a small exquisite thing that will thank you for a crevice, but in lieu of this consideration must be given a gritty, stony soil, with some chips of limestone about its soft collar, and a situation around the corner from the fullest sun. It is such a small thing that it is quite easily fried out of existence. Its tiny neat rosettes are brightly silvered with silken hairs and upon them sit jauntily the little umbels of pure pink blossoms with "eyes" of a deeper tone. The whole outfit is so small as to call forth sniffs of disdain from those many gardeners who see beauty only in a yard of strident phlox or a vast drift of flamboyant annuals, but it is a precious thing to all true rock gardeners. Forms of *A. villosa* are found in many parts of the world, including, I read, our own Northwest. *Androsace villosa arachnoidea* is a form praised by Mr. Farrer, who says it is smaller, neater and even more fluffily silver, and which is to be found along the limestone ridges of the Karawanken summits, wherever these may be. Seed of it is offered and while these little Androsaces are not as easy to rear as many other less precious things it is far better to make the attempt than never to have really known them at all.

Still belonging to the Sarmentosa group is *A. sempervivoides*, the earliest to bloom in my garden. Its rosettes are small, neat and flat and quite hairless, lying close upon the ground and progressing conservatively to form a mat perhaps the size of a tea plate. It has never done any more for me. It is a Himalayan species and a very delightful small thing that should be given a choice situation away from all encroaching growths.

Androsace lanuginosa is perhaps the most beautiful of the race. It makes a stream of silver foliage down any declivity and bears in summer and again in autumn umbrellas of the most delicate and exquisite lilac-rose. There is also a white-flowered variety called *leitchtlini.* This species makes no runners so your stock must be increased by means of cuttings or seeds. Its choice of a situation is a warm sunny slope in sandy well-drained soil, or a chink in a dry wall. It makes an ideal wall plant. In the rock garden set a few clumps of Autumn Crocuses about it and you will have a very pleasant picture to look upon when the drab days come. This also is a Himalayan species.

Quite different from all the foregoing are *A. carnea* and its various forms and *A. lactea. Androsace carnea* forms a little huddle of tiny spiny rosettes, bright green and hairless, above which on two-inch stems are borne the umbels of lively pink blossoms. *A. carnea* has numerous forms some of which are better than the type. *A. c. brigantiaca* is one of these and so is *A. laggeri*, sometimes listed as a distinct species. The rosettes of this Pyreneean plant are darker in color than in *A. carnea* and it has a more generous flower cluster. It is perhaps the best of this group. Peat, leafmold and a little sand answer the needs of this group of Androsaces, but they are not among the easiest forms to grow. *A. lactea* is somewhat like the foregoing; its rosettes are dark and spiny and it emits a veritable explosion of small pearly flowers born in a carelessly assembled corymb.

One little biennial is something in the way of these last named species and it is well worth growing. This is *A. lactiflora* (syn. *A. corono pifolia*). It is a small airy thing which, once admitted to your rock garden, if you protect the little seedlings, will always be there for it has a pleasant gift for sowing itself about in places just suited to it and never being in the way. Its blossoms are white. Another biennial species, but a much less tractable one, is *A. spinulifera* from China.

SIX CHARMERS

A recent arrival in my garden and one with which I am very much delighted is *Androsace vitaliana*, sometimes known as *Douglasia vitaliana.* This is a neat and charming thing, making a low tufted growth of little silvery leaves above which arise rather large yellow flowers. It is said to grow naturally on non-calcareous ground, and to be well suited in a soil of sand and peat in a cool position. My six little plants were planted through ignorance on my part on a rocky shoulder of the rock garden in full sun. They are all, however, thriving, so I take it that this is not a capricious plant but another of the most friendly of this most engaging clan.

Upon receipt of an addressed envelope I shall be glad to tell what I know of the whereabouts of seeds and plants of Androsaces.





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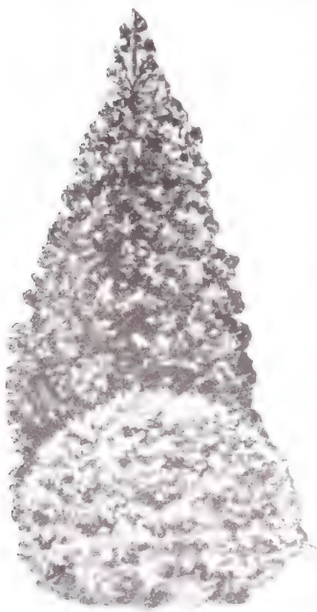
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Shrubs For The Rock Garden

(Continued from page 93)

can Alpines be grown. At sea level in New England and adjacent States only the tougher types of Alpines will grow, but there is a rich variety of dwarf, shrubby and ericoid plants that will flourish. If California be the site of your garden, succulent, twiggy, ericoid and woolly-leaved plants should be prominent features and with the milder climate you may have New Zealand Veronicas, Celmesias and Olearias in a hundred and one forms as well as many a dainty South American shrublet. Indeed, in California there is no limit to what can be grown, always excepting Alpines, but to write on material for Californian rock gardens demands a lengthy article in itself.

Those who garden in New England and adjacent States may envy their Californian confrères a climate that enables them to draw tribute from the whole vegetable world, but they need not despair for there is, indeed, a wealth of plant material suitable for even the coldest part of eastern North America. A rock garden with its many cozy nooks is rich in homes and many a plant will grow merrily here that would die the first winter in an open border, and so a properly fashioned rockery may be peopled with all sorts of odd, rare, curious and beautiful plants. At present, in my opinion, ephemeral herbs play too important a part. Of course, I do not wish to see them banished but I do wish to see their numbers restricted and space given to woody plants. These make the rock garden more attractive and more interesting at every season.

SIZE AND NUMBERS

It goes without saying that the larger the rock garden the greater the variety of plants it will house; moreover, in a large rockery shrubs which grow say four or even five feet tall are not altogether out of place. In a small garden, of course, fewer shrubs can be accommodated and these should be of the dwarfest character. As salient features here and there low, compact forms of Pine, Fir and Spruce should be employed. Of these there are many varieties but none so distinct or more beautiful than the dwarf Lake Laggan Spruce (*Picea glauca conica*). This is a dense, compact tower-like mass of pellucid green, ultimately five or six feet tall, and looking for all the world like a gigantic Moss plant. Hanging over the edge of outthrust rocks the Bar Harbor Juniper (*Juniperus horizontalis*), prostrate in habit, green or gray-green in the summer and violet-rose throughout the winter months, is a thing of beauty at every season of the year. Somewhat taller and equally beautiful is Sargent's Juniper (*J. chinensis Sargentii*). Of evergreen ericoid plants Heather in its many forms is naturally at home in any exposed site in the rockery, and in nooks sheltered from the morning sun the Cornish Heath (*Erica vagans*), the Cross Heath (*E. tetralix*) and the Gray Heath (*E. cinerea*) will be found to flourish. On exposed rocky brows or in open bays the early flowering *E. carnea*, its white form (*alba*) and the hybrid *E. darleyensis* will be found perfectly happy. *Corema Conradii* and different Ephredras are also at home in exposed places. *Thymus serpyllum*, its crimson flowered variety *coccineus* and the woolly-leaved form *lanuginosus* are sun lovers and so, too, are the Sun Roses (*Helianthemum*), of which many forms are obtainable. Sand and gravel are beloved by the Bearberry (*Arctostaphylos uva-ursi*), rooted in which it loves to sprawl around perpendicular rock.

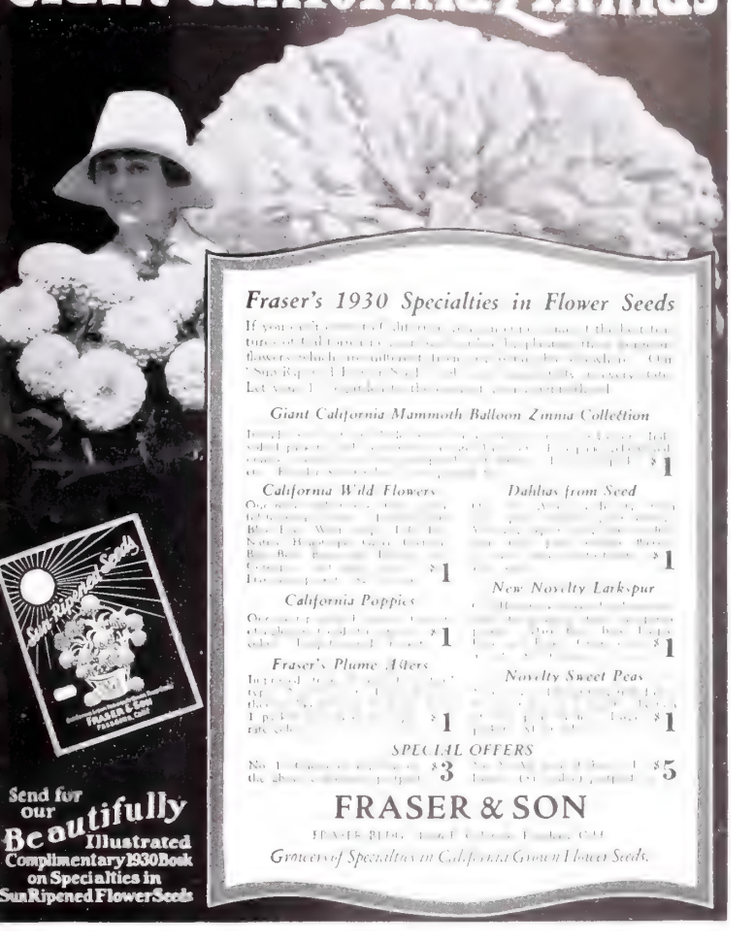
DAPHNES AND OTHERS

Gritty and stony places are favored by the Garland Flower (*Daphne cneorum*) and by its less hardy relative *D. Blagayana*, while the Lilac-like *D. genkwa* requires a greater depth of soil. In full sun and not the least particular as to soil—as a matter of fact, happiest in some niche or cranny—the shrubby Candytufts (*Iberis sempervirens* and *I. tenoreana*) will form carpets or curtains of snowy white in late spring. In sunny places, with a mixture of gravelly loam and sand, a dozen or more varieties of Cytisus and Genistas will luxuriate; no group of plants furnishes a greater supply of rich yellow blossoms than do these. A cool but fully exposed place suits *Pachystima Canbyi*, whose lustrous dark green leaves assume a purple tone during the winter. The Leiophyllums in New England are best planted where they get protection from the morning sun and this is true also of those delightful little evergreens *Sarcococca humilis* and *S. ruscifolia*, and the almost prostrate redfruited *Ilex rugosa*. The Periwinkle (*Vinca minor*), both white and blue forms, like the Spurges (*Pachysandra terminalis* and *P. axillaris*) are not particular as to situation; neither is *Galax aphylla*, whose leathery, lustrous green leaves are especially beautiful.

Out of the wind but otherwise fully exposed, the evergreen *Berberis verruculosa* and *B. candidula* may be successfully accommodated and so, too, can the Korean Box (*Buxus koreana*). In sheltered nooks the Baltic Ivy (*Hedra helix baltica*) is perfectly at home as far north as Boston, Massachusetts, and so, too, are the Oregon Grape (*Mahonia aquifolium*), its relative, *M. repens*, and the evergreen *Lonicera pileata*. Anywhere, the more sunny the better, the pink and white October-flowering Korean Chrysanthemum (*Chrysanthemum sibericum*) should be planted in bold clumps since it gives a display of blossoms when those of other plants are past. Leather-leaf (*Chamaedaphne calyculata*) and *Leucothoe Gatesbaei* are happiest in moist situations, but the early flowering Andromeda (*Pieris floribunda*) is not in the least particular although its handsome Japanese sister (*P. japonica*) in New England demands protection from the wind and morning sun. The Partridgeberry (*Mitchella repens*) is for a cool, shady spot, but the Wintergreen (*Gaultheria procumbens*) is not fussy, growing usually well in sun and shade. The glossy-leaved potentilla (*Potentilla tridentata*) prefers sun and a moderate depth of soil, whereas its not distant relative, *Dryas octopetala*, prefers a sunbaked rock. Where an acid soil prevails the ambitious may attempt to grow the Mayflower (*Epi-*

(Continued on page 150)

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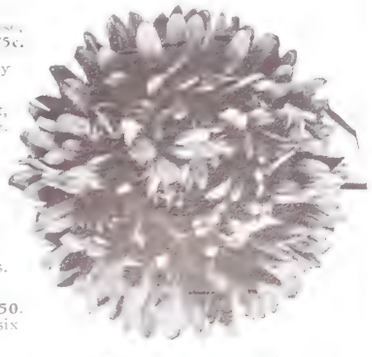
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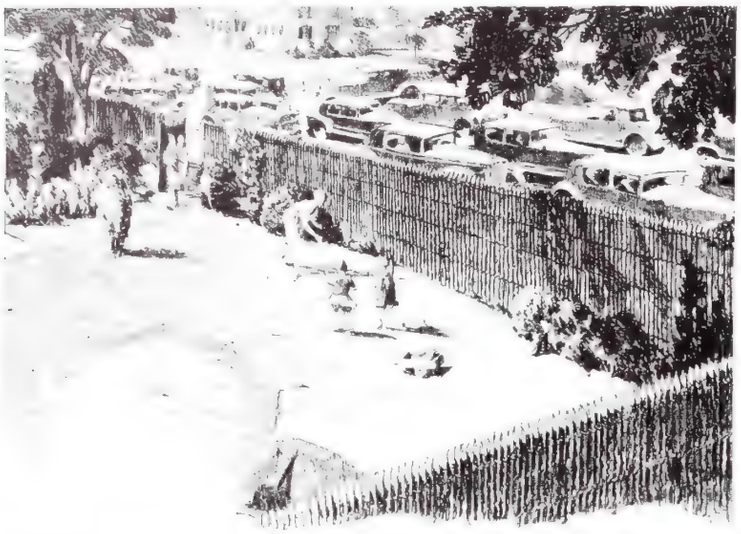
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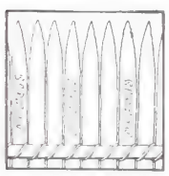
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Shrubs For the Rock Garden

(Continued from page 148)

gaea repens) and if a hanging Pine bough be in evidence the chances of success are greater.

Those who garden where acid or neutral soils prevail have many advantages. They can, for instance, cultivate all that are hardy of the great Heath family and likewise the different Vacciniums. The latter, with the exception of the Highbush Blueberry (*Vaccinium corymbosum*), are all suited to the rock garden. The ornamental value of most of them is not so much in their flowers or fruit as in their wondrously autumn-tinted foliage. The boreal Cowberry, however, (*V. vitis-idaea*) and its American variety (*minor*) and likewise the Box Huckleberry (*Gaylussacia brachycera*) are evergreen and not exacting in their demands on soil or situation. In moist or dry positions the Rhodora (*Rhododendron canadense*) should have a place and so, too, should its Oriental relative the fragrant rosy purple flowered *R. poukhanense*, the pink blossomed *R. Schlippenbachii*, the tiny white-flowered, brilliant autumn foliaged *R. Tschonoskii*, the very dwarf red-flowered *R. indicum*, magenta blossomed *R. amoenum*, and last but not least the *Kurume Azaleas*, whose blossoms exhibit all the delightful colors which we are wont to associate with Sweet Peas.

For niches in rocks, at the foot of them, or on the brow low-growing Cotoneasters, such as *C. apiculata*, *C. adpressa*, *C. horizontalis*, the evergreen *C. microphylla* and *C. Dammeri* are admirable plants, beautiful in berry and habit of growth. The sprawling *Lonicera syringantha* with Heliotrope-scented flowers and *L. prostrata* with yellow blossomed *Hypericum Buckleyi* must be given a place, and in rich humus *Cornus canadensis* and its relative *C. suecica*.

If the rock garden be on a large scale a much greater variety of shrubby plants can be accommodated. Among these are *Berberis diaphana* and *B. Wilsonae*, both remarkable for the brilliancy of their wondrous autumn tints, and such free blossoming subjects as Sargent's Crabapple (*Malus Sargentiana*), the Nankin Cherry (*Prunus tomentosa*), Nakai's Cherry (*P. Nakii*), Bessey's Plum (*P. Besseyi*) and the Beach Plum (*P. maritima*). The last two may be kept in bounds by severe pruning every two years. Many another plant might be enumerated, but the purpose of this article will have been served if it cause the reader to appreciate the fact that no matter how small or how large his or her rock garden may be there are shrubby plants to meet the needs and furnish the rock garden with beauty in flower or leaf, bud or twig, at all seasons of the year. To impress this fact on the reader's mind I append a list of one hundred and twenty-five suitable rock garden shrubs.

NARROW-LEAVED EVERGREENS

Abies alba compacta
Abies balsamea hudsonica
Chamaecyparis thyoides ericoides
Chamaecyparis obtusa nana
Juniperus chinensis Sargentii
Juniperus horizontalis
Juniperus sabina tamariscifolia
Picea Abies Clanbrasiliana
Picea Abies Gregoryana
Picea Abies Maxwellii
Picea Abies microsperma
Picea Abies parviformis
Picea Abies pygmaea
Picea Abies procumbens
Picea glauca conica
Picea orientalis nana
Picea pungens compacta
Pinus mugho compacta
Pinus mugho pumilo
Taxus baccata repandens
Taxus cuspidata aurescens
Taxus cuspidata densa
Thuja koraiensis
Thuja occidentalis globosa
Tsuga canadensis compacta

BROAD-LEAVED EVERGREENS

Arctostaphylos uva-ursi
Berberis candidula
Berberis verruculosa
Buxus koreana
Calluna vulgaris (in all its forms)
Chrysanthemum sibericum
Cotoneaster Dammeri
Cotoneaster microphylla
Daphne Blagayana
Daphne cneorum
Epigaea repens
Erica carnea
Erica cinerea
Erica darleyensis
Erica tetralix
Evonymus radicans colorata
Evonymus radicans kewensis
Evonymus radicans minima
Galax aphylla
Gaultheria procumbens
Hedera helix baltica
Helianthemum chamaecistus (in all its forms)
Iberis sempervirens
Iberis tenoreana
Ilex crenata mammularis
Ilex rugosa
Kurume Azaleas
Leiophyllum buxifolium
Leiophyllum prostratum
Leucothoe Catesbaei
Lonicera pileata
Mahonia aquifolium
Mahonia repens
Pachystima Canbyi
Potentilla tridentata
Rhododendron indicum (sub-evergreen)
Rhododendron indicum (sub-evergreen)
Satureja alpina
Satureja montana
Thymus serpyllum
Thymus serpyllum coccineus
Thymus serpyllum lanuginosus
Vaccinium macrocarpum
Vaccinium vitis-idaea
Vaccinium vitis-idaea minor
Vinca minor

DECIDUOUS SHRUBS

Berberis diaphana
Berberis Wilsonae
Chaenomeles Maulei
Chamaedaphne calyculata
Clematis tangutica
Cornus canadensis
Cornus suecica
Cotoneaster adpressa
Cotoneaster apiculata
Cotoneaster horizontalis Wilsonii
Cytisus Ardoinii

(Continued on page 154)



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1 Dozen Ranunculus, special mixed	1.25
$5.75 Value, all Postpaid, for $5.25	$5.75

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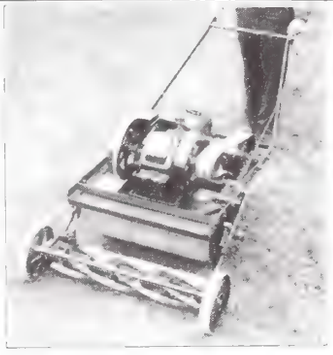
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The Garden That Features A Ravine

(Continued from page 89)

rockwork converts the steep sides into an alpine garden of unusual bold outlines and rugged charm. Stepping stones, small winding paths and steps of stone lure the visitor upward with an explorer's zest to see always just what lies beyond the next turn.

Throughout the garden, this quality of elusive allure is uppermost. I do not recall a garden that I know with more of this breathless charm, this promise of what lies just beyond—and no promise made here falls flat.

There are pleasant seats on which to dream, a gazing globe to reflect the tall trees and brilliant bloom, bird baths, sun-dial and a gushing natural spring from rugged rocks to make the rocky pools at the far right of the front lawn, which are treated as an alpine water garden. The overflow crosses the lawn and dips down into the sunny center, where a more formally outlined pool has a semblance of tropical effect in the large leaves and brilliant coloring of its surroundings, and the bright Waterlilies dotted across its surface.

At the extreme left, set off in a clump of heavily foliaged trees, is the shaded pool for day dreaming on a hot summer's afternoon. Feathery, graceful Astilbe margins it and Thalictrum adds its soft foliage. There is a great clump of Bleeding-heart, and then where the border runs out to catch a little sun, Japanese Iris, Pentstemon and some unusual Dimorphotheca. A swinging couch adds a bit of color to the cool, dark green and further invites to restful hours. The rolling ground conceals these pools from each other, so that each is complete in its own setting.

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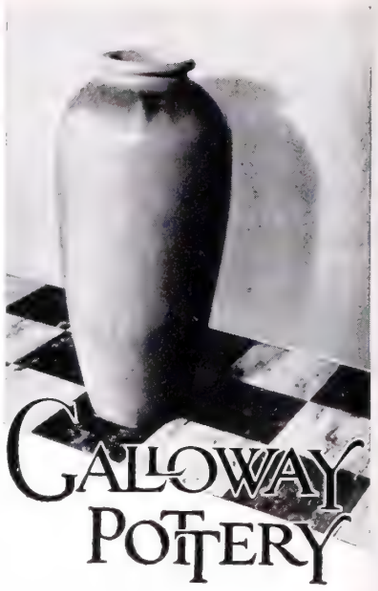
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Shrubs for the Rock Garden

(*Continued from page 150*)

Cytisus Beanii
Cytisus Dallimorei
Cytisus decumbens
Cytisus Heuffelii
Cytisus hirsutus
Cytisus leucanthus
Cytisus nigricans
Cytisus purpureus
Cytisus supinus
Daphne genkwa
Dryas Drummondii
Dryas octopetala
Dryas Sundermannii
Genista anglica
Genista dalmatica
Genista germanica
Genista glabrescens
Genista horrida
Genista pilosa
Genista sagittalis
Hypericum Buckleyi
Lonicera prostrata
Lonicera syringantha
Malus Sargentii
Potentilla fruticosa dahurica
Potentilla fruticosa micrandra
Potentilla fruticosa tenuifolia
Prunus Besseyi
Prunus glandulosa
Prunus maritima
Prunus Nakaii
Prunus tomentosa
Rhododendron canadense
Rhododendron poukhanense
Rhododendron Schlippenbachii
Rhododendron Tschonoskii
Rosa carolina
Rosa Lyonii
Vaccinium canadense
Vaccinium hirsutum
Vaccinium myrtillus
Vaccinium pallidum
Vaccinium pennsylvanicum
Vaccinium stamineum

The Best Of The Rose Varieties

(*Continued from page 140*)

ard, Charles P. Kilham, Emile Charles, Etoile de Feu, Kardinal Piffl, Li Bures, Mme. Albert Barbier, Paloma Falco, Rapture, Rosette Delizy.

Yellow: Duchess of Wellington, Elegante, Golden Gleam, Lady Hillingdon, Mrs. Aaron Ward, Mrs. Erskine Pembroke Thom (although sometimes inclined to a long summer siesta) Mrs. Pierre S. du Pont (the most active of all yellows) Souvenir de H. A. Verschuren, Ville de Paris.

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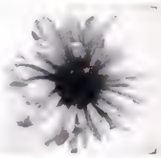
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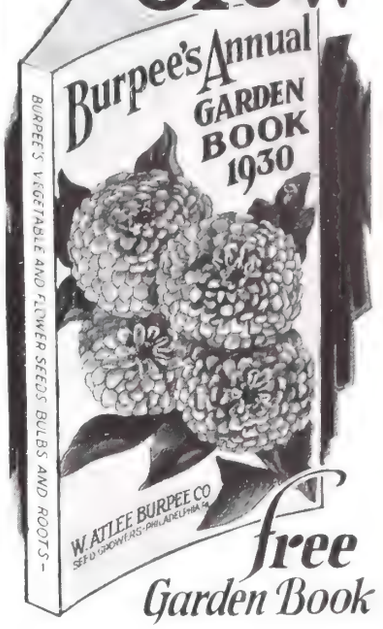
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, , ,

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HOUSE & GARDEN



Spring Gardening Guide

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arch 1930

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HOUSE & GARDEN
March, 1930

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Vol. No. 57, No. 3

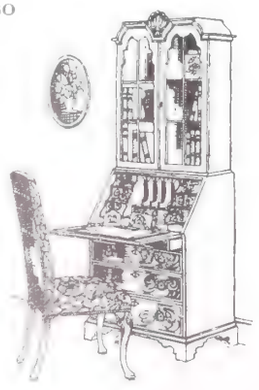


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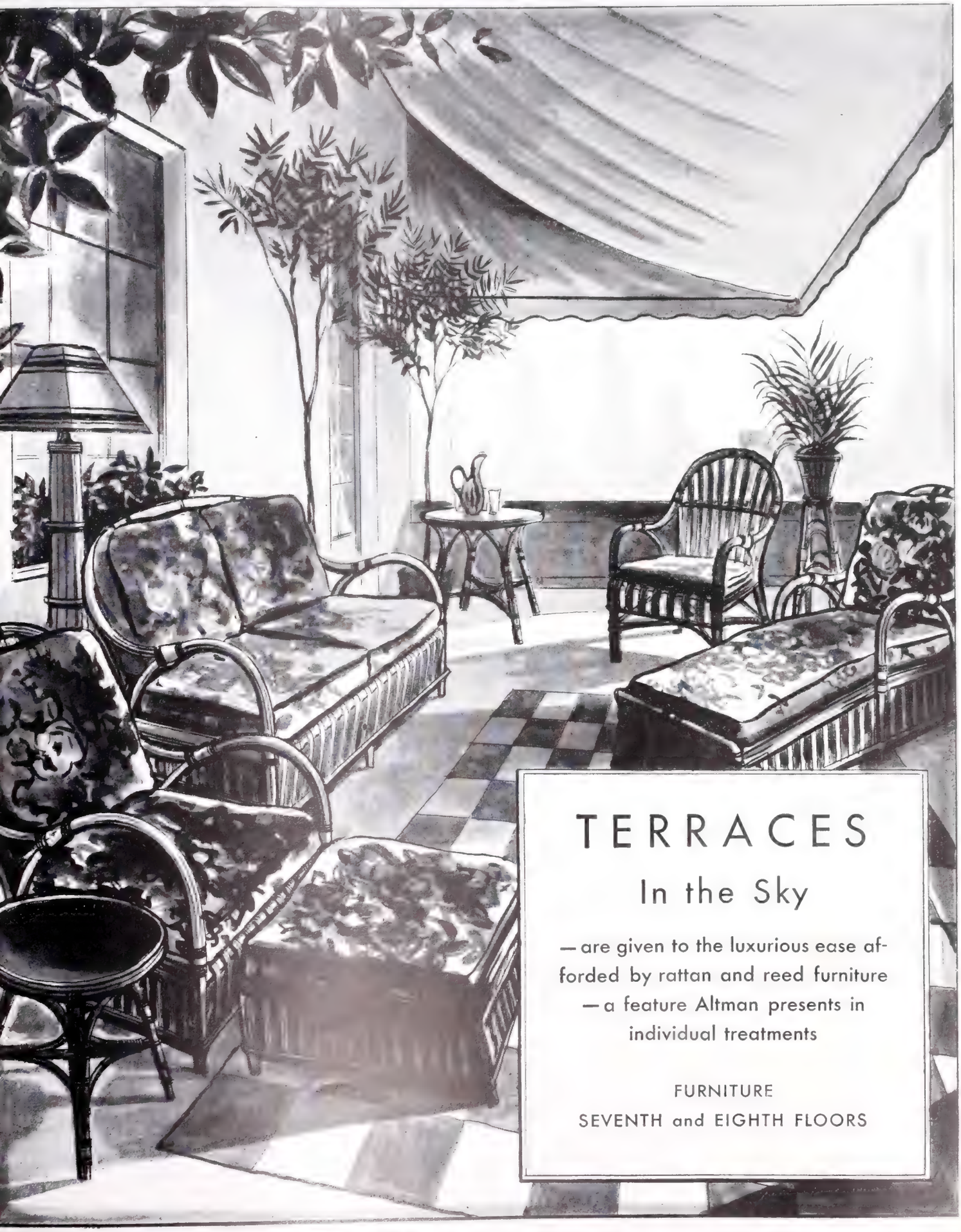
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The Modernist House was designed by Francis Keally, Architect.

The "Modernist House" Selects Celanese Fabrics

To Complement Its Decorative Plan

In designing the interiors of House & Garden's Modernist House, Miss Margaret McElroy, in the February issue of House & Garden, suggests Celanese glass curtains for the combined dining and living room. Both in color and texture, Celanese decorative fabrics are in the spirit of modern design. They have, too, those essentially practical qualities characteristic of modernism. Their lovely colors are unusually fast. They do not soil readily, shedding dust and dirt, and they cleanse easily. They do not shrink or stretch, and dampness or rain does not harm them. They drape gracefully into lovely folds and hang true without weights.

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Almost everything men buy or would like to buy is assembled here . . . clothes, accessories, luggage, sports gear . . . from our own factories and from abroad. The certainty of comprehensive selections will appeal to men of marked individuality. You are invited to visit Field's, The Store for Men.



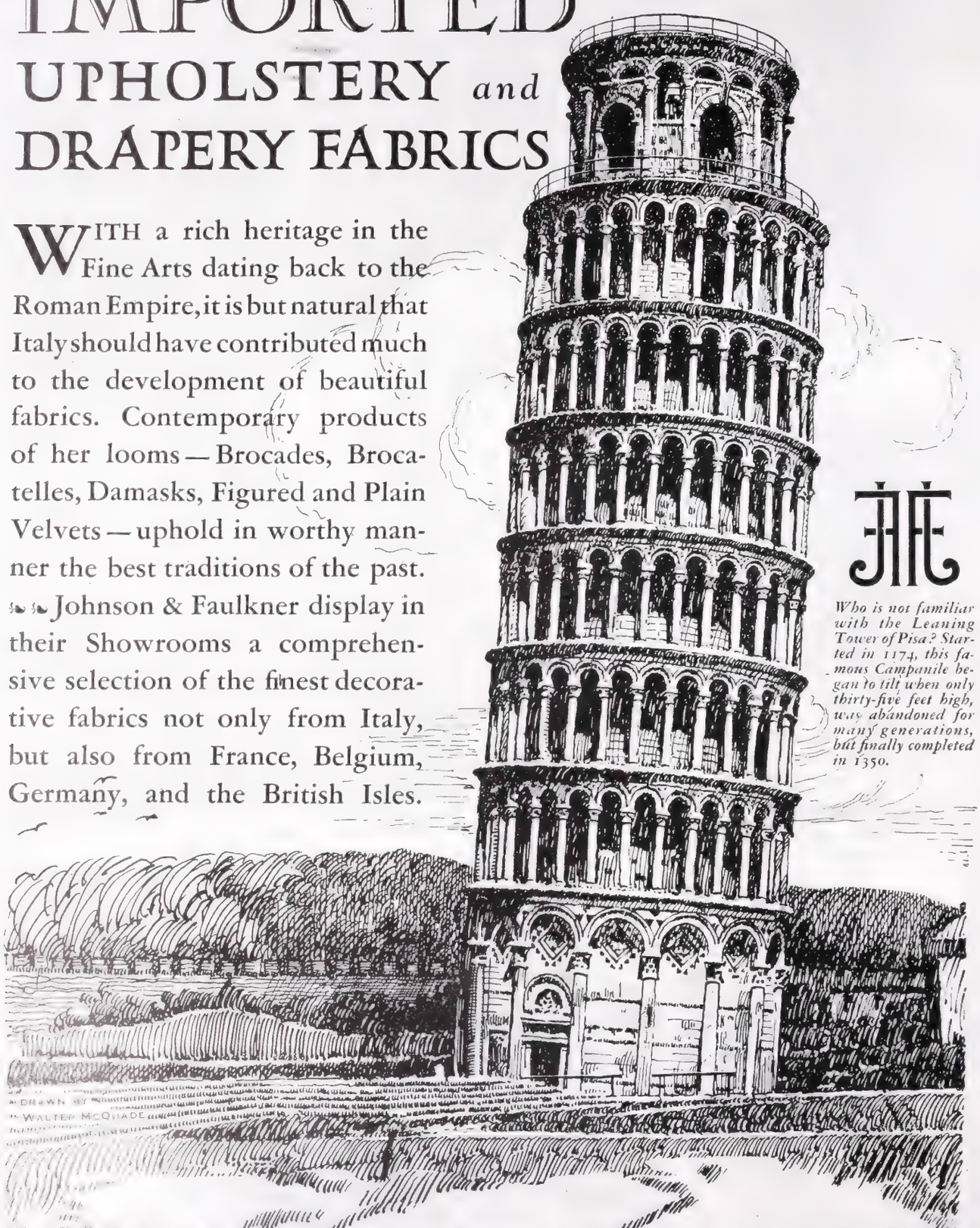
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What is it that lends charm to a room? What provides the right background for lovely interiors? Certainly the wall covering is an important factor! For years, Salubra wall coverings have graced the finest homes abroad. They are now available in this country—and are winning approbation everywhere. Salubra not only comes in thousands of beautiful designs—created by leading European artists—but in the most delicate of soft, pastel shades—and all of them *fadeless!*

How wonderful to be able to work out your ideas in just the right patterns, tones, and colors, and know that your walls will remain as fresh —and lovely as long as you want them to!

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Leading decorators can tell you about Salubra. Or, write us direct. FREDERIC BLANK & COMPANY, New York Central Building, 230 Park Avenue, New York, or Marshall Field Annex, 24 North Wabash Avenue, Chicago.



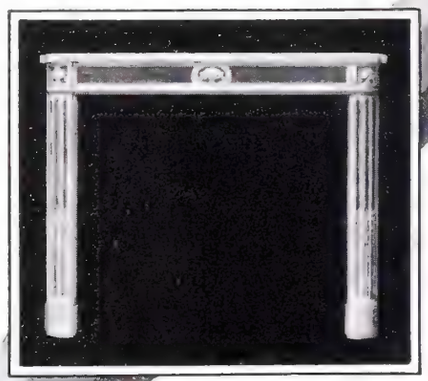
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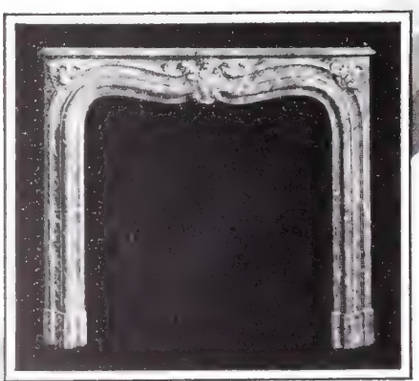
REGAL BEAUTY *in these Period French*

Such periods as Louis XIV, Louis XV, Louis XVI or Empire are not merely designations of time; they also correspond to a tangible reality; the influence of King and court upon the evolution of these styles. Few, of course, have the time to delve into such matters for themselves, but when it comes to the fireplace, which so often is the focal motif for a period interior, the mantel together with its proper accessories, must be authentic and beyond criticism.

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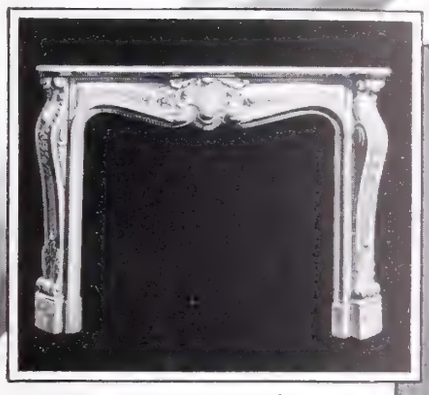


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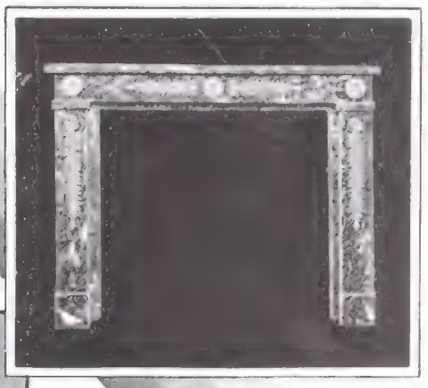
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The small French Mantel is a happy contribution to present day trends in architecture and interior decoration, for being low it lends an illusion of height even to the modern low ceiling. This establishment offers the small French marble mantel in a variety of beautifully carved Period designs. A few of them are illustrated on these pages. We hope you will come to see them at either our New York or Chicago galleries.

The correct accessories — period andirons, grates, scuttles, firesets, firebacks, fenders, benches, bellows, brooms, warming pans and so forth are all here for your selection, too. How important that these details of fireplace fittings be as correct as the mantel itself! If you cannot visit us in person, may we send you a booklet describing the activities of this House? Address us at New York, Department HG.

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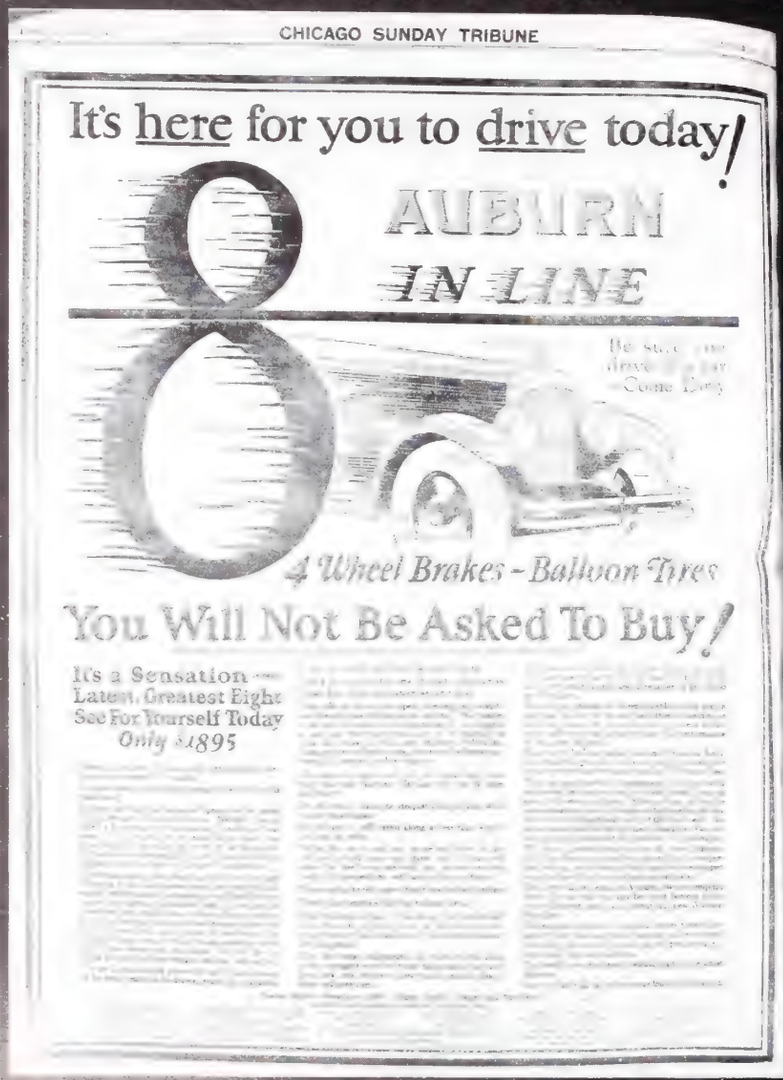
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AUBURN

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AUBURN IN LINE

4 Wheel Brakes - Balloon Tires

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has had over 5 years' engineering leadership

has had over 5 years of perfecting

has had over 5 years of production economies

has had over 5 years in which to enlarge factories

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and has over 40,000 Straight Eight owners

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100 Horsepower
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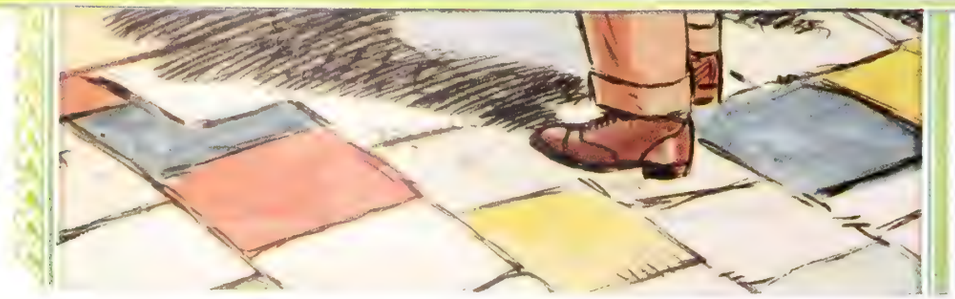


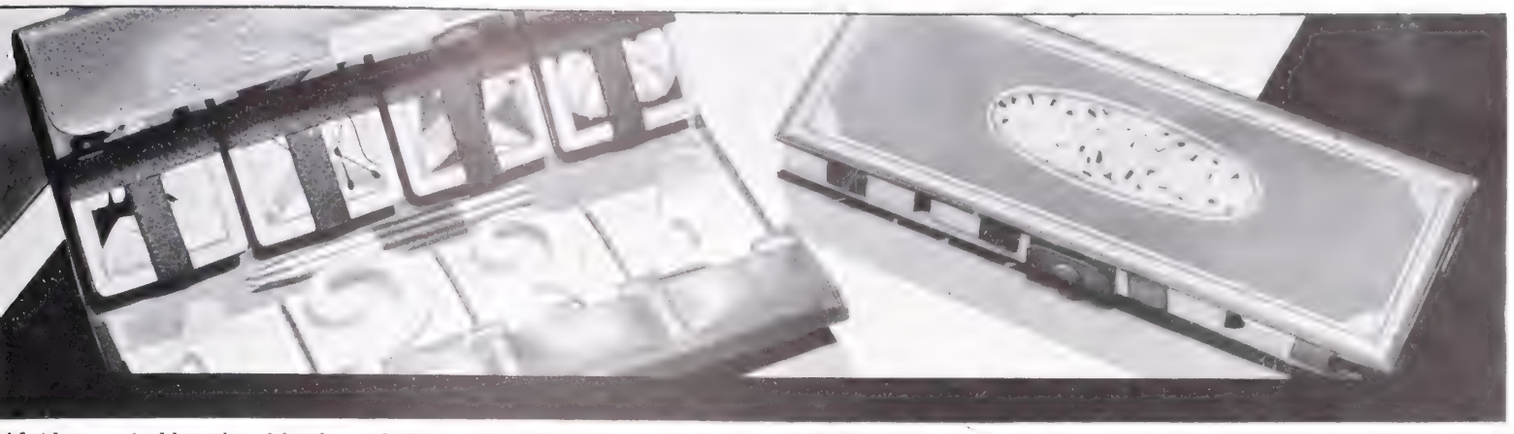


THE fair, fresh fragrance of returning spring . . . new worlds to attract youthful conquerors . . . gay camaraderie of the open road to everywhere . . . highways dotted with quaint inns and pleasant hostelries . . . and, of course, White Rock and White Rock Pale Dry, twin toasts to Youth and Springtide . . . bubbling, sparkling thirst quenchers for those carefree adventurers who make the whole spring-glorious world their playground.

White Rock

Bottled at the Springs, Waukesha, Wis.

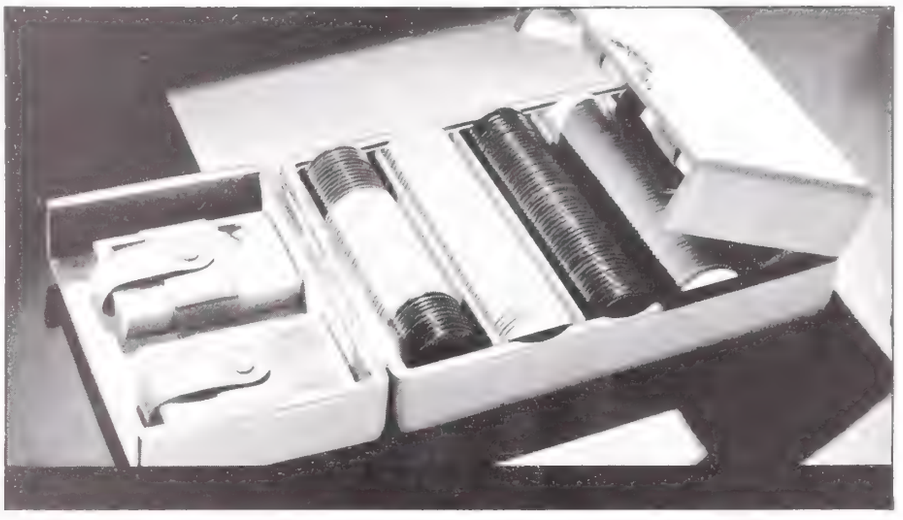




A bridge set, in blue glazed leather, which contains four numbers, two gold pencils, and cards and score pads for two tables. The set is also available in many other colors.

A bridge set, in glazed green calf, with white jade insert and gold-tooled borders. The set contains cards and score pads for two tables, and two gold pencils.

YOUR CARD TABLE SHOULD BE AS PERFECTLY APPOINTED AS YOUR DINNER TABLE



A case, in tan cowhide, which contains cards, chips and other accessories for poker. The case is also available in brown, black and a variety of colors.

CONTRACT . . . poker . . . auction . . . it doesn't matter what you play. But when civilized people sit down at cards together, certain civilized amenities should be observed. The table . . . the cards . . . the chips or scoring pads . . . all should be marked with correct taste and restrained elegance. And conspicuous among these appointments, cases and containers of fine leather lend an added note of quiet luxury.

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A bridge set, in glazed green calf, with white jade insert and gold-tooled borders. The set contains two packs of cards, a gold pencil and a score pad.

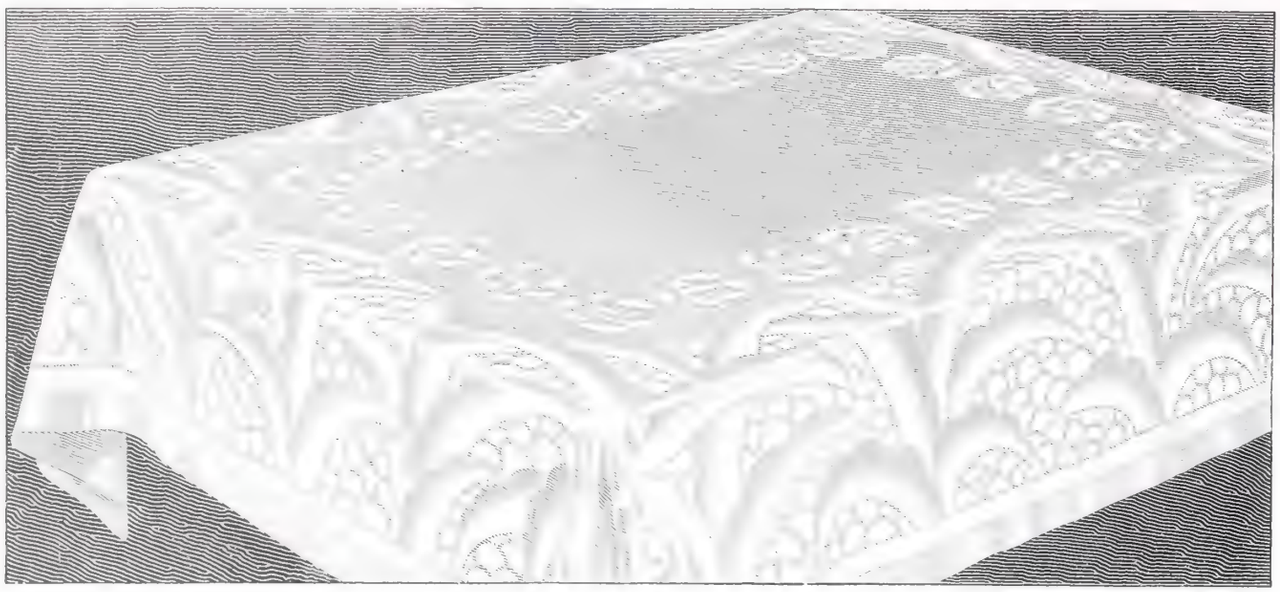
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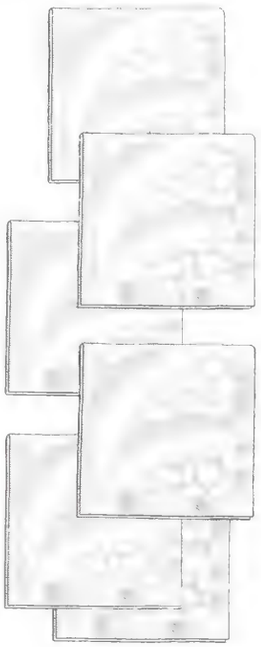
PHILADELPHIA AND NEW YORK

ESTABLISHED IN 1850

LINEN DAMASK WOVEN LOVELINESS *for the table*



AS long as there is hospitality in the world, Linen Damask will hold its time-honored place as the fitting consummation of the correctly appointed table. As long as the hostess calls upon flowers and candlelight and gleaming silver to enrich the ceremonial of dining, she will summon the suave luxury of Linen Damask to give it exquisite setting. And the taste which prefers Linen Damask favors only those loomings that most opulently reveal its individual beauty. Through centuries of hereditary craftsmanship, Ireland and Scotland have loomed superlative expressions of the ultimate loveliness of Linen Damask, in subtle harmonies of design that blend faultlessly with both formal and modern schemes of table decoration In homes where taste is the inevitable standard of gracious living, table cloths and napkins of Irish or Scottish weave are essential.



The Spirit of Spring

Loomed in dull gold against a field of silvery white, this cloth of Linen Damask is an opulent expression of the Spirit of Spring...Against a symbolic pattern of budding things, gracefully curving iris leaves unfold to an effect of golden sunlight...The inner field is bordered with a formalized pattern of full-blown flowers...The cloth is suited equally to conservative and to more modern schemes of decoration ...It is only one of the many new creations from Irish and Scottish looms, now offered the hostess.

Pastel Tints

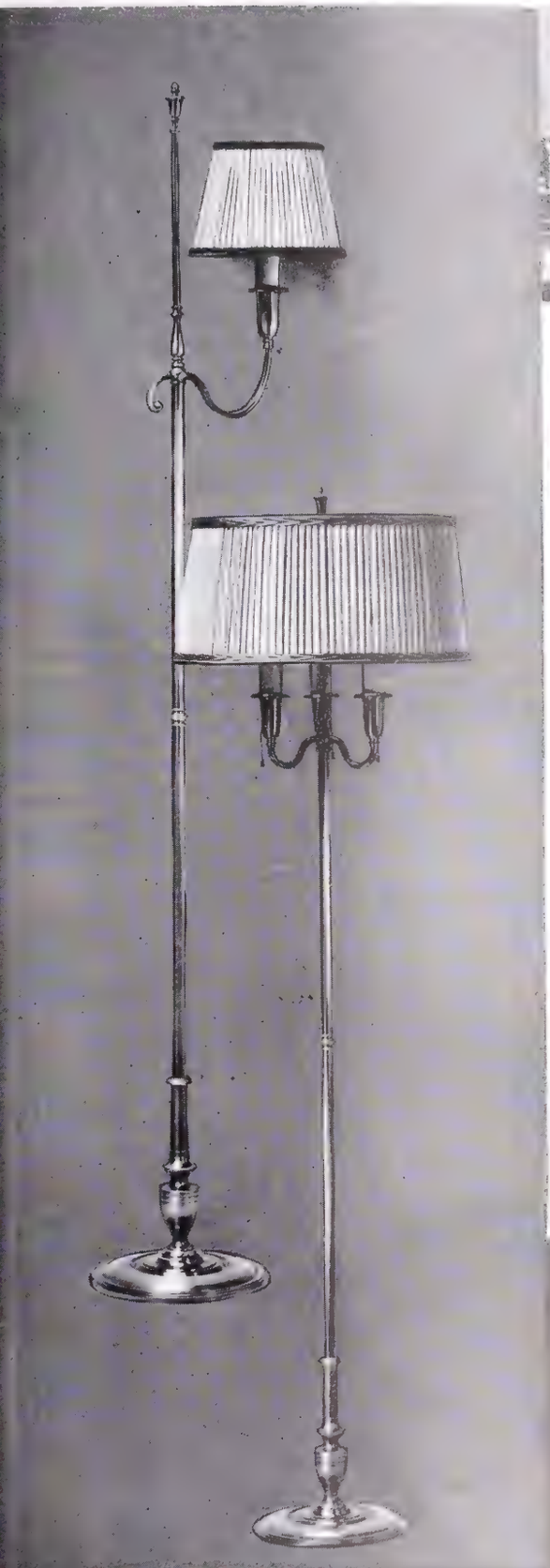
"We Dine on Linen Damask", a charming booklet on [illegible] cents to cover mailing cost. Address The Irish & Scottish Linen Damask Guild, 260 W. Broadway, New York.

LOVELY LINEN

DAMASK TABLECLOTHS & NAPKINS

impressively correct

SEE THE NEW IRISH AND SCOTTISH WEAVES AT LEADING STORES





A ROOM is never smarter than its LAMPS

EIGHTY-SIX years ago there came into being the first Miller Lamps . . . the humble ancestors of the beautiful lamps made by this company today. In thousands of homes Miller Lamps glow brightly . . . and these lamps, like the homes they enhance, are modern, decorative, smart, expressive of the era in which we live. True examples of the Miller artistry in lamp design are the new lamps on this page. Designed for modern homes they have a simple, classic beauty. Designed for modern uses, there are lamps for every nook and cranny . . . table lamps, floor lamps bridge lamps. And every woman of taste will be surprised that she can choose such lamps at such moderate prices. For they are very inexpensive!

In addition to the three lamps shown here, there are five other designs in this new line which you will want to see now at your favorite dealer's. Ask for the display of Miller Lamps by name. Should your dealer not carry them, write us immediately for information.

THE MILLER COMPANY, MERIDEN, CONN.



MILLER LAMPS

OF DISTINCTIVE CRAFTSMANSHIP

ZENITHERM

For Walls and Floors



Architects:
Theodore E. Visscher
and
James L. Burley



Zenitherm comes in 21 colors and can be sawed, nailed and worked like wood.



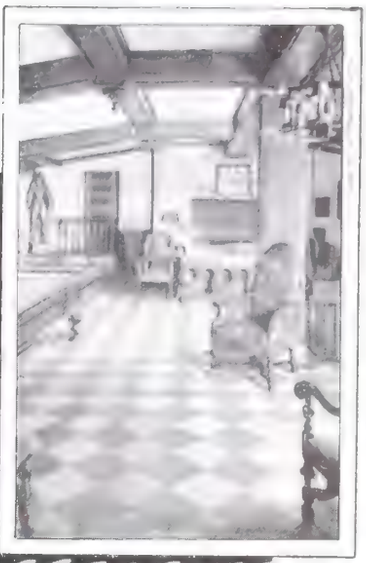
ZENITHERM

General Offices: KEARNY, N. J.

◆ PHILADELPHIA ◆ CHICAGO ◆ BOSTON

floors palatial

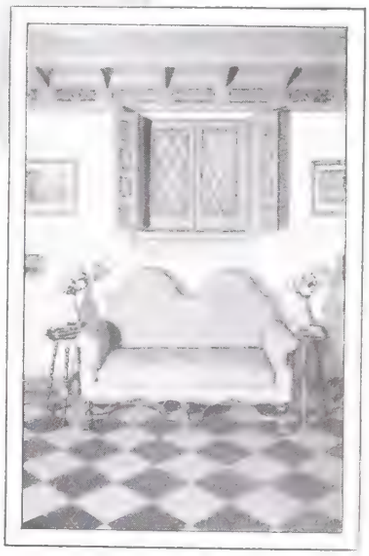
— the decorative basis of *fine* interiors



HERE in the Trophy Room in the home of Eugene G. Grace of Bethlehem, the Zenitherm *floor* is the basic element that both begins and completes the architectural motif of a *fine* interior. Even to the experienced eye, the first impression of the floor is that of some rare marble imported from Italian quarries. But while Zenitherm looks and wears like marble, it possesses none of the coldness of marble and has a pleasant resilience under foot. Zenitherm is going into notable homes everywhere. Being a fabricated material, it can be sawed, nailed and worked like wood. Any carpenter can install it. Selection may be made to harmonize with any color scheme. Zenitherm's twenty-one colors range from the most subdued to the most vivid. It may be had in conventional designs or in the irregular effects so much in demand in this modernistic age. Architects and interior decorators everywhere find that Zenitherm is one of the contributing factors that help do justice to their own conceptions. The leaders of these professions can tell you all about Zenitherm and the use they have put it to, not only in homes of distinction, but in prominent hotels, clubs, banks and public buildings throughout the country.



If you are building or remodeling, ask your architect about Zenitherm. He can show you complete color chart and full details in Sweet's catalog. Or, if you prefer, write to us direct.



COMPANY, Inc.

110 East 42nd Street, New York, N.Y.

SAN FRANCISCO ◆ DETROIT

mrs laurance armour

the bedrooms of her new chicago home are equipped with luxurious beautyrest mattresses . . . . . .



• Walls covered with the same gay chintz that makes the draperies — deep, soft chairs also chintz-covered, a cozy fireplace, and the most gloriously restful-looking beds to sink into!



mrs laurance armour entertains extensively and is an exceptionally gracious hostess

• Everything in Mrs. Armour's beautiful Lake Forest home speaks of gracious hospitality and a distinguished taste. Here are lovely gardens, large sunshiny rooms whose cool colorings and spacious arrangement breathe restfulness and charm—and ever more charm. • Significant of Mrs. Armour's thoughtfulness for personal comfort throughout her household, are the "really comfortable" Beautyrest Mattresses and Ace Box Springs with which the room above is equipped. • Mrs. Armour says, "I first slept on a Beautyrest Mattress on a ranch in Arizona, and I was delighted with it. Now I have them in my own home. I understand that the Simmons Company have brought out a second mattress of a similar type for a still more reasonable price. It seems to me quite extraordinary—most progressive." • The Beautyrest Mattress, $39.50; Ace Box Spring covered to match, $42.50; Ace Open Coil Spring, $19.75. The new Deepsleep Mattress at a popular price, $19.95; Deepsleep Box Spring, $27.50; Slumber King Spring, $12.00 . . . Beds $10.00 to $60.00. Simmons Company, New York, Chicago, Atlanta, San Francisco.

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Simmons

beds • springs • mattresses
and BERKEY & GAY furniture



HILITANT MARCH

IEETS HIS MASTER

N LUPTON CASEMENTS



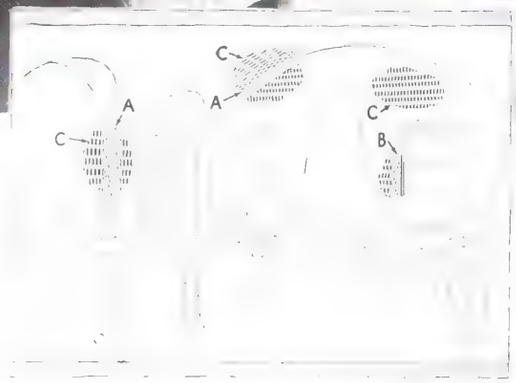
WITH a roar of blustering breezes, swashbuckling March swaggers on the stage. In his band of bullies are slush and damp, camp-followers that crowd his reign with treachery. No wonder that vital statistics show this moody month to be the most unhealthful of the twelve.

But when wind and window meet, Lupton Casements have the better of it. A double contact of steel on steel permits them to be shut snug against the penetrating breezes.

Steel has less bulk. So Lupton Casements are patterned in lines that approach the delicacy of an etching. Slender cross-pieces divide the gleaming panes of glass, bringing a feeling of lightness to each room. Yet Lupton Casements are thoroughly practical. Steel construction prevents warping or sticking in any weather. Both sides of the window can be washed from within the room. The special Lupton friction-hinge assures smooth, squeakless operation.

The varied advantages of Lupton Casements make them the logical windows of the future. Yet their cost, proportionately, is reasonable. May we send you interesting details? David Lupton's Sons Co., 2253 E. Allegheny Ave., Philadelphia, Pa.





Very Particular People Will Insist Upon These Refinements of Construction

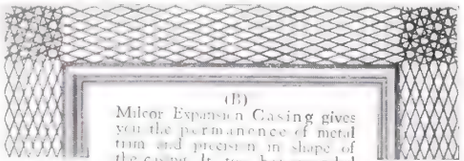
To strengthen and protect exposed plaster corners, architects specify metal corner bead. This is a very necessary provision . . . it adds definite value to any building. But not all metal corner beads possess the same strengthening and protecting value . . . *Milcor* "Expansion" Corner Bead is different from all others. It has patented expanded metal wings which fasten to the wall on each side of the corner. When the plaster is spread over these wings it is keyed firmly to the metal mesh right up to the nose of the corner bead. The solid metal corner bead successfully resists blows that would destroy an unprotected plaster corner... and the expanded metal wings reinforce the plaster in a most effective manner. Particular people insist upon this effective assurance of permanently beautiful plaster corners . . . There is a tendency to do away with wood casing that contrasts with the wall finish in the tone and color. Instead, the casing is of metal, finished in the same tone as the walls. The most modern method is to use a metal casing, made by *Milcor*, which takes the place of wood.

This *Milcor* Expansion Casing has expanded metal wings which are fastened firmly to the wall. Thus, when the plaster is applied over this metal mesh it is thoroughly reinforced by the wings . . . and the metal casing cannot possibly become separated from the plaster. Furthermore, the metal trim adds a touch of distinction and graceful beauty to the most attractive room . . . The beauty of plaster is truly more than "skin deep" . . . it depends, for its permanence, upon the base to which it is applied. The modern plaster base is *metal* lath . . . and here, too, *Milcor* offers a product that gives the most assurance of freedom from cracks and dust streaks. Stay-Rib Metal Lath, due to its patented design, is stiffer than other laths of equal weight . . . and enables the plasterer to do a first class job without waste of material and time . . . Very particular people know that it pays to insist upon these *Milcor* products in their homes. Folders giving complete descriptions of them are yours for the asking. Would you like to have them?

MILWAUKEE CORRUGATING CO., 1429 Burnham St., Milwaukee, Wis.

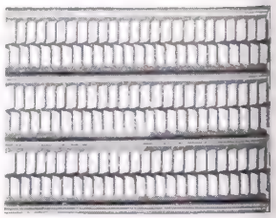


(A)
The ... bead is drawn like wire, assuring accuracy and uniformity in shape. The eye can hardly detect this metal ... in the finished wall.



(B)
Milcor Expansion Casing gives you the permanence of metal trim and precision in shape of the casing. It, too, has expanded metal wings to which the plaster is firmly keyed, preventing the plaster from pulling away from the casing.

(C)
Milcor Stay-Rib Metal Lath is stiffer than other laths of equal weight. The longitudinal ribs and the reinforcing member at the centers of the strands are the reason for this. With Stay-Rib you get an adequate key without waste of plaster.



PAMCO ingot iron

Save with Steel

MILCOR PRODUCTS

Copper Alloy Steel

Branches: Chicago, Ill., Kansas City, Mo., La Crosse, Wis.
Sales Offices: Boston, Mass., Detroit, Mich., Atlanta, Ga., Little Rock, Ark., Minneapolis, Minn., New York, N. Y., Los Angeles, Calif.
Eastern Plant: THE ELLER MANUFACTURING CO., *Canton, Ohio*





THE UNITED STATES GYPSUM COMPANY NOW DISTRIBUTES

CHROMITE

Lustrous, Permanent, Metal Alloy Tile

AS the conclusion of research into the subject of decorative tile the United States Gypsum Company offers CHROMITE, a non-corrosive, enameled, sheet tile that provides beautiful two-oned decorations in bathrooms, kitchens, playrooms, solariums, etc.

CHROMITE is cemented in sheet form to walls and ceilings. Its lustrous, lint-hard surface rivals the beauty of expensive ceramic tile. Yet it is moderate in cost. And it is easily washed.

CHROMITE has been exhaustively tested in the USG laboratories. It has stood the test of time and service.

An illustrated CHROMITE booklet will be sent on request

UNITED STATES GYPSUM COMPANY
302 West Adams Street, Chicago, Illinois



CHROMITE

"For walls of permanent beauty"

A PRODUCT OF THE UNITED USG STATES GYPSUM COMPANY



Why is the Red Cap better for oil heating?



The Capitol Red Cap
Because it embodies every improvement known in round boilers, it is a good boiler to use with oil or any other fuel. A staunch jacket of baked enamel is in red and blue. A thick blanket of rock wool, the finest obtainable, suggests its quality in every particular

. . . Let us ask you another . . .

Why is a truly great race horse better on any kind of track? Because his breeding and stamina and speed will tell, whether the going underfoot is fast or heavy.

In exactly the same way, the truly fine *Capitol Red Cap* proves its heating qualities, no matter what the fuel. Capitol engineers have designed it to permit easy installation of any type of oil burner. They have given it the plentiful combustion space, the long fire travel, important with coal or coke and especially important with oil. But primarily, the *Red Cap* is better for oil burning because it is a better boiler. Every advantage that it has with coal is present equally or magnified with oil. Whether coal or oil is burned, it saves fuel, heats rapidly, has ample reserve power, and operates easily.

Actual experience of home-owners burning oil in the *Capitol Red Cap, Red Top,* and *Red Head,* as well as Capitol unjacketed boilers, proves their merit. A check of Capitol boilers recently installed shows a remarkable percentage being fired with oil. If you have not fully recognized the pinnacle of modern heating represented by Capitol boilers with the fuel of your choice, see your heating contractor. And write to us for the interesting and valuable book on present day heating, "A Modern House Warming."

UNITED STATES RADIATOR CORPORATION - DETROIT, MICHIGAN

Two Enameling and Two Assembling Plants Serve the Country—For 40 years builders of dependable heating equipment

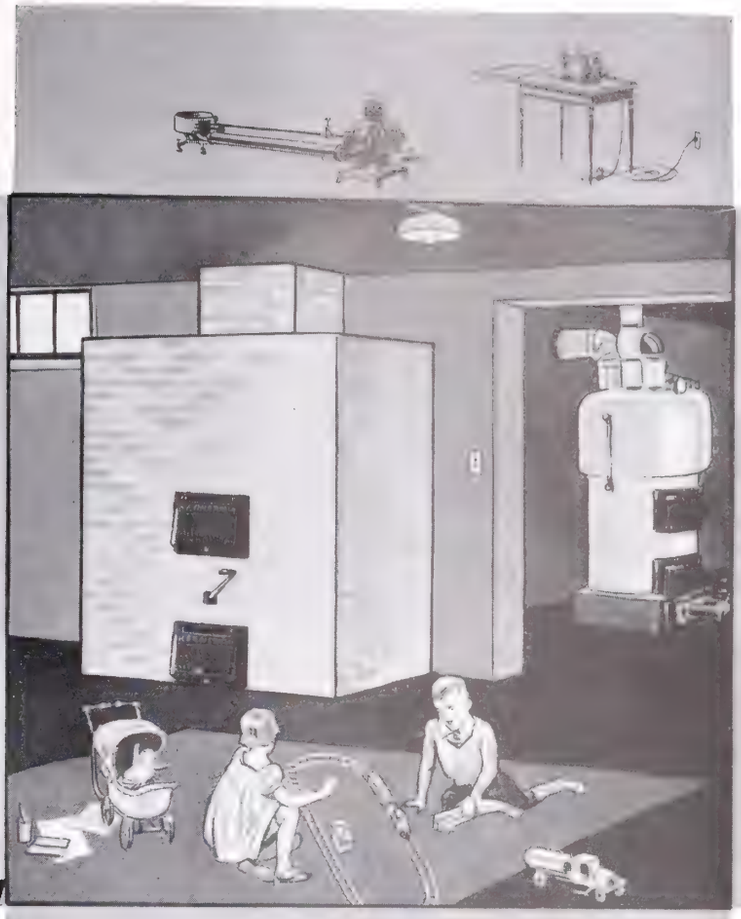
© 1930, U. S. R. Corp.

THE PACIFIC STEEL BOILER CORPORATION—Division of the United States Radiator Corporation, [illegible] steel heating boilers for large installations—business buildings, factories, schools, hotels, and large apartments.

Guaranteed Heating WITH

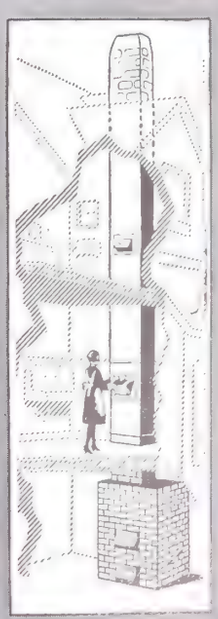
Capitol Boilers

AND RADIATORS





Why not complete convenience?



KERNERATOR
INCINERATION
FOR NEW AND [illegible] BUILDINGS



WITH everything that makes housekeeping easier and homes more livable, why neglect an outstanding convenience — the Kernerator.

Most other modern conveniences are conveniences *only* — the Kernerator, in addition, is an easy means for complete sanitation.

Garbage — of course — that's the original purpose of the Kernerator. But modern fuels have given rise to a very definite problem of disposing of the waste — of a hundred kinds — that can't be burned in gas or oil heating equipment, that is dangerous to leave in the basement and that you are prohibited by ordinance, in most cities, from burning out-of-doors.

Waste, garbage, rubbish — after it is in the handy hopper door is forgotten. Air-dried, an exclusive Kernerator feature, the waste furnishes the fuel for its own destruction.

Ask a Kernerator Incineration specialist to tell you why the Kernerator is completely convenient and how it accomplishes effortless garbage and rubbish disposal.

A line will bring an interesting catalog.

KERNER INCINERATOR COMPANY
1230 NORTH WATER STREET MILWAUKEE, WIS.

CRITTALL CASEMENTS



INTERIORS JEWELLED WITH LEADED WINDOWS

Residence of C. L. Ayres, Esq., Grosse Pointe, Michigan. Beckett and Akitt, Architects

CRITTALL CASEMENTS—with their sparkling crystal panes artistically fixed in a setting of lead and steel—add the final jewel-like touch of rich distinction to the interior of any home. They break the sunlight into warm, dancing patterns on floors and furnishings—and their simple beauty forms a harmonious background for colorful draperies.

Crittall Casements bring year 'round comfort and convenience, as well as decorative beauty. They close snugly against wind and weather—open wide in welcome to balmy breezes and healthful sunshine. And, they are easily cleaned and screened.



Stanwin Casements are available with screens by Crittall

Whatever type or size of home you may intend to build, there is a Crittall Casement suited to your every need. Crittall Universal Casements are custom-built of steel or bronze to the exact specifications of your own architect. Norman and Stanwin Steel Casements are available in a wide range of standardized sizes, designs and types.

Ask your architect to show you the illustrations of Crittall-equipped homes on pages A1131 to A1200 of Sweet's Architectural Catalogues. Or, if you would rather investigate directly, we will gladly send you our latest literature describing the complete line of Crittall Casements.

CRITTALL CASEMENT WINDOW CO.

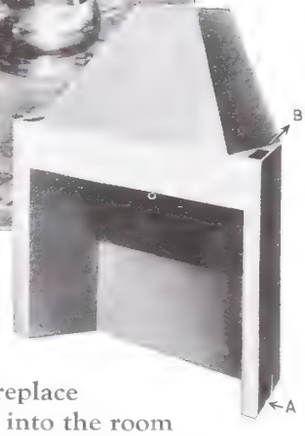
10963 HERN AVENUE , DETROIT, MICHIGAN

STANWIN CASEMENTS , , , NORMAN CASEMENTS , , , UNIVERSAL CASEMENTS

Perfecting the Fireplace



Heatilator Fireplace planned and built by L. C. Buckley, Charlotte, N. C. Grilles are in both sides of the mantel. These are intakes and outlets for the passage of air through the heating chamber of the Heatilator around which the masonry has been laid. Grilles may be in the front of the mantel if preferred or even carried to other rooms. Several [illegible] may be used if desired.



Heatilator shown as delivered, ready to install. A is the air intake and B the warm air outlet.

Here's an idea that enables anyone to make his fireplace more than ornamental—

With a Heatilator—and *only* with a Heatilator—any fireplace can be made to send *abundant* and *smokeless heat* into the room

NO matter where you live or how well your house is heated, there will be days and nights when you will need more heat from your fireplace than the ordinary fireplace can give. And there is scarcely an evening but a hearth-fire will add cheer and beauty to the living room—if the fireplace can be used without smoke.

There is only one practical and easy way to build a fireplace that meets both these conditions, and that is with a Heatilator.

The Heatilator is a double-wall metal form around which the fireplace masonry is laid—a complete unit up to the flue, including damper, fire-box and smoke-chamber. (1) It positively assures the proper proportions and angles necessary for smokeless operation. (2) It provides an extra heating chamber that draws in cold air, warms it with the heat ordinarily lost up the chimney, and sends it into the room—giving extra heat from the same fuel, equal to that of a furnace register.

If you have your mason use a Heatilator you will be absolutely certain of satisfaction. He simply can't go wrong. Thousands of Heatilator fireplaces have been built without one failure, and satisfaction is fully guaranteed.

It costs little if any more to build or remodel a fireplace with a Heatilator than without. Use the Heatilator and make sure of fireplace perfection. Mail coupon for plans and details.

THE HEATILATOR COMPANY, 539 GLEN AVENUE, COLVIN STATION, SYRACUSE, N. Y.

Heatilator Fireplace Unit

HEATILATOR COMPANY, 539 Glen Ave., Colvin Station, Syracuse, N. Y
[ ] Please send particulars, without charge or obligation.
[ ] I [illegible] build [illegible] remodel [illegible] (which?)
Name.....
Address.....

How does a home acquire character?

It's a joy to live in a house you've built yourself. Rooms arranged to suit your needs. Comforts, conveniences just as you want them. Decorations and equipment expressive of your own good taste and judgment.

Hardware plays a most important part in making a home livable. Doors must open smoothly, latch exactly. Locks must give maximum security. And, equally important, the design of every piece of hardware must help carry out the entire plan of decoration.

It pays in the beginning to insist on Sargent Hardware. Of solid brass or bronze, Sargent Hardware is a permanent installation. No worn surfaces. No rust-streaked woodwork. No replacements. But quiet, easy, perfect working of every piece of hardware.

No matter what type of architecture you have selected, you can find Sargent designs in perfect keeping. Hammered hinges entirely appropriate for batten doors of the old English type. Colonial rim locks perfectly reproduced. Authentic French and Spanish designs. You will find much of interest and instruction in our illustrated booklet, "Hardware for Utility and Ornamentation." It will be mailed you on request. Sargent & Company, 31 Water Street, New Haven, Connecticut.



SARGENT
LOCKS AND HARDWARE

AN ENGLISH COTTAGE TYPE HOME, WILMINGTON, DELAWARE, COMBINING AUTHENTIC COMPOSITION WITH CHARMING ORIGINALITY. EDWARD CANBY MAY, ARCHITECT





A CHARMING INTERIOR—MADE ESPECIALLY ATTRACTIVE BY SKILFUL USE OF CYPRESS AND PINE AND APPROPRIATE SARGENT HARDWARE

THIS DESIGN OF SARGENT HARDWARE HELPS MAINTAIN THE SINCERITY OF THE ENGLISH COTTAGE STYLE OF DECORATION AND ASSURES COMPLETE SATISFACTION FOR THE LIFE OF THE DWELLING



BOILERS . . . LIKE TWINS



ARE HARD TO TELL APART

ALL BOILERS look alike. It is how they are made that makes the difference. Efficiency features cost money, but they save their cost over and over again. You pay for your boiler only once. But you pay for fuel every year – that's where the saving can be made.

The efficiency of the boiler is the prime factor in the cost of heating, and is even more important when you burn oil or gas than when you burn coal. Oil and gas make hotter fires – give off more heat units per minute – put a greater tax on the boiler's efficiency.

A boiler is efficient or inefficient on two counts. First, in burning fuel. Second, in absorbing heat from the fuel burned.

If the boiler burns only 75% of the gases liberated, allowing 25% to escape up the chimney unburned, and if it absorbs only 75% of the heat from the gases burned, allowing 25% to escape up the chimney unabsorbed, its efficiency is only 56¼%. These figures do not exaggerate common occurrence.

Taking this into consideration, together with the fact that the average yearly fuel bill runs from one-half to the full cost of a boiler, it is evident that an efficient boiler will save enough on the cost of the fuel to pay for itself every three or four years – a saving that will buy radios and automobile tires, and silk stockings and many other things.



The New Smith No. 16



The "New Smith "16" has more Fire

Fact – Not Dream

This is not a dream we are talking about. We are talking facts. The cost of heating even when on an efficient basis is one of the largest items in running a house. Whether you now have an inefficient boiler or are going to build and want to avoid installing one – you owe it to yourself to go into this subject carefully. Ask any good Architect, Engineer or Heating Contractor about H. B. Smith Boilers in general and the New Smith "16" in particular.

Send for our free book

It would take far more space than is available here to explain the value of the many efficiency features incorporated in the New Smith "16" – features that insure efficient burning of fuel and efficient absorption of heat. But let us send you a copy of our new booklet, "The Smith 16" which will give you an idea of their importance and value. The amount of money you can save is far too great not to get the facts about how you can save it. Simply mail the coupon below and the book will be sent you free of charge and with no obligation to you.

THE H. B. SMITH CO.
Dept. K-27,
Westfield, Mass.

Gentlemen: Without cost or obligation to me, please send me a copy of each of your two books, and details of the New Smith No. 16

Name .....

Street .....

City ..... State .....

THE H·B·SMITH
BOILERS – RADIATORS
Since 1860

The H. B. Smith Co. manufactures cast iron steam and vapor heating boilers for every type and size of home, and public building.

INEXPENSIVE as matches

You can operate Electrolux a month on what you probably pay for ice in a week



You'll have a safe low temperature, a supply of ice cubes, with almost any automatic refrigerator.

But with Electrolux you'll have these conveniences at only a fraction of the usual cost—without noise, without trouble, without interruption.

Electrolux operates so inexpensively because it is radically different from other refrigerators. It has no machinery or moving parts. Merely a tiny gas flame and a slight trickle of water to circulate the refrigerant. By this simple method you get constant, unvarying cold; ice cubes that freeze quickly.

And you can't hear Electrolux operate, because there is nothing to hear—no moving parts at all. This refrigerator is not only silent when you get it, but stays that way for life. It has no machinery to grow noisy later on, to need attention, to wear out. The refrigerant is sealed inside a rigid, one-piece steel unit. It never needs replacement. The gas burner has an automatic shut-off valve. No gas can flow should the flame ever go out.

With all these advantages, don't think that Electrolux costs more than other automatic refrigerators. Its price is about the same, size for size—$195 to $430 at the factory. Purchase terms are liberal. There are many models to choose from in white and beautiful color combinations. Can be operated with Pyrofax Gas where there are no city mains.

Before you buy any kind of refrigerator, see Electrolux. And write us for complete information. Electrolux Refrigerator Sales, Inc., Evansville, Ind.



A tiny gas flame takes the place of all moving parts



Hostess Model Electrolux shown above has five cubic feet of food space and makes 45 large ice cubes

ELECTROLUX

THE *Gas* REFRIGERATOR



The Warwick Pattern



Yesterday

When artists were artists and men had time to appreciate fine things, hardware of forged iron, executed in marvelous designs, was a feature of every wealthy landowner's Castle.

This pattern with its happy combination of gracefully curving lines and sturdy shapes is derived from examples of forged iron created in England during the centuries when the art of the metal worker reached its highest point. In texture, finish and beauty this forged iron hardware by McKinney stands as a worthy successor to the creations of former great craftsmen.

In addition to the exquisite Warwick, McKinney Forged Iron Hardware is available in five other master designs: Heart; Curley Lock; Tulip; Alhambra; and Etruscan. Almost any type house can be outfitted in perfect harmony. All necessary pieces—handle sets, hinge straps, H & L hinge plates, knobs, shutter dogs, chimney irons, garage hardware, etc.—are available through your Builder's Hardware Merchant.

To make possible an accurate study of all designs, McKinney offers a beautiful Brochure illustrating their proper application. Use the coupon to request your copy.

and Today

When every home builder is his own artist, the popularity of fine forged iron hardware is universal. Everywhere it is recognized as one of the artistic touches which makes a house worth while.



McKINNEY HARDWARE

FORGE DIVISION H & G

McKinney Mfg. Co., Pittsburgh, Pa.

Kindly send me your Brochure on Forged Iron Hardware.

Name .....

Address .....



The latest Heisey design (No. 1401). Note the graceful scallops and flutings. Offered in complete table services, in crystal, Flamingo rose, Moon Gleam green or Sahara gold. Also ask to see Heisey's new Alexandrite.

Crystal that good taste chooses

LOVELY sparkle of crystal on your table . . . gleaming crystal! Don't you just adore it and doesn't it make entertaining ever so delightful? ⋆ ⋆ ⋆ Since the momentous nineties, when hostesses have wanted fine crystal they have turned to Heisey's as the choice of good taste. Because for so many years now the name Heisey has been assurance of superb quality in glassware, quality that appeals and allures. ⋆ ⋆ ⋆ The whys and wherefores of this are to be seen in the never-flagging devotion of Heisey craftsmen to artistic achievement and originality of design. They have had much to do with making glassware the vogue. Their exquisite creations in both crystal and colors are to be seen at the leading stores. And the price you know is moderate.

A. H. HEISEY & COMPANY, NEWARK, OHIO

When buying for your own use or for friends, you will be glad to have the booklet, "Gifts of Glassware". Write for your copy.

LOOK FOR THE

ON EVERY PIECE

embossed on the glass or on adhesive label



Heisey's

GLASSWARE *for your table*

Glass Perfected Through the Secrets of 4000 Years

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DIVISION OF

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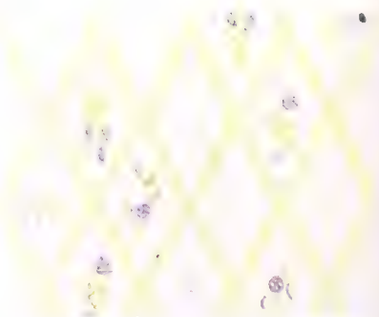
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WALL PAPERS that reflect charmingly the smartest modes of today need cost no more than the ordinary papers one sees everywhere. For "Designs of Today" by Thibaut are not alone lovely in color and design, but amazingly modest in price. Thibaut's "Moderne B" which serves so admirably as a background for the interior sketched above, is typical. This delightful paper costs but $1.25 the single roll. And, like every other paper in this smart collection, it is light proof—it cannot fade. These papers are being displayed by decorators in leading cities. If your decorator cannot show them to you, write us for free specimen cuttings, mentioning colors preferred. We will send also a helpful little book, "Wallpaper Designs of Today." Address Richard E. Thibaut, Inc., 24 West 40th Street, New York City.



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COLOR continues to dominate in kitchen decoration, the latest addition to the ranks of brightly hued accessories being a new collection of dish towels that will make you want to change the entire color scheme of your present kitchen to make it harmonize with these. There is a striped towel that suggests the peasant kitchens of Normandy, with wide alternating colored and white stripes running horizontally. This pattern comes in red, pale yellow and light Nile green stripes, with white. Another design has large squares in two shades of one color, with white. The colors here are pale green, yellow and a lovely shade of blue. Quite a different type of design, but none the less effective, is a towel with solid colored ground patterned in polka dots and a border of small pots-full of flower pots in white. This is available in both yellow and pale green. A white kitchen hand towel is decorated with a woven border in a design of four rows of scallops shading from medium to light turquoise blue. These add the final touch of interest and color to kitchens already enlivened with tinted oil cloth, paper shelvings, etc. They are guaranteed color fast by Cannon Mills, Inc., the manufacturers.



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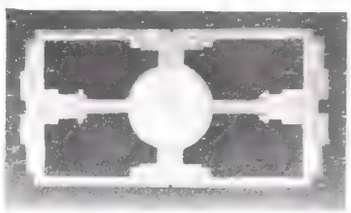
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Adorably Small

the Caprice Desk has the beauty of a more important piece with its cabriole legs and drop front. It is pigeonholed and has two drawers below. May be had in crackled green or red edged with gold.

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styled "Girl with Hat" justifies itself as being different from all paintings of girls with hats, so Paul Dumas' quaint wall paper MAN WITH DONKEY is distinguished not only from all men [illegible] naivete and beauty.

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EQUALLY interesting is a new collection of bath sheets also manufactured by the Cannon Mills, Inc., and featured for bathroom or beach use. These are in reality glorified bath towels, measuring 60 x 35 inches. They are made of heavy Turkish terry cloth, are reversible and come in delightful colors. For the blue or yellow bathroom, there is a towel with wide and narrow vertical stripes in French blue shading to pale sky blue, accented at intervals by a very narrow stripe in bright yellow. In the popular green and yellow colorings, there is a pattern with wide canary yellow stripes broken by light green stripes in varied widths, while unusually effective because of its smart combination is a striped towel in French blue, sky blue and Nile green.

A NEW type of carpeting that promises to revolutionize the old carpet-laying methods has recently been developed by the Collins & Aikman Corporation. This is a woven pile carpet with a processed backing of permanent resiliency coming in 54-inch widths. Regardless of size, the carpet

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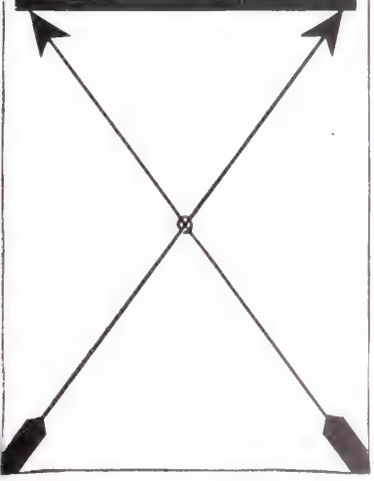


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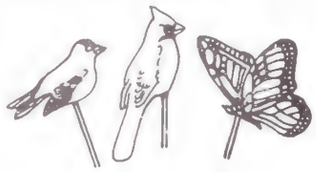


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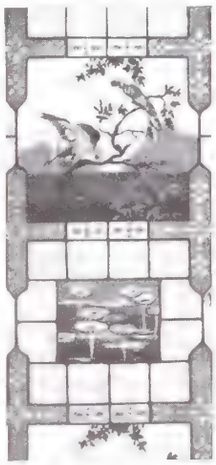
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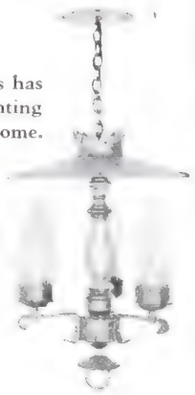
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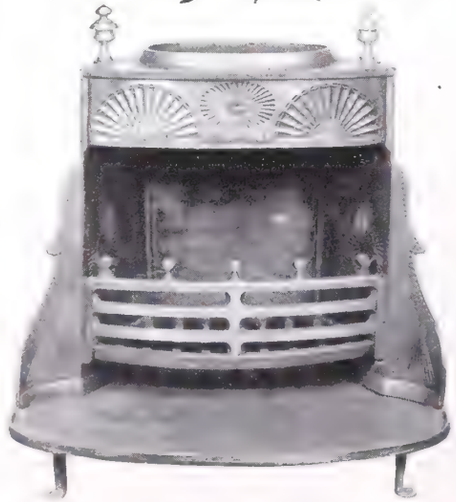
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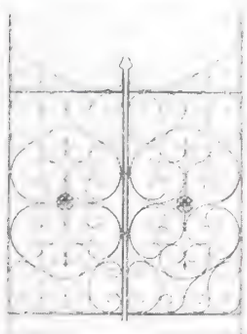
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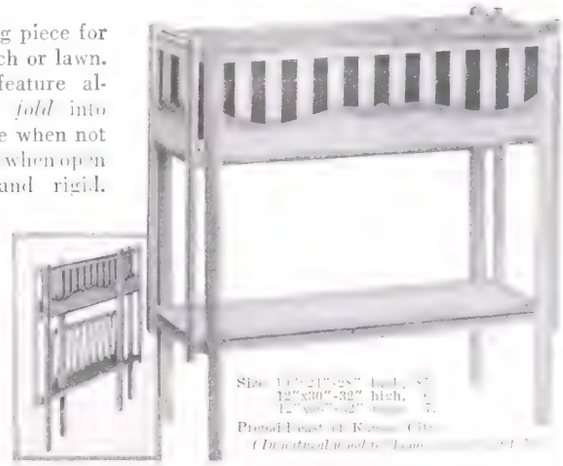
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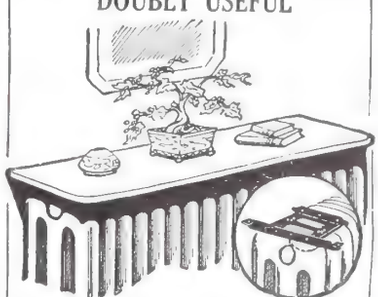


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Sailing Day: —Didn't know it would be such a thrill! The ship all hung with lanterns and flags. Everybody throwing colored streamers and balloons, the orchestra playing and such a crowd! Laughing and kissing. Last minute Bon Voyage baskets and telegrams. A newly married couple dashed up the gangplank under a shower of rice. Can see lots of fun ahead. Our stateroom snowed under flowers and chocolates!

I'm writing this on top deck in my brand-new travel diary. Feeling beautifully luxurious—facing the prospect of new countries and people all around the world.

(Already wondering who is the impressive-looking man with the brief moustache and knickers. He has good taste in pipes. This is the third time he's walked around this deck. Glad I wore this yellow and brown sweater outfit.) Think I'll read awhile . . .

Later—"The man with the pipe" is Capt. A— of the navy. Bound for China. He loaned me the book he was reading—John Paris' "Kimono." Thank Heaven, now we



can talk. How that man has traveled! Lived all over the world. No wonder he looks so bronzed and cosmopolitan. And he bridges as well as he talks.

Second day out—Splendid dip in the pool. What a fashion parade of bathing suits. My new V-back suit is just the thing. Lounged in deck chairs, topside, with the girls while Old Sol gave us a beauty-brown. Then to tea. Danced with three new men.

Tonight's the big costume party. Must wrack my brains for something different. Oh, inspiration where art thou?

1:30 a.m.—Whoopee, the evening was a riot! Went to the party as Lady of the Bawth. Attired in 2 bath towels, 3 beauty marks, a sponge corsage-flower, a sink stopper necklace and an alarm clock for a wrist watch. Not to mention a soap box for a vanity. Glorious time.

And what food! Papaii melons from Honolulu, fresh mushrooms, breaded froglegs, pili nuts and mangoes from Manila, creme de menthe sherbet . . . I think we have the best table on the ship. Baron von P— is at my right, the newlywed couple from Stanford just across, and the jovial Captain holding down the hostly honors. Having too good a time to write every day . . . !



Thursday—Yokohama today. Already the water is dotted with sampans and little brown fishermen.

Well, I've ridden in my first ricksha! And now I know how Caesar felt in a chariot! Spent the day Oh-ing and Ah-ing. First at the Daibutsu Buddha at Kamakura. Never will forget those mysterious slumbrous eyes.

After luncheon we went up to Tokyo on a perfectly modern interurban. To the Thursday Club where we bought genuine Japanese kimonos. (Not the usual tourist kind.) These were in dark, rich colors—plum, mauve and gray with delicate striping and simple motifs. Stunning present for a particular man.



Then to see the Meji Shrine where the Japanese pray for the Emperor's soul. (An inner shrine contains a sacred mirror which represents his soul. Fascinating idea!)

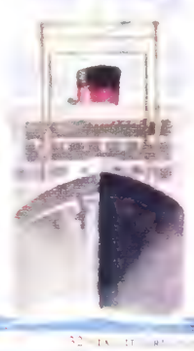
Drove up in the hills for a native supper. A doll-like paper tea-house with doors that slide back. View of the whole city twinkled below. Sat on little grass mats, and ate *sukiaki* and *gunabi* with bamboo chopsticks.

Saw a real geisha dance at the *Adzuma Odori*—How very Japanese! Next act was an uproarious cloth-horse—a country cousin to "Spark Plug." Japanese adore comedy.

Ended up a perfect evening with a trip to *Asakusa*, Tokyo's Coney Island. Laughed our way through the crazy mirror palace, eating Japanese fish candy.

Stopped to fill our miniature English motor with Japanese "motor spirits" and sped back along the *left-hand* side of the road to our hotel.

If this is my first day in the Orient, what *will* the rest be?



Note: This is the first of a series from the travel diary of a President Lines passenger. The full set in attractive booklet form may be had by writing to Dept. 1-C of the nearest Passenger Office listed below.

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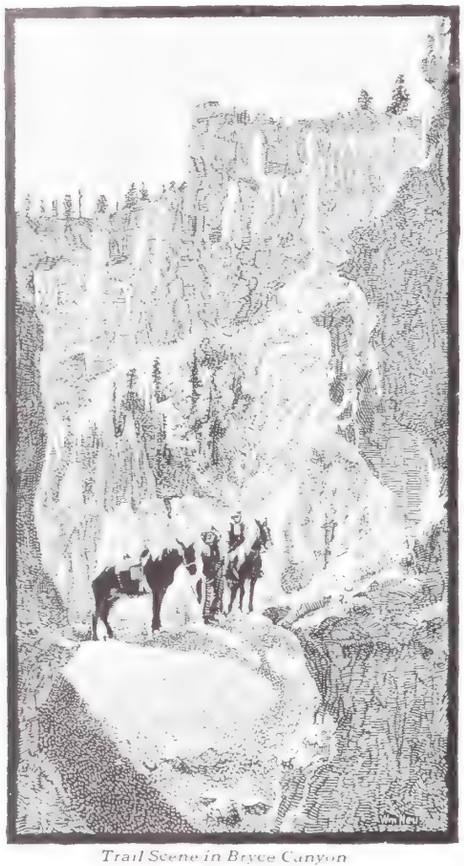
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From a low-throated ukulele comes a vibrant strum like a warning note. Suddenly the echo is caught by the pulsing lilt of steel guitars. In weird grace the immobile figure slowly swings into the lithesome movements of the Hawaiian hula.

The wild ecstasy of the tribal dances of old Hawaii, the sobbing of their music which tells of winds in forest branches, the moan of surfs on coral shores, plaintive loves confessed to a tropic moon, lend a glamour to the Paradise Isles which grows with every visit.

Today in flower-scented groves, thrilled by the drama of ancient days enacted in fairyland settings, are many who return winter after winter. Their reluctance to leave and the benediction of a climate which carries its cool delights to summer's climax, is responsible for extending the Winter season into Spring.

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STOCKHOLM

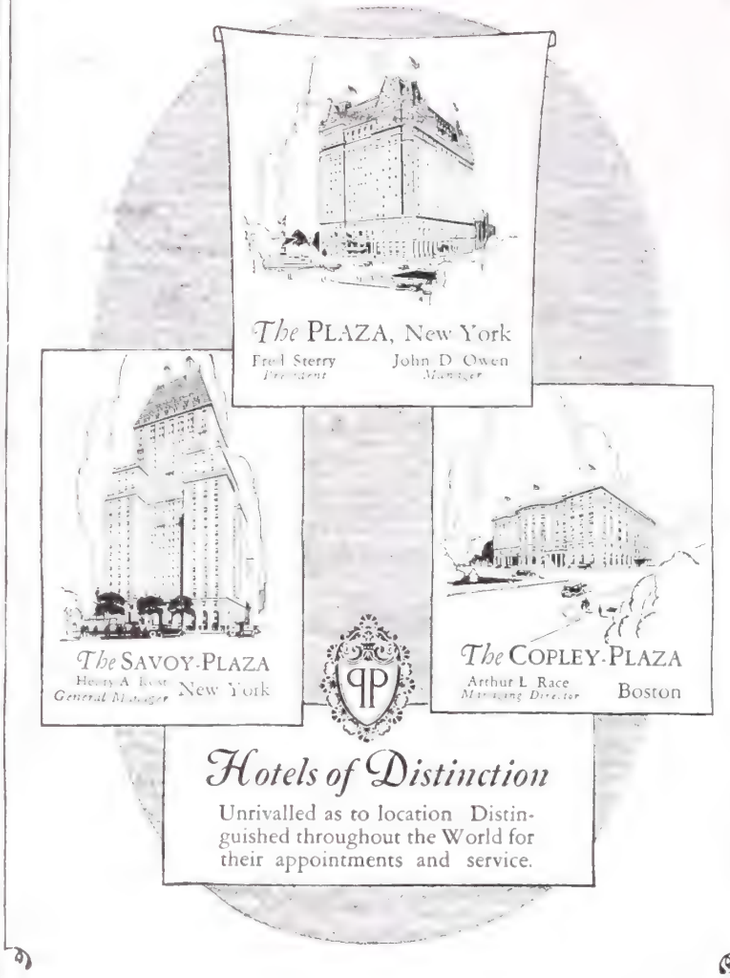


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May-September 1930
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Detail, Residence, Beverly Hills, Calif. ***Gordon B. Kaufman, Architect.***

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WE welcome the opportunity to tell you without cost or obligation just how little more your new house will cost when faced with Indiana Limestone.

No matter if your plans are for a residence of modest size and design, why not learn the facts? Just because Indiana Limestone is chosen also for the more pretentious house, is no reason why it is less practicable for home of average size.

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This J-M Home Insulation is a "thick" insulation that fills solidly every nook and cranny of the wall spaces in your home. This insulation, which is an ingenious "wool" made from melted rock, is blown into place by air under pressure. The material is light in weight but mighty in insulating value. The work is done from outside the house. There is no dirt, no litter, no rubbish. Nothing inside or outside is damaged. And when the job is done we have, in effect, built within the walls an invisible, but everlasting house, which conserves the furnace heat in winter, and keeps the home far cooler in summer.

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4. Being fireproof J M Home Insulation will retard fire by sealing the air spaces up which flames so readily travel.

5. You can insulate any part of your house or the whole house as you please.



The artist has cut away part of this house to show how the J-M Home Insulation (marked A) fills solidly all the space between studs, and between rafters. This invisible wall has an insulating value equal to more than ten feet of solid concrete.



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Ask your decorator to show you the Twenty-fifth Anniversary Sample Book of Sanitas.

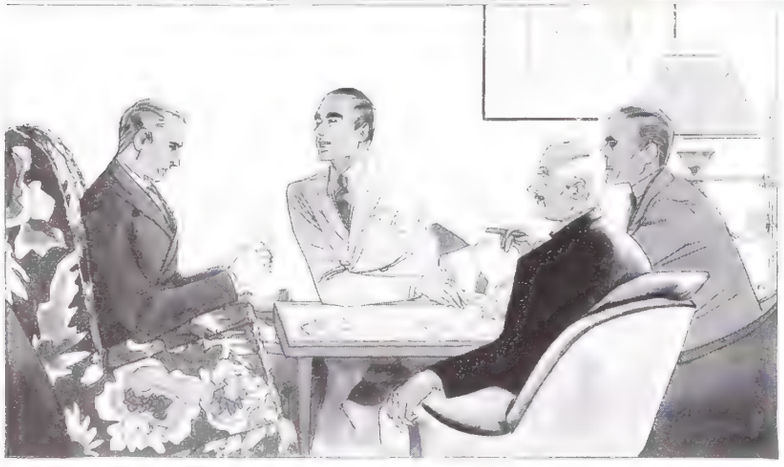


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SANITAS
MODERN WALL COVERING

Let the Ladies have their 76°





—the Men their 69°

Now — room-by-room temperature control

Modern woman's scanty raiment brings the need for more heat in homes than is comfortable for wool-clothed men. Today a uniform temperature throughout the house cannot satisfy every member of the family.

Heating engineers have kept pace with Paris couturieres. They have made it possible to deliver to each room as much or as little heat as its occupants desire, without effect on other rooms. They have developed the *modern* heating system; the system with room-by-room temperature control: *Hoffman Controlled Heat.*

In homes equipped with Hoffman Controlled Heat, the touch of a finger on the lever handle of the radiator valve commands that radiator to deliver full heat, three-quarters, half, one-quarter or none at all. Action is sure and prompt.

Heat is generated only as the call for heat increases. Thus there is no waste. Operated under low pressure (4 to 6 ounces heats large homes) fuel costs are drastically low.

It doesn't matter what standard boiler and radiators you select. It doesn't matter whether you use oil, gas or coal as fuel. You can add the equipment that makes it a Hoffman Controlled Heat system. This equipment comprises (1) Hoffman Modulating Valves and Return Line Valves for radiators, (2) the accurate Hoffman Damper Regulator, (3) the Hoffman Differential Loop, and, (4) the Main Vent. When properly installed, the system is guaranteed by a conscientious maker, to operate for years as promised in this advertisement.

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Swing the lever handle of this little valve, and command the radiator to deliver (quickly) as much or as little heat as you desire, without effect on other rooms.



HOFFMAN CONTROLLED HEAT

Gaily paned windows

add color to a Spanish type home

Designed by CRAM & FERGUSON, *Architects*





FOR a home inspired by picturesque old Spanish dwellings, architects Cram and Ferguson of Boston sought the graceful lines and glowing colors of windows designed in long-ago Seville. They found them in Fenestra "Fenwrought" Casements (screened).

These casements reproduce the beauty that lures travelers to Spain . . . harmonize with the rich tiling of floor and alcove, the deep-toned leather upholstery and the stately simplicity of furnishing . . . they are designed for years of comfort and convenience. Permanence, fire-safety, lasting satisfaction are built into the rolled steel frames, the attractive hardware and wide swinging leaves with their small, attractive panes.

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Now—Casements and Screens
Through One Manufacturer

It has remained for Fenestra to offer a screen of enduring bronze, designed to fit flat against the inside of the casement frame. The swing leaves of the casements are opened and closed *through* the screens and *without touching them.* Yet the screens are exceptionally easy to remove.

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Fenestra FENWROUGHT CASEMENTS {SCREENED}



THE LIVABLE BASEMENT

enlarges your home at little cost

THE possibilities of the modern, livable basement in the gas-heated home are fascinating and endless. A whitewashed room for a gymnasium or work-shop —a children's playroom with inexpensive composition board walls as in the color plate above —a masculine den with colored concrete floor and harm-proof furniture—or an extra recreation room, for entertainments and dances, decorated and furnished on a par with the upper floors. These and many other uses can be served by the basement in a home where the heating plant is silent and odorless, brings no dirt or grime into the house and generates none.

Set aside an adequate portion for laundry and storage and the rest of the basement can then be made a spacious addition to the livable area, because Bryant Gas Heating is "as clean in the basement as it is in the picture."

This change from the old-style cellar to the modern basement is not limited to new residences. Bryant Gas Heating makes the transformation possible in the majority of old houses.

And gives you a larger, cleaner home within the same four walls

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—throw away your coal shovel
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—enjoy winter
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a Bryant gas-ated basement ndbinor tools asume other-e useful space



The new Model 45 Bryant Boiler, with its stream line, crystalline-finish cabinet, needs no partitions or screening



Bryant Model 45 is, in itself, a handsome piece of basement furniture, harmonizing with any surroundings



ASK BRYANT OWNERS

what they think of Bryant Gas Heating and you will hear these sentiments duplicated. All of the following are quoted from letters voluntarily written to us:

"We think it the greatest material blessing we have ever enjoyed."

"If it were not for our Bryant, I think we would be back in an apartment again."

"I'd give up my personal automobile before I'd give up my Bryant."

"We went away last month for a week, leaving a new maid in the house. With any other heating plant I'd ever heard of we couldn't have dared do that. She never even saw the boiler while we were gone."

"I am everlastingly grateful that you kept prodding me until I installed my Bryant."

"Let me know if any neighbor of mine shows any interest in a Bryant. I'll give him enough heavy argument to sell him, hands down."

BRYANT GAS HEATING



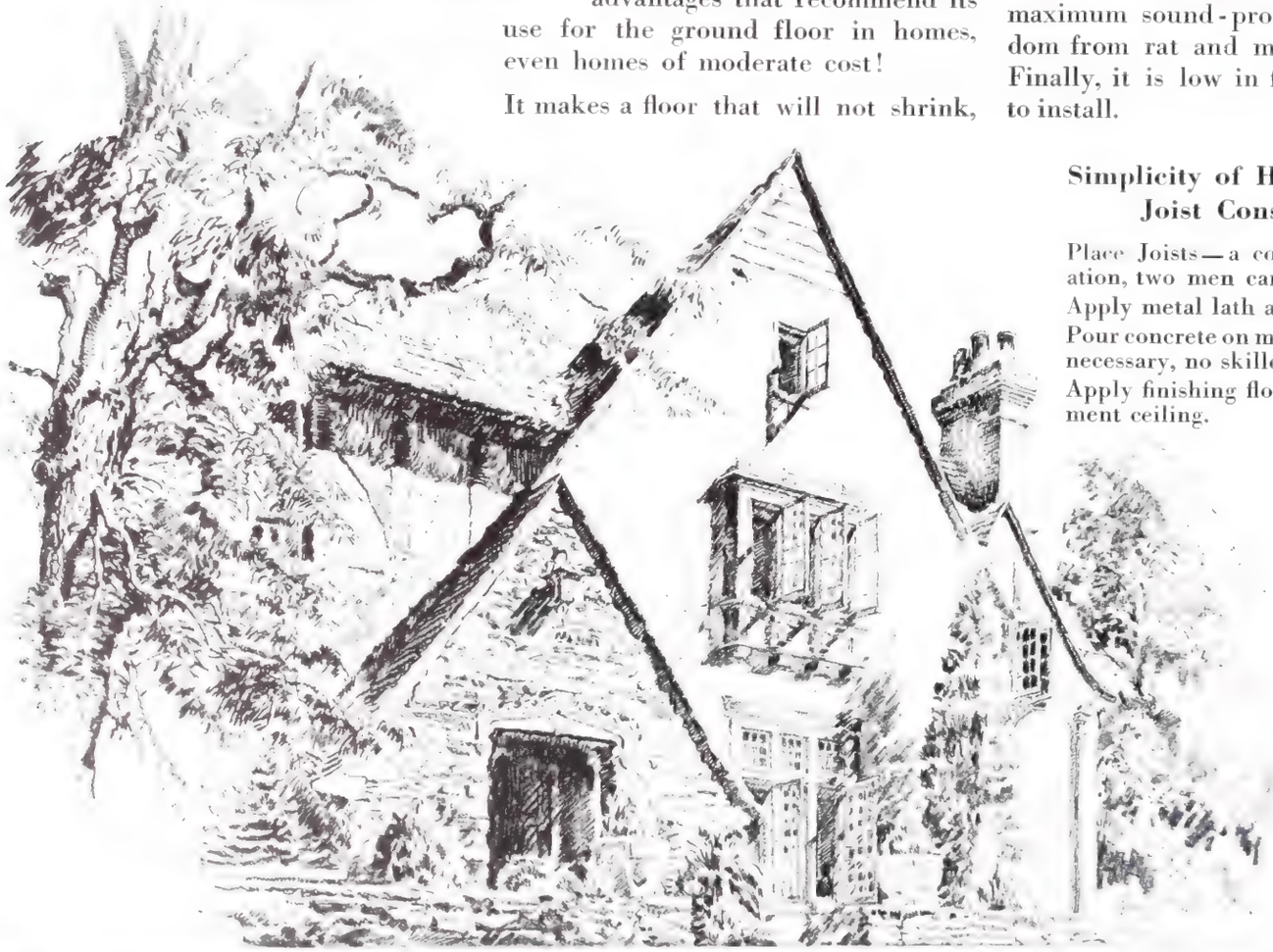
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50% of all serious residence fires originate in the basement . . .

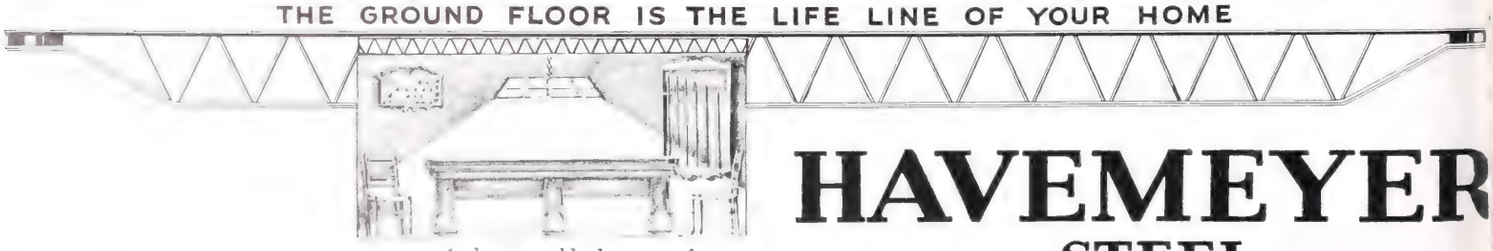
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Aside from fire-safety, the Havemeyer Steel Joist has other advantages that recommend its use for the ground floor in homes, even homes of moderate cost!

It makes a floor that will not shrink, sag, spring or warp, thus minimiz g cracking of plaster on walls and c l- ings. It gives a clear, spacious basem t without pillars or supports of any ki d. It saves in foundation and fram g costs. It insures the utmost in streng h, rigidity and performance. It provi s maximum sound-proofness and fr - dom from rat and mouse annoyan . Finally, it is low in first cost and e s to install.



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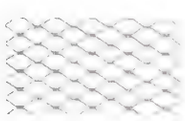
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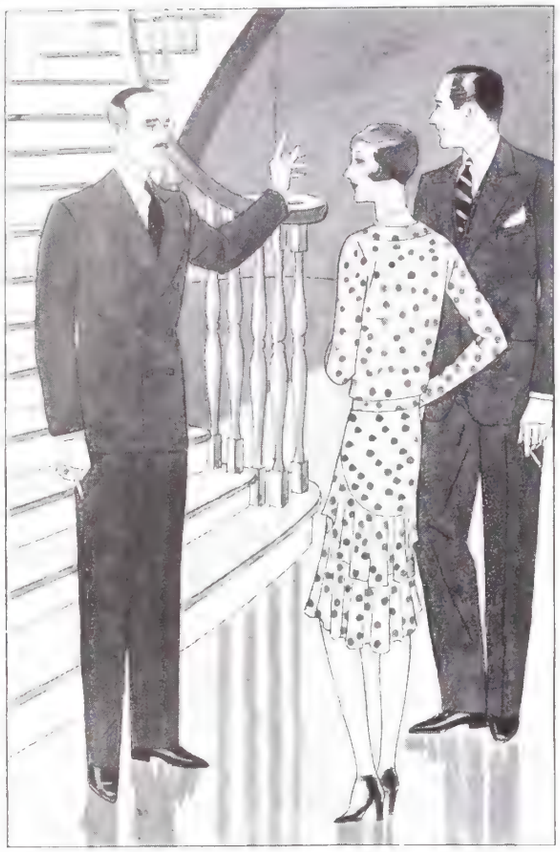
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Name

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City *State*



PHIL KNEW YOU WENT UP AND DOWN THE STAIRS

. . . BUT HE LEARNED A LOT MORE ABOUT THEM

LAST NIGHT Phil brought the architect home, and we were admiring the house all over again. It is lovely. "Rather fine work there," said Phil, nodding at the staircase—though he didn't know any more about woodwork than he thought *I* did!

Mr. Wallace smiled. "Well, it ought to be. Your builder had definite instructions to use Pondosa Pine all through the house—stairways, doors, window frames and all. You know, it used to be that I could only tell them to use 'pine'—with no species name or anything else to qualify it. Then these people out West started marking their pine with the pine tree trade-mark. Now, every bit of lumber in that good-looking stairway of yours is really backed up by these mills—for the builder made sure the trade-mark was on every piece he used."

* * *

It is important that the staircase, because of its prominence, be architecturally correct. But it is equally important that it be practical and usable in every way. Pondosa Pine is an ideal wood for such purposes. Because of its workability, it is especially adaptable for use in difficult angles and curves, in delicate moldings, turned balustrades and newel posts, and in fitting treads, risers, and balusters.

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Pondosa Pine

The Pick o' the Pines



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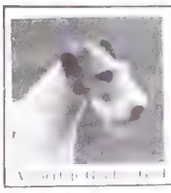
THE ENGLISH BULLTERRIER

Robert S. Lemmon

WHENEVER anybody mentions the Bullterrier my thoughts go back to a certain "white un" which, years ago, used to leave his home three blocks away promptly at six o'clock every evening, climb five flights of stairs to my apartment and, after a polite call which included the consumption of a half-dozen crackers and a modest drink of water, would return to his own fireside with the greatest aplomb I have ever seen in a dog. Why he made such a ceremony of his visits—or, indeed, why he ever came at all, except that he had struck up a casual friendship with me on the street—was never explained. Perhaps it was merely because he was that kind of a dog!

The reason for dragging such a personal story into space intended for practical interpretation of the various dog breeds is simply this: it illustrates a prominent characteristic of true Bullterrier nature. For this pure white, satiny, supremely capable fellow with the heart of a courageous gentleman and the figure of a Greek athlete is always thinking of things and doing them with the utmost coolness and neat despatch. His brain is as efficient and self-controlled as his body.

It is not easy to describe the Bullterrier adequately, especially in a limited number of words. To say that he is loyal, brave, strong and deeply devoted to his master and

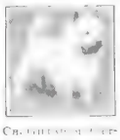


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all his master's possessions is to account for only a few of his more obvious qualities. Such a summary no more than suggests those subtler traits which make his admirers so intense in their enthusiasm for him. For myself, I have always half regretted that one of his breed did not come into my personal life until after I had sworn allegiance to another member of the Terrier group, for I fully believe that if he had I would have become a rabid Bullterrier man for life!

You can *count on* this sleek, cool-headed rascal. He simply doesn't know the meaning of underhandedness or deceit; he is steadfast to the last degree. As a gentle, patient playmate for children he is just about the final word. If you are looking for a super-watchdog as well as an all-around member of the family, here is a worthy applicant for the job. In his dim, unregenerate past he was a professional fighting dog; today he has come up out of those ranks like a canine Tunney and is a highly respected gentleman.

There is little about the Bullterrier which suggests relationship with the kind of dog we generally expect the Terriers to be. His disposition and movements are free of the nervous tension which characterizes the Wire Foxterrier, for example. Poise of body and mind is the impression he makes the moment you see him. The most unthinkable thing he could do would be to become scatter-brained.

To develop the best that is in a Bullterrier, make a real companion of him. Take him literally and figuratively into the family life and treat him like a human being. Justice, common-sense, consideration and real companionship will bring out and develop its own finest qualities. In fact, these are the Big Four principles which are the basis of every perfect dog-and-human partnership, no matter what the particular breed involved may be.



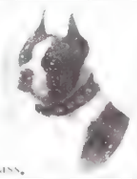
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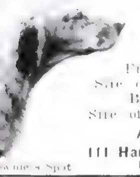
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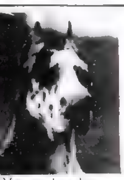
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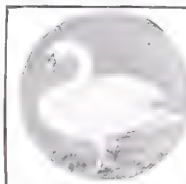
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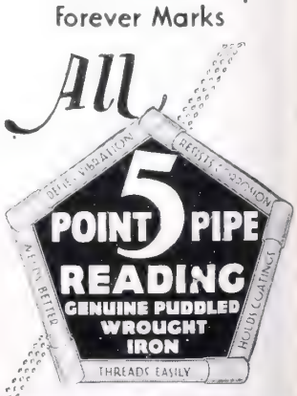
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* Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D) and settles on the Gable-Grate (E). As the fire bed shrinks more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grates.

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Showing how burning fuel shrinks away to ash —heater must again be replied

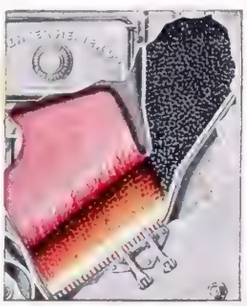




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SPENCER MAGAZINE FEED HEATER
The shrinkage of burning fuel lets more fuel feed automatically from the magazine *



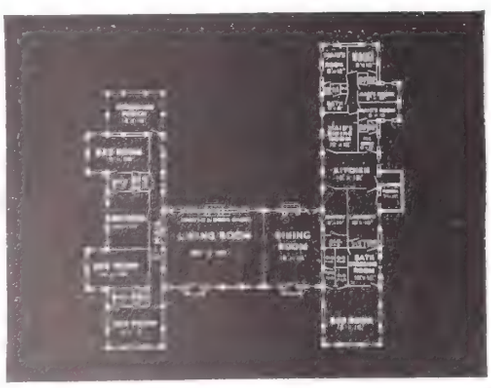


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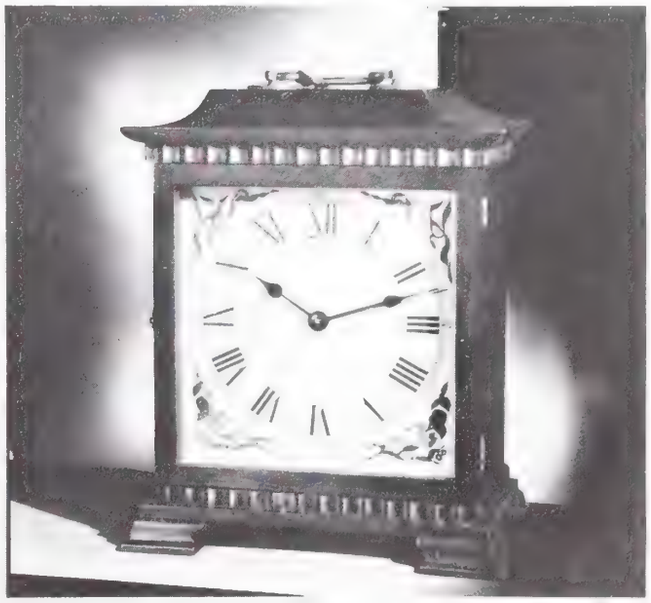
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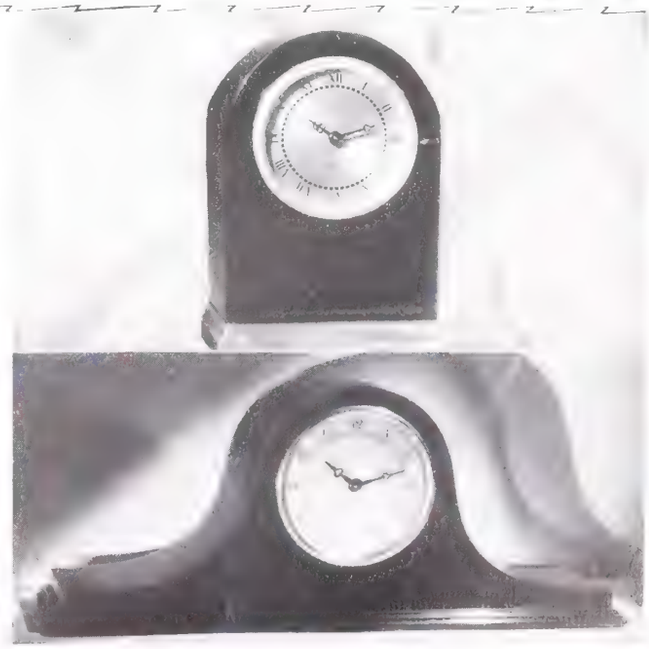
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The sun room from the new Orinoka booklet

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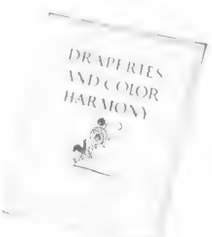
THE SUN ROOM, delightful as it is, is practical only if the gorgeous tones of its draperies are enduring. Hangings must filter the sun for months and years without losing a tinge of their original beauty. And even that isn't enough. They must be not only sunfast, but tubfast as well. When summer dust blows in, curtains that cannot be washed become a menace to health. Formerly, hangings were removed during the warmer months. That is no longer necessary, for modern sun rooms are hung with Orinoka fabrics—guaranteed fadeless. ▪ Use your draperies for months and then compare them with a scrap that has never been exposed to light. Not a tone will have faded. The Orinoka colors will withstand this test, for Orinoka threads are hand-dyed by a special process that makes them colorfast. Insist on Orinoka when you shop for curtain material. The Orinoka Mills, 183 Madison Ave., New York City.

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BACK OF EVERY YARD of Orinoka Sunfast fabrics you buy stand the Orinoka Mills with this assurance: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price." Look for the guarantee tag on every bolt.

Orinoka

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SEND 20 CENTS FOR A FULL-COLOR BOOKLET OF NEW INTERIORS

The sun room illustrated is taken from the 1930 Orinoka booklet, "Draperies and Color Harmony." Rooms of every type are shown in full color, together with the appropriate fabrics for hangings and upholstery. "The most perfect and beautiful booklet I have encountered . . . the color schemes are exquisitely fresh," says a leading authority on interior decoration. If you would like a copy, fill out the coupon below. The cost of the book is 20 cents.

THE ORINOKA MILLS
183 Madison Avenue, New York City

Gentlemen: I should like a copy of the 1930 Orinoka booklet, "Draperies and Color Harmony." I am enclosing 20 cents.

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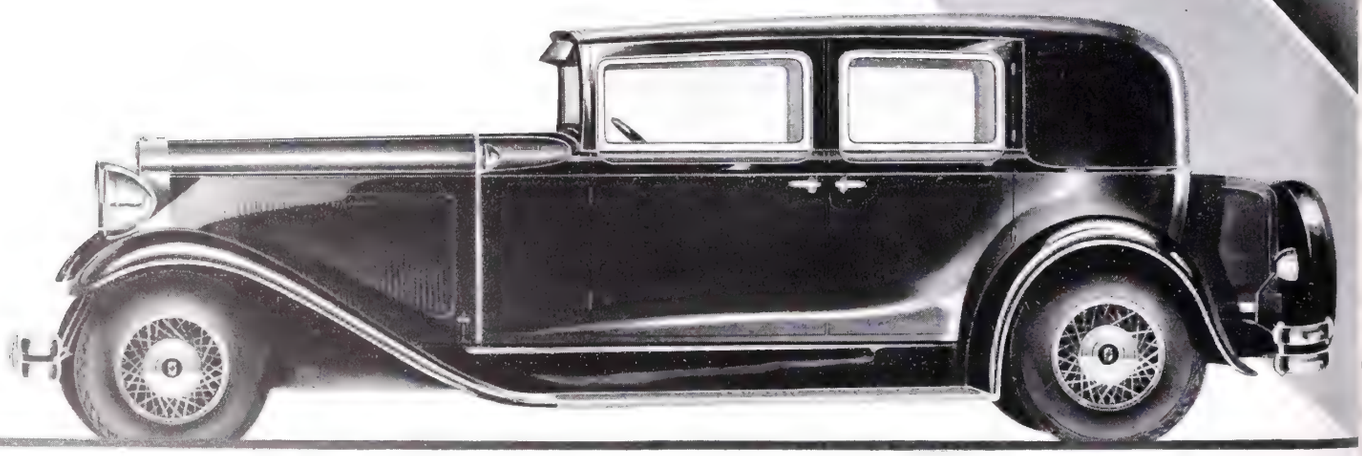
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1930 NASH "400"

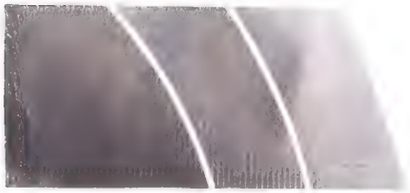
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TWIN-IGNITION SIX

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NEW "400" FEATURES ASSURE "SUPERIOR PERFORMANCE!"



THE performance of the new 1930 Nash "400's" is so obviously superior you will know it instantly. ¶ Notice the powerful smoothness of "400" acceleration. The new 9-bearing, Twin-Ignition Eight motor and 7-bearing, Twin-Ignition Six and Single Six motors all provide a new and superior type of power for the modern motor car. ¶ Notice also the wealth of other new "400" features—centralized chassis lubrication, for convenience and a long-lived chassis; built-in, automatic radiator shutters, for increased motor efficiency in all weathers; flexible steel spring covers with sealed-in, lifetime lubrication, for quiet, easy spring action; self-energizing 4-wheel brakes, for easier, more positive braking control; improved steering design, and Duplate nonshatterable plate glass in all windows, doors and windshields of all Twin-Ignition Eight models, for safety. ¶ Don't think of deciding on your new car until you sit at the wheel of a 1930 Nash "400".

(1561)

Rust in the water pipe?

Then watch out for these troubles!

ANY home owner who has had experience with rust will tell you how these troubles pile up—year by year.

For rusted water pipe is always a cause of annoyance nd often the cause of serious damage and expense. The rst sign usually is a discoloration of the water. It's a re-inder—an unpleasant one—that says "Rust" whenever ou open a faucet. Children dislike drinking such water.

As rust progresses, it forms a deposit which clogs the ipe. This reduces the flow of water to an exasperating rickle. Finally you get to the "one or the other" stage; hen there's dish washing in the kitchen *downstairs* you an't take a shower *upstairs*. Even the laundress complains hat she can't wash clothes clean with "dirty" water.

As rust eats its way further leaks may occur—no one nows where nor when. A spotted wall, a ruined tapestry, flooded cellar may be the damage.

How can you get rid of rust? There's one sure way: Use ipe that can't rust—Anaconda Brass Pipe. Its first cost is lightly higher than pipe that rusts, but it pays for itself nany times over by eliminating rust repairs and replace-ent. You can recognize Anaconda Brass Pipe by the name Anaconda" stamped in each foot of its length.

The use of Anaconda Brass Pipe has become a definite eans of identifying a truly well-built house. It is installed nd recommended by leading plumbing contractors.



A close-up picture of what actually happens when rustable pipe is used in the plumbing system. Notice the rust on the *outside*. *Inside* the pipe is so badly clogged with rust that replacement is necessary. Anaconda Brass Pipe eliminates this expense because it *cannot rust*.



Your laundress knows how damaging rust spots are to clothes. Rusted water pipes make it almost impossible to avoid rust spots. Many house wives protect their laundry, and their children's drinking water by insisting that Anaconda Brass Pipe be installed in their homes.



Rust in the water pipe!—You can't get water except in a trickle... To assure a full flow, use Anaconda Brass Pipe . . . It *cannot* rust.

Anaconda products reach the consumer after the most careful supervision from mine to finished product. A single organization of more than a hundred years' experience is responsible for every step . . . an assurance of quality.

Send 25c for this valuable book: "The Home Owner's Fact Book," by Roger B. Whitman, not only tells you how to rust-proof your house, but deals with important facts concerning planning, financing and maintenance cost. Address The American Brass Company, General Offices, Waterbury, Conn.

ANACONDA
from mine to consumer

ANACONDA
BRASS PIPE



BUILD!

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SOLID as the very foundation upon which it rests, a home of your own is the wisest investment you can make. It cannot be swept away at a turn of the market, its value is constant. A Creo-Dipt home like the one on this page pays real dividends—in money as well as happiness.



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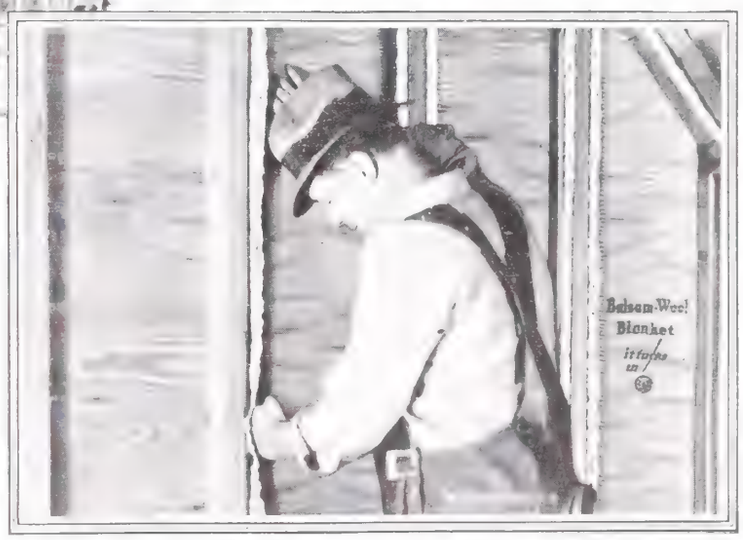
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It tucks in!

Not a crack or a crevice to let in cold or wind when your house is insulated with thick, flexible Balsam-Wool. In houses already built, Balsam-Wool is applied to attic floor or roof

where winters are long and orous . . . where "40 below" is uncommon . . .

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t is thick and flexible. It looks e sheep's wool and practically uals it in actual warmth.

Balsam-Wool, through eight rth Country winters, has ved a point that authorities e always stressed.

his important fact about true *house insulation*

make a house really heatht, insulation must *tuck into* cks, crevices and corners . . . snugly between framing members . . . around doors and windows.

Because it is thick and *flexible*, lsam-Wool meets these essen requirements perfectly.

t comes in thick, fleecy strips, ld firmly between strong, gh liners. It *blankets* your use completely against cold and drafts . . . assures you a really heat-tight house, always comfortable, readily salable.

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It saves you money every winter

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Balsam-Wool Blanket

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Yes—Chrysler has set the pace . . . and easily maintained it . . . year in and year out.

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March 1930

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THE coming of Spring is no swift, strong rush that sweeps all before it. Rather is it like the tentative thrust and parry of two skilled diplomats beginning important negotiations. Watching, one thinks of a tinkle of water wearing imperceptibly into rough stone, so gradual is that gentle attack upon Winter's bitterness.

Thus it is in the beginning, but as time passes there comes greater energy in the subtle advance. Warmed by sun and breeze, Spring draws a deeper breath. With May, she steps forth boldly.

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The pieces are small, shaped with care, beautiful as well as tasteful.

Centers are new confections, covered with three kinds of those distinctive Whitman's chocolate coatings, vanilla, milk and semi-sweet.

The metal box containing the Prestige pieces is a step forward in the combination of art and utility.

Sold everywhere by the selected stores — usually drug stores — that sell the Sampler and other Whitman's candies.

Whitman's

PRESTIGE
CHOCOLATES

in one, two & three pound—$2 the pound

Prestige

The BULLETIN BOARD

MOSES AND THE PSEUDACORUS. We are not sure whether the credit should go to Moses or to the mother of Moses or to Pharaoh's daughter, but it might be well, when the directors of some flower group such as the American Iris Society are solemnly casting about for notables to add to their list of honorary members, to consider these three. The young gentleman's cradle was obviously made of plaited Bull Rushes, *Juncus cummunis*, and then his mother "laid it in the flags by the river's brink", none other, surely, than *Iris pseudacorus*. And there, among these water-loving Iris, so the story goes and the young lady herself stated, Pharaoh's daughter discovered Moses. But should this young Egyptian damsel have the honors? She went to the river not to admire and pick the flowers, but to bathe. No, the credit should go to the mother, this daughter of Levi, who chose a clump of *Iris pseudacorus* for what has been handed down to us through the centuries as the first Foundling Home.

A BOOK ON CABINS. At this season of the year the urge to do something about a place in the woods impels so many of our readers to ask for a book on the subject that we take this opportunity to suggest *The Real Log Cabin*, a splendid volume by Chilson D. Aldrich. Those who contemplate remodeling an old house should read *Redeeming Old Homes* of which Amelia Leavitt Hill was author.

SCHOLARS EN ROUTE. Speaking of books, we may be permitted to mention that *House & Garden's Book of Color Schemes*, which is enjoying a phenomenal sale, contains seven pages in color by Consuelo de Yoanna, who was the first student to win the House & Garden Scholarship in the New York School of Fine and Applied Art, a scholarship which affords a course of study abroad. The present holder of that scholarship is Robert Schroyer, who, in addition to being an excellent student, found time to work his way through school.

Two other of our scholars en route are at the present time traveling over America studying landscaping and architecture. They are Sanford C. Hill and B. A. Strauch, who recently have won the Condé Nast American Fellowship at the Foundation for Architecture and Landscape Architecture at Lake Forest, Illinois.

TO A TREE IN SPRING

What a Still Flame you are!
Like most things great and rare
Deep-rooted in the earth;
So, roofed with starry air!
The world should learn from you
That trust in earth is sound
And hopes that leaf on high
Must first strike roots in ground!

HARRY KEMP

DESIGNS FOR SMALL HOUSES. So abundant and easily acquired are good designs for small houses that one wonders why so many poor ones are built. Either people who want the ultimate minimum of house are not aware of these plans being available or else they do not know a good design when they see one. Good design starts with a plan, not with an exterior style. Any well-trained architect, given the desirable plan, can usually make it fit any type of architecture. Most laymen, however, first visualize themselves as living in a certain style of house—and the rooms are made to fit that style. Or else, having fallen into the hands of a jerry-builder or an idea-less real estate operator, they are led to believe that exterior gewgaws comprise attractive architecture.

These scattered thoughts came to us recently when we received from the Kansas State Agricultural College at Manhattan, Kansas, its Bulletin No. 23 containing designs for Kansas farm homes. Rarely have we encountered so many good plans and so much sane and commendable [illegible] in so small a space.

WHAT GRANT THORBURN SPARED US. In his diary Grant Thorburn, America's first seedsman, states that he started his business in New York in 1799 with "three pots of Geraniums, a monthly Rose and $15 worth of seed" and, so this account continues, "the seeds grew till they filled the whole continent, the Rose blossomed until it spread into a tree." Had Mr. Thorburn begun his horticultural career with three rhizomes of Iris, we dread to think what would have become of the continent, so fast does Iris multiply. This, by the way, should serve as a warning to those who foist onto the market new seedlings that are questionable improvements on standard varieties. And this is certainly applicable not only to Iris, but to Delphiniums, Roses and many other

NEW BOOKS. [illegible] books spilling from the press this spring only a [illegible] To the [illegible] Paul P. Pratt's *[illegible] Before*. All [illegible] illustrations are enlightening.

Among gardening books the selection is wider. The Iris enthusiast simply will not be able to get along without the *Alphabetical Iris Check List* edited by Mrs. Wheeler H. Peckham and issued by the American Iris Society. Nor will the Rose devotee in his wanderings rarely find such a comprehensive and practical volume as J. C. Nicolas' *Rose Manual*, an encyclopaedic work by one of the best-posted Rosarians in America. If one seeks garden verse, let us recommend *Where The Bee Sucks—A Flower Anthology*, containing poems chosen by Iolo A. Williams and color pictures of flowers by K. Cameron. From England come two little volumes—*Wild Gardening* by E. H. M. Cox, who lectured in this country last winter, and *The Anatomy of Dessert* by Edward A. Bunyard. Mr. Cox's book needs careful adapting to our climates, though the general principles are universal and sound; Mr. Bunyard's treatise on fruit is sheer delight. It should take its place among the great works on gastronomy—beside Brillat-Savarin's *Physiology of Taste* and Ellwanger's *Pleasures of the Table*.

We hear, too, that important books will shortly be issued by Mr. Ernest H. Wilson and Mr. John Wister. Mr. Wilson's latest contribution, we understand, is a monumental work on trees. And those who have enjoyed Old Doc Lemmon through many years of *House & Garden* will rejoice to know that his rural philosophy in greatly expanded form is appearing this spring in a book entitled *Old Doc Lemmon*.

REVELATIONS IN A GARDEN

I have a garden, a crazy quilt garden,
Nothing set in order, nothing set in plots.
Nasturtiums and Asparagus are next door neighbors
To Potatoes, to Pansies, to blue Forget-me-nots.

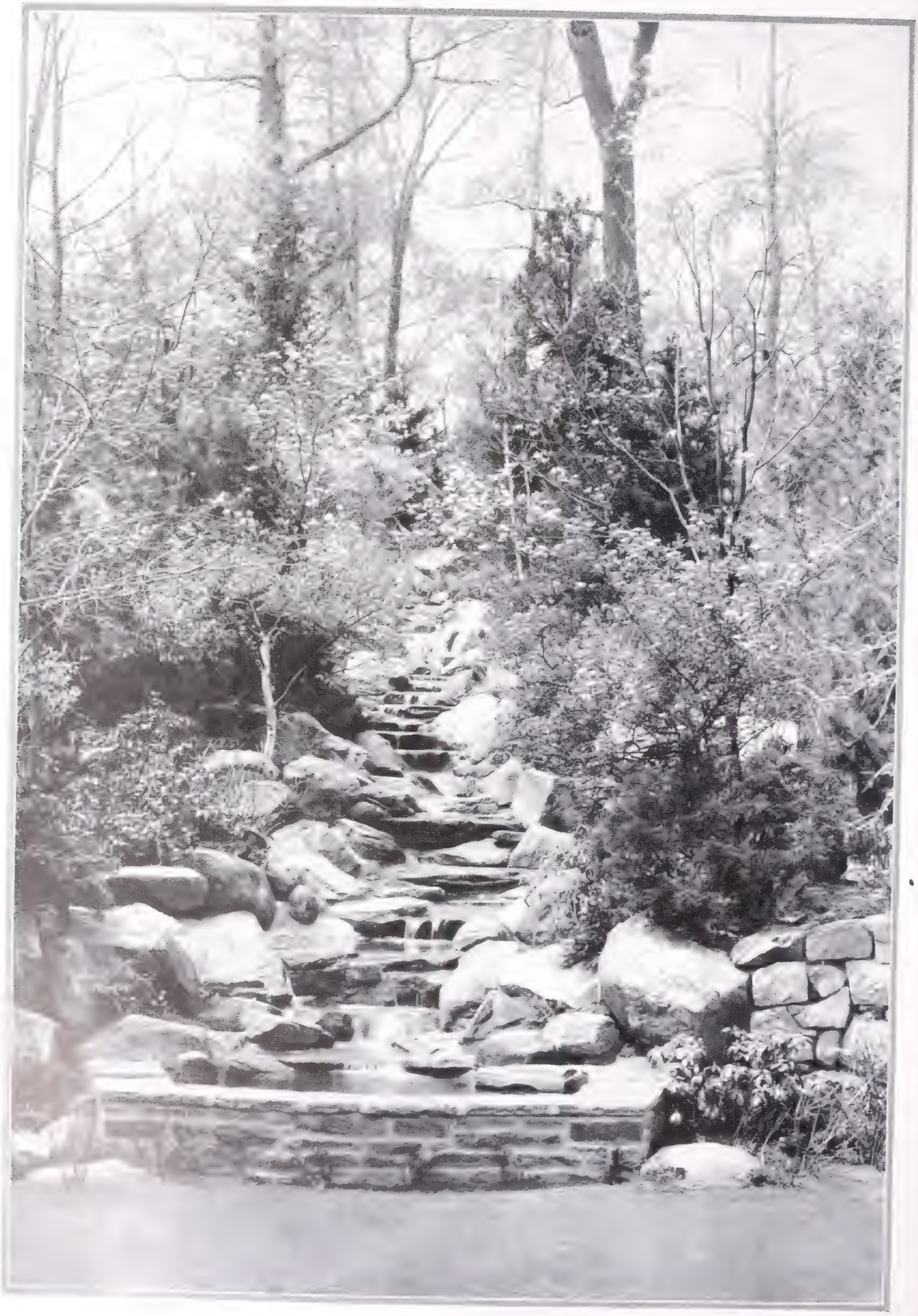
Why have a garden like a red and black checkboard,
The flowers by family, the vegetables by tribe?
If the lamb and the lion shall lie down together,
Why not the Rose and the Cabbage side by side?

HILDA E. WOODRUFF

GRACE BEFORE MEAT. Despite the people who claim they are too intelligent to believe in such things, there are still countless families where Grace is said before meals. We found one the other day where the small children could recite Grace in a dozen different languages. The guest named his language and the children supplied the prayer in that tongue. Someday we may go back there and teach those boys Robert Herrick's poem—

Lord, I confess, too, when I dine,
The Pulse is Thine
And all those other bits that be
There placed by Thee—
The Worts, the Purselain and the mess
Of Water Cress.

In the old times Purselain—the common garden weed—was relished as a salad. It was also pickled and made into soup. As we view it today, a much better deserved place for it would be the garden incinerator!





Harry G. Hoyt

The Tale Of An Ideal Rock Garden That Care And Intelligence Made

Louise Beebe Wilder

IT is difficult to believe when looking at these photographs of Mrs. Francis L. Wurzburg's rock garden in Westchester Co., N. Y., that they were made just one year exactly from the time the garden was planted. But such is the fact. A year ago this hillside lay gaunt and unadorned, its great rocky shoulders protruding starkly, its ledges bare, its heights bleak. Today it is graciously clothed with luxuriant foliage and lovely flowers. To one who saw it then and who looks upon it now the metamorphosis seems akin to the miraculous. But thereby hangs a tale.

The story of almost every garden is worth telling and worth listening to; there is in it always so much of what we call human interest. And the story of this garden is no exception in this respect. It is the story of a vision clearly glimpsed and made to come true.

Five or six years ago Mrs. Wurzburg marked this hillside at one end of her place as a promising site whereon to make a rock garden. It might not so have revealed itself to a less discerning eye, for at that time no rocks were visible and it was covered with coarse grass, catbriar, weeds of all sorts, [illegible] in the place of which it was difficult to visualize the small and fastidious high-brows of alpine heights. But the vision was held to tenaciously and step by step was brought to the present wholly lovely and satisfying reality. From time to time, whenever opportunity offered, a little work was done in this out-of-the-way corner. First the coarse grass and weeds were vanquished, then the clinging roots of the wild bushes were disengaged, and finally the earth was turned back, revealing the real beauty of the anatomy of the hillside—the soft pinkish-buff stone, finely fissured and stratified—and left to weather for a season or two.

One side path leads ultimately to a miniature putting course, from [illegible] down hill again to an enclosed lawn where a busy mountain brook ends in the quiet waters of a dipping pool. A. F. Brinkerhoff was the landscape architect of this garden

As it lay bare in the searching light this hillside was subjected to a good deal of considering scrutiny and gradually its great possibilities became clear. Here, ready made, was the foundation of a fine rock garden, but it needed augmenting, curbing, softening, extending, as the case might be, and so with rare taste and skill the work of perfecting the contours of this rocky slope was begun so that it might appear a fine bit of rugged natural scenery before a single ameliorating bit of foliage was put in place. And this, it seems to me, must be the basis of all satisfactory rock garden building. There should be, as Reginald Farrer has taught us,





(Top) In the upper crevice of this detail a clump of pale citron Alyssum spills over the rock and at its base is spread a healthy mat of lavender Phlox. This combination of lemon and lavender is a favorite one with intelligent gardeners. Both these plants are satisfied with ample sun and a normal soil

(Above) The clump above the rock in this corner is pink Phlox subulata. At the left of the base is white perennial Candytuft and to the left, separated by a little stone, golden Potentilla. This detail also shows how plentifully the soil is provided with the limestone chips that many alpines need for drainage

(Right) The rock in this garden has a pinkish cast in spots, which was taken into account when the plants were set. Here a tuft of mauve Violas flourish against the pink background and the dark branches of a Yew from above serve for contrast. Such perfect details are found all through the garden

"deliberate beauty about the building itself, quite apart from the plants. When the compilation is finished it ought to look established, harmonious, and of a piece, long before a single tuft has been put in." And it was so in the case of this rock garden; one viewed its naked contours with a distinct sense of pleasure and followed its tortuous paths with a mind racing toward its lovely possibilities. An effect of "linked and unforced naturalness" had been achieved, a harmonious balance and noble proportion between all its parts. The rest was comparatively easy.

But this was not all the story. While the molding of the garden's physiognomy was being so skilfully carried out other work of importance was going forward. Professor Bailey has somewhere said, "To grow such plants (alpines) successfully requires good intellectual preparation, and this should be one of the recommendations of rock gardening." Such intellectual preparation implies a thorough knowledge of alpine and rock plants, understanding of their real needs, their caprices and peculiarities, where to procure them and how, as well as a complete grasp of the possibilities and advantages of your garden in relation to the plants you wish to house there. By the time the structure of Mrs. Wurzburg's garden was completed she was ready to go ahead with no uncertain hand. Huge mounds of home-brewed humus mixed with old manure and some fine grit lay ready to be hauled in and bedded down in the gorges, crevices and hollows, wherever it was needed. Piles of rotted oak leaves and pine needles for the acid lovers, stores of sharp sand, genial loam and limestone chips—all were ready at hand so that the special diet of any plant could be supplied without delay.

And then there were the plants themselves. Literally thousands of them. And



not the fragile attenuated specimens, such as are too often received from nurseries, too young to leave their cradles and in a suffering condition because of a railroad journey in an airless box, but such great and gratifying wads and mats and clumps of hearty green brawn and sinew as would utterly delight the heart of any rock gardener. All of them had been raised from seed in flats and frames under the eye and with the fostering care of Mrs. Wurzburg herself, and later transplanted by this extremely able and indefatigable gardener to a well-drained situation at one end of the vegetable garden where the soil was rich but very light in texture. And here they grew, rows upon rows of them, and waxed fine and healthy until they were needed. Not a weakling among them!

In that perennially delightful little book of Mrs. Ewing's, *Letters from a Little Garden*, she says that "amateur gardener being interpreted means gardener for love," and this must certainly be true of all who essay to grow rock plants; for only love can beget the power to take the infinite pains required to guard and guide these small comers from the far corners of the earth. In Mrs. Wurzburg's garden evidence of this care is manifest on every side; not a thing has been neglected that would make for the health or happiness of her guests, and they abundantly reward her consideration.

When the time came to plant the rock garden it was a unique experience and an inestimable advantage to have such a vast and perfectly conditioned store of plants to draw from. As they were required, the plants were lifted with large balls of earth and reset in their permanent homes with hardly a leaf fluttered. Although it was June and many of them were in full bloom,







(Top) Among the pink and blue of Mertensia in the background of this miniature [illegible] the Buttercup-yellow of Jonquils. Farther along are Tulip species. All these disappear after flowering, when the area is sown to some colorful small annuals such as Nemesia or mixed Alyssum

(Above) In selecting plants for this rock garden they fell into three groups—the rare alpines which were raised from seed, the wildflowers of the Adirondacks which were collected, and those native flowers indigenous to the countryside of Westchester County. Among the last is the Wild Pink

(Left) The beauty of a rock garden is the beauty of gems; one must be able to enjoy color and contrast compressed in a small compass. Therein lies the delight of this glimpse in the Wurzburg garden—the pure white crimped petals of Silene alpestris scattered like foam at the base of a seamy gray rock





The rock garden on the place of Mr. and Mrs. F. L. Wurzburg at Bronxville, N. Y. occupies a wooded knoll at one end of the property. The soil was stripped down to the rock and the rock left to weather a year before a single plant was put in place. On this basis the garden was built. Many trees and shrubs were moved in but the majority of the plants were raised from seed

not a plant or shrub was lost, hardly a flower so much as dipped its colors. Each evening after the sun had gone down the garden was carefully and thoroughly watered, and each morning it appeared as if it had been transported bodily from the Elysian fields—so fresh and pristine and unsullied was its countenance. Huge shrubs, both deciduous and evergreen, were put in at this time with practically no loss.

But in spite of all this wealth of material, the furnishing of the rock garden has been carried out with admirable restraint. It is nowhere over-planted or crowded. Each plant has been given the situation that best answers to its physical needs and which displays it to the best advantage, and the beauty of the rocks themselves is allowed full play.

The paths that wander up and down dale and around about the hillside and its environs are well laid out and carefully constructed. Flat stones are sunk flush with the



soil—which is of the same good loamy quality that is found elsewhere in the garden—and small creeping things cluster along the verges and run between the joints, tying the paths into the rest of the construction. Here we find *Mazus rugosus* and the creeping Thymes made good use of, with *Veronica repens* and the hot-scented *Mentha requieni* where the path dips low and is apt to be dampish. Wherever an ascent occurs stone steps are built in and these are strongly and firmly constructed so that the wanderer need not fear a wrenched ankle.

Choose any of the paths that make off in various directions and it will lead you to certain delights. Take this one to the left and follow it up a rocky flight of steps, in the crevices of which many small treasures are happily settled, and you will presently find yourself descending a gentle slope through a shadowy bit of woods where

(Continued on page 130)

[illegible] the more commonplace [illegible] alpines, the garden contains its quota of rare and difficult plants. The Saxifrages are well represented, both the encrusted and the mossy sections. On the opposite page is an encrusted Saxifrage in an ideal situation, in well-drained, gritty soil. The Pink family, also, is abundantly represented and [illegible] exhibit[illegible]



Country Conversations—Old Small Talk For New Rustics

AMONG the delights that come to the city man who goes to live in the country is his encounter with rural conversation. It is as fresh and different from the talk of cities as country air is different from the murk that hangs over city housetops and settles in the canyon of avenues. Growing from the soil, as ever much as trees on a mountainside, the argot of the countryman is a product of his own natural environment. And though the radio, the telephone, good roads and cheap automobiles may have tended to break down sectionalism and lessen the differences between families isolated by distance, still the rustic clings to his vocabulary. It is part and parcel of his tradition and make-up. Without it the countryside would be merely a suburb, merely a compromise between two civilizations, and the countryman a citizen of neither. If he be a genuine native, then he will speak the tongue of his section; and if the new-comer would share his confidence and conversation, he soon must learn to speak this patois.

"SET down and rest your face and hands", the country greeting goes. "Lay off your things and have something to stay your stomach". Of course you protest, as you step onto the "piazzer" that you just "dropped in to pass the time of day", but before you know it, you and the countryman will be thick in small talk.

He complains that he is only "fair to middlin' " and that his "rheumatiz plagues" him. The farmer whose rheumatism doesn't plague him once in a while is no farmer; his outdoor work in all weathers is conducive to stiffening "in the jints". Also he may be "all tuckered out" or "hungry enough to eat his size". After the meal he may be "happy as a clam", and if he is tending toward avoirdupois he'll confess that he's "consid'able pussy".

Having settled these personal matters, you can go off on several varied angles of conversation—the weather, crops and stock, his family and the neighbors—especially the behavior of the neighbor's children. A child will be "th' spittin' image" of either parent; he may be "bold as brass" or "bright as a button" or a "spitfire" and "pert as Nathan"; or if the boy is a bit wild, "it will be the ruination of him" and eventually "he won't be worth a Hannah Cook".

If the neighbor's wife works hard, she'll be "drove with work" and "worn to a frazzle"; indeed, the entire gamut of her griefs can be read in such comments as: "she ain't kept her looks" or "she's seen trouble" or, if fallen on evil ways, "she ain't no pattern to go by". If she pulls her hair straight back on her head she "looks like a peeled onion"; if she grows stout, she's "fleshin' up" and finally it may be said of her that "she's homlier than a stump fence". Should the home be meagre, then the family is "as poor as poverty's hind foot". However, the mother may "marry off her daughters" or they remain "double and twisted old maids". An entire family's condemnation may be handed down in two phrases: "that breed's run out" and "their place's gone to rack and ruin".

THESE colloquial expressions differ radically from section to section. The New York farmer will say he feels "right pert" or "lively" while the rustic from another district is "fit as a fiddle". The Maine farmer will warn his wife to stop her "blabbing", whereas the upstate New Yorker will admonish "Stop yer canterin'. Yer blabbin' too much". The Empire Stater will refer to a no-account fellow as "a dirty dish clout", but the New Englander will state, "I'll trade him off fer a yaller dog" or say that he ought to have a "cow hidin' ". Should he be conceited, he's "bigger than Billy Bedam". The Yankee will speak of owning a "chist of drawers", while the New Yorker is content to shorten them to "draws".

Mighty are the oaths these countrymen use. They swear "By Heck" and "By God All-Sufficient" and "By the holy smut"; their anger flares up into a "Dod rot it!" All of them watered versions of more virile expletives. On the other hand, the naïve, natural poetry of their conversation is fresh and undiluted. When the farmer harrows a field he "drags" it, and if he plows continuously around a first furrow he is "gathering". The helper, of course, is a "hired man" and in some sections if he is taken on for part-time small jobs he may be a "tasker" or "just chorin' ". Meat will be "tougher an b'iled owl" or if the fat and lean are nicely alternated, it is "marbled". A small boy will be freckled "as a turkey egg" and a man "darker than Egypt". If a neighbor is very ill at the end of the year his friends fear he won't "winter" or "won't climb May hill".

Where these country conversations come from is the delightful study of the etymologist. Some are directly derived from English ancestry, some from events of vivid importance, some from contact with strange people. To be hanged "higher 'an Haman", is Biblical of course. To speak of one being "dark as Egypt" is doubtless a descendant of an old English country phrase that referred to Gypsies who have wandered over the English countryside for centuries and were believed to be Egyptians, so swarthy were their complexions. Likewise referring to a small boy as "a little shaver" is merely a corruption of the Romany for small boy—*chavo*. But however they came and however much they have been corrupted in passing from generation to generation, they are as distinctive of their localities as the rock and trees and wild life. And it is this plunging into a fresh environment of language that gives the new countryman such unfeigned pleasure if he has a mind to enjoy it.

IN the North the country gentleman would seem to look on such rustic conversation as merely a curiosity: a thing to listen to and smile at. Rarely do its solecisms insinuate themselves into his vocabulary. He appears to have a dread of going native. In the South the opposite is true; it's a poor Southerner who can't regale his friends from other neighborhoods with colorful mouthfuls of local negro farm talk. And this difference, we may be so bold as to venture, is due to the fact that for generations the Northern city man has held all farmers to be crude objects for sarcastic wit, whereas the Southerner has assumed a paternal attitude toward both his rural negroes and poor whites, and he loses no caste by dropping occasionally into their lingo. It is one of the compensations that come to him from living in the country.

So, indeed, should it be to all who go there from cities. It is not

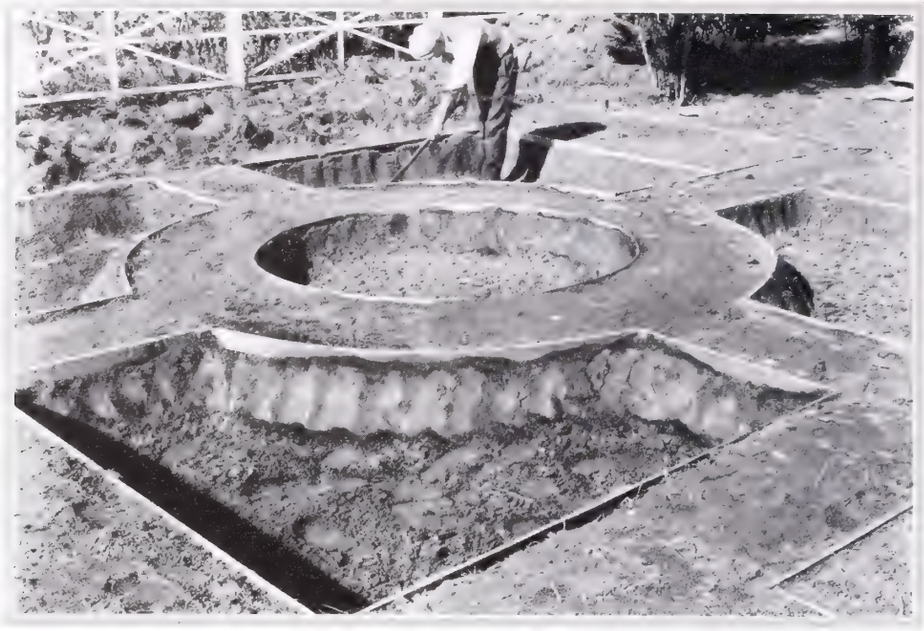
(Continued on page 156)



John Wallace Gol[illegible]

A Cool Cloister For Summer Days

For many things we become attached to a house and not the least of them are those shadowy corners that afford cool harbors on lazy, stifling summer afternoons. Every house should have at least one. This home, the residence of Albert M. Swank, Johnstown, Pa., abounds with them, one of the quaintest being this narrow cloister. Frank J. Forster was the architect of the house



The Foundation For Finer Roses In The Garden

F. F. Rockwell

THERE are so many points about Rose culture which may be discussed and argued, pro and con, almost endlessly, that the beginner attempting to follow them is likely to pay too little attention to the more fundamental things. The construction of the Rose bed, the soil foundation, must be right or the Roses will be wrong, no matter how much care may afterwards be given to the finer details of culture.

The discussion which has been carried on for the past few years concerning the merits and demerits of fall planting is a good example of this loss of perspective, or failure to sense the relative importance of different factors in Rose culture. Fashions and fads have their sway in gardening as in other things, and swing from one extreme to the other. Roses in most localities may be planted successfully either in the fall or in the spring. In my own section (southernmost New Jersey) the conditions for fall planting are ideal, but I get equally good results from spring planting properly done. Of the several hundred Roses which I have set out during the past year, the percentage of loss in spring planting and fall planting has been about the same, and negligible in both instances.

While planting may be done either in the fall or in the spring, there are decided advantages in preparing the ground during the autumn, even though the plants will probably not be set out until the following March or April, or even May.

A great rosarian once made the statement that he would rather put "a fifteen-cent Rose in a fifty-cent hole than a fifty-cent Rose in a fifteen-cent hole." He wrote from long experience and keen observation, and had his feet set firmly on the ground. At least fifty percent of success with Roses depends upon what has been done before a plant is even touched!

I have already mentioned the fact that fads in gardening swing from one extreme to another. A few years ago it was the fashion for the Rose expert to experiment with the most elaborate and "scientific" methods of soil preparation; the fifty-cent hole was forgotten in the preparation of holes which must have cost nearer two-fifty, the soil being dug out several feet deep and replaced with several different kinds of fertilizers, in *diagonal* layers!

Needless to say those who attempted to grow Roses upon any such basis as this had more cash than common sense. But now the pendulum has swung to the opposite extreme, and one runs across statements to the effect that no special preparation of the soil is necessary for the growing of Roses, and nothing is needed beyond supplying them with a good garden soil well fertilized and thoroughly dug. These terms, of course, are somewhat elastic; but even so, it is disregarding the facts to claim that Roses will do their best in a soil which receives no further preparation than that which would be quite sufficient for perennials or even for shrubs. True, they may grow—but not as every Rose lover likes to have them grow.

To apply common sense to soil preparation, we should consider first of all the Rose plant. We are speaking, of course, of garden Roses or Rose bushes; principally, these days, Hybrid Teas, with a few Hybrid Perpetuals and more hardy Teas, possessing qualities of one sort or another so excellent that they deserve a place even in the comparatively small garden of Hybrid Teas. The robust climbers and the hardier of the natural species will thrive vigorously and

(*Continued on page* 146)

THE BEGINNING

(Top) The first important step is to dig out the soil to a depth of twelve to eighteen inches preparatory to filling with a rich, well drained mixture. If the soil below this level is hard, break it up well with a pick or a good heavy crowbar



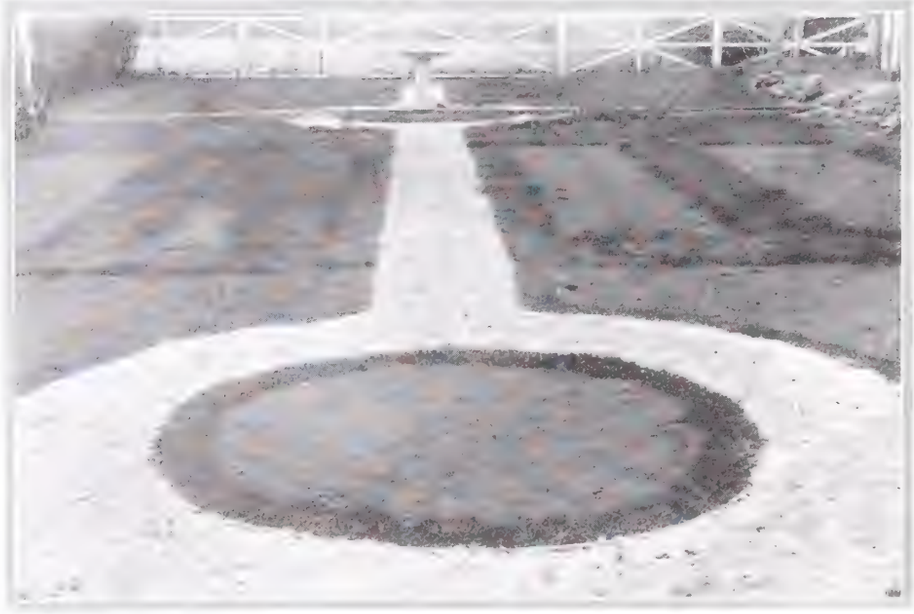
FOUNDATION FOOD

(Above) The foundation layer of the bed is made up of rotted cow manure, crushed raw bone and coarse soil. This will provide a substantial and long-lasting supply of food—a very important factor



TURFING

(Right, top) Sod is laid between the beds after the soil has been well leveled. This is the quickest way to secure a firm turf, although seeding is less expensive. The boards marking paths will soon be hidden



PLANTING

(Center) When the paths have been finished and the beds generously filled with prepared soil, planting the bushes follows as a final step. If possible, complete the beds two weeks before planting



COMPLETED

(Right) The final result of the work shown in the foregoing photographs. This garden well illustrates several Rose requirements—sunshine, good air circulation and entire freedom from crowding



No charge of uninteresting formality can be made against the semi-double Camellias which are now helping so materially to restore the popularity of this worthy shrub. A selected list of especially attractive varieties is given in the accompanying article

(Below) The Camellia is a notable flowering shrub of the South where it is a memorable feature of many a landscape scheme. It prefers a warm, open, loamy soil with plenty of leafmold and peat and must have good drainage. It flowers from March to June

The Camellia—Rose of Japan

E. H. Wilson

"CAMELLIAS are universally admired for the rich and pleasing contrast afforded by their dark green leaves and their superb flowers which enliven greenhouses and conservatories throughout the winter and spring months. The flowers are also extensively used for bouquets and for dressing ladies' hair for balls and parties, indeed, the want of fragrance is perhaps the chief thing which prevents the Camellia from supplanting the Rose in universal admiration."

So writes an enthusiast about 1860, but there are changing fashions in flowers as in milady's hats and gowns; some at the moment are in their hey-day, others have passed their peak, and some are on the ascending scale. Dame Fashion is a creature of whims and fancy more than common sense rules her taste, yet if we look closely into the rise and fall of certain flowers in popular favor we shall generally find good [illegible] In many instances the florist with his cultivation for uniformity and regularity is to blame. In breeding many flowers the specialist has not rested content until he has produced them so regular in form and outline as to make it a simple matter to cut replicas out of a Beet



or Turnip or mould them from soap or wax. At this the public has ever revolted and such flowers are soon thrust into the discard, some of them to be resurrected at later periods under a new guise. Pathetic examples of this false art are the Show Dahlia and incurved Chrysanthemum, which have long since had their day.

The Camellia is another striking illustration of the florist's poor taste. It came, waxed mightily, established itself, then became as if its blossoms were graven out of some vegetable solid. Revulsion followed and the plant dropped into desuetude. Now, after a lapse of half a century it is coming into its own again—not those varieties with dull, lifeless, stiff, regular, formal flowers, but the single or semi-double forms where character is in evidence. Nurserymen are turning their attention to this plant once more and now quite a wide range of lovely varieties is available, though the work of raising stocks is a slow one.

The Camellia is really a very accommodating plant; it is much hardier than was at one time supposed; in fact, it can be grown out-of-doors where Himalayan Rhododendrons are hardy, which is not New England. In colder places it is readily accommodated in a cool conservatory (the orangery as it used to be called) where if tended in pot or planted out in border it gives a great return in blossoms of many hues. The large Camellia bushes out-of-doors in Georgia and the Carolinas are the envy of all visitors and the crowning glory

(Continued on page 138)



(Above) Modern Camellias are to be had in a wide variety of blossom colors—reds, pinks, creams and whites, sometimes with yellow stamens. Not a few of them are parti-colored and have petals curiously streaked, flaked or otherwise distinctly marked



There are numerous double forms, some of which are really too regular to be truly beautiful. The species is hardier than commonly supposed to be, actually coming through a mild Long Island winter unharmed when growing in sheltered places out-of-doors



In Passy, one of the favorite old residential districts of Paris, this garden is tucked away between high walls. It is a garden to live in. Many of its features are quite easily adaptable to American city backyard conditions. J. C. N. Forestier, the most famous of French landscape architects, was the designer of it

A Backyard Garden Secluded In Paris

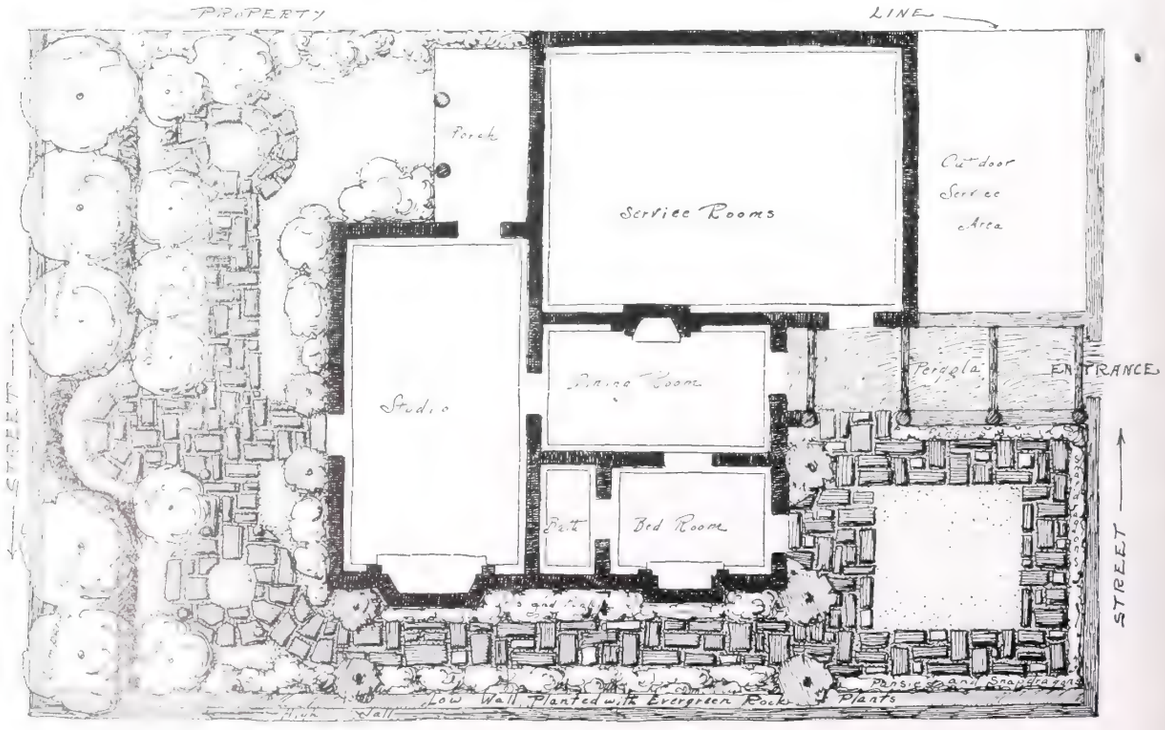
Helen M. Clark

ONCE in a great while the fairy of perfect production hovers near, and brings material, circumstances, architects, personal preferences and tangible possibilities into close harmony. What ensues from this splendid accord is usually a joy to behold, and a pattern to be followed wherever possible.

Such a house and garden I found in a short new street in Passy, one of Paris's residential sections, old in name and division, but containing many of the newest and most modern homes which are springing into existence in the post-war building. The owner is a young woman who wanted her own establishment independent of her parents. Her house, her garden, her furnishings are all expressions of her own individuality, and follow a sane path of modernist tendencies with no exaggerations, far removed, however, from recommended antiques and ancestral walnut.

Mlle. Stern is a practical gardener, full of buoyant enthusiasm, and her idea was to have her house and grounds so closely related that she would not be conscious when she passed from one to the other. She also believes that the interior decoration should carry some suggestion of the garden immediately without.

(Continued on page 134)











PERENNIALS FOR SHADY PLACES

LATIN NAME	COMMON NAME	COLOR	HEIGHT	Blooming Season	SOIL	DEGREE OF SHADE	REMARKS
Aconitum in Variety*							Showy Flowers; Effective Foliage
	Autumn Monkshood	Blue Purple	3′	Sept.—Nov.		Light Shade or Shade	
	Aconite	White Blue	3″	July			
	Manchurian Monkshood	Blue White	1′-6′	July—Aug.			
Uncinatum	Climbing Monkshood	Blue	3′-5′	Sept.—Nov.	Rich, Moist		
	Baneberry	White			Rich Woodland	Shade or Half Shade	China White Berries, Red Stems
			1′-2′		Well Drained Woodland		Red Berries
	Amur Adonis	Gold	1′		Good Loamy Soil, Light	A Little Sun	Resembles Buttercup. Resents Disturbance
Vernalis	Spring Adonis			Late March	Heavy Loam	Sun or Half Shade	Large Daisy-like Flowers
			8″	Early Spring	Dry Sandy		Rampant Spreader. Bulb Plants
Cernuum		White – Lavender	12″	Summer			
Stellatum			18″	July			
				May—June			
		Blue	1″	May	Dry, Well Drained	Sun or Partial Shade	Large Leaves, Free Seeder
Italica	Italian Bugloss		3′-5′				Do not let go to seed for continuous bloom
		Pink	3″-6″		Sand, Leafmold, Loam	Light Shade	Rocky Slopes Facing South, Open Situation
				Summer			Trailing Verbena-like Blossoms
			3″		Sharp Drainage		Tufts of Light Green Foliage - Not Wooly
			3″-6″	Early Summer		½ Shade, No Burning Sun	Rampageous, Broad Mats of Rosettes
					Leafmold, Peat, Garden Soil, Marl		There are still more shade-enduring Anemones
			18″	Summer			Lovely Among Ferns, Spreader
Japonica	Japanese Anemone		2′-3′	Autumn			
	Snow Drop Anemone	White – Lavender	1′				Sometimes this blooms later
		White		March—May			Plant in Masses, like Wood Anemone
		White	1″-2″	Summer		Semi-shade	Vivid Green Moss, Not always Hardy
							Both Good between joints of Stone Paths
			1′-2′	May		Light or Dense	Scarlet Berries. Plant singly among Ferns
		Yellow	3′-12′	Spring		Partial	North Slope of Rockery
			6″-10″	April—May	Damp	Open Woodland	Glossy Leaves, Good Ground Cover
Aquatilis Olivieri						Shade or Semi	Lovely in drifts among rocks
		Lilac – Blue	1′-3′	Sept.—Oct.	Likes Moisture	Light	Many Hybrids of this Wild Aster
	Bell Flower						There are other shade enduring Campanulas
Carpatica		White-Violet		July—Aug.	Good Garden		
	Wall Bell Flower	Blue – Purple	3′-5″	May—June	Loam, Sand, Leafmold		Lovely among stones
Persicifolia			2′	June—July			One of the best
		White	1′				Most cosmopolitan of all
		Pink – White		May	Woodsy		Moist places or among rocks
		Pale Pink	6″-10″	June—July	Acid Woodland		Woodland Planting, Waxy Blossoms
	Spotted Wintergreen	White	6″-12″		Dry		
Chionodoxa*	Glory-of-the-Snow	White, Blue	3″-4″		Well Drained	Sun or Semi-shade	Plant Bulbs close together
Chrysanthemum Boreale Mayii		Pink – Mauve		Oct.	Good Garden		Pinch back tops when a foot high for lower bush
	Artic Daisy			Sept.—Nov.			
					Moist Leafmold		Spreader, under Deciduous Trees
	Bunchberry				Cool Acid		Lily-like Flowers, Blue Berries
			8″-22″				Flowers in thick clusters, small bright red berries
Convallaria Majalis	Lily-of-the-Valley	White		May—June		Not Dense Shade	Fragrant, Spreading
	Goldthread	White	3″-6″		Damp Acid	Full Shade	Lustrous Evergreen Ground Cover
		Pink	1′	Sept.-Oct.	Ordinary	Morning Sun, Afternoon Shade	Somewhat like Cosmos
	Bunchberry	White	6″-9″		Damp, Cool		Creeping Ground Cover, Red Berries
		Yellow – Red	8″-10″		Dry Leaf Mold and Loam	Sun or Shade	Tufts of Gray Leaves. Plant near rocks
		Gold		May—Sept.			Dry Wall, Steps, Stony Banks. Useful
		Yellow – White	8″-10″	May		Sun or Shade	Dies Down After Flowering
Crocus	Crocus	Many		Spring	Well Drained	Sun or Semi-shade	First signs of spring
Cyclamen	Cyclamen	Rose – White	6″		Acid, Loose Woodland	Shade or Semi	Somewhat difficult but lovely
	Small Ladyslipper	Yellow	1′	May—June	Rich, Intensely Acid, Woodsy	Under Deciduous Trees	Must have right soil conditions
	Showy	Pink – White	2′	June	Moist		
Acaulis	Pink	Pink	1′	May—June	Dry or Moist		
Daphne Cneorum	Garland Flower	Rose – Pink	6″-12″	April—May	Peaty, Loamy, Acid		The only Shrub in this list; Evergreen
	Scarlet Larkspur	Scarlet		April—July	Deep, Rich, Sandy, Loam, Acid	Semi	Dies down after flowering
Dentaria Diphylla		White	8″-10″	May	Rich Woodland	Full Shade	Handsome in masses
Dianthus Alpinus		Rose – Purple			Limy Soil, never too wet	Semi, not under trees	Shiny Green Foliage
Glacialis Neglectus		Pink			Well drained		One of the loveliest
	Maiden Pink	Rose		Summer	Good	More Sun than Shade	Shiny Leaves, Close Mats, Spreading
	Squirrel Corn	Pink - White		April—May	Rich	Under Trees, not dense	
	Dutchman's Breeches	Creamy		April—May	Loose, Fibrous Wood Soil		Foliage disappears soon after flowers fade
	Wild Bleedingheart	Pink	15″	All Summer	Good Garden		Effective Foliage until Frost
	Old fashioned	Pink	24″	April—June			
	Yellow Foxglove	Yellow	2′-3′		Good Garden	Light Shade	Easily grown
	Amer. Shooting Star	Rose	2′-3′	May—June	Well drained, Cool, Gritty	Shade or Semi	
	Leopard's Bane	Yellow			Sandy Woodland Soil	Open Semi-shade	Daisy-like Flowers
	Trailing Arbutus	Pink – White	2″-4″	April—May	Intense Acid, Peaty, Sandy, Moist	Shade or Semi	Do not transplant from the wild—Buy
			6″-12″	July—Aug.	Woodland	Under Evergreens	Ground Cover. Leaves in flat Rosettes
	Barrenwort	Many		Spring-Summer	Any	Light Woods	Beautiful Leaves, Small Flowers
Eranthis Hyemalis	Winter Aconite	Yellow	5″-8″		Leafmold	Under Trees	Very Desirable. Flowers like Buttercups
	Troutlily or Adder's Tongue	Yellow, Various	6″-18″	Spring	Light Leafmold	Light	Grow from Bulbs, Narrow Leaves
	Crown Imperials			Spring		Full Shade for Large Bloom	Bulbs. Some like Lilies, some like Tulips
		White	8″-10″	Aug.	Deep, Rich	Shade or Semi	
	Carty Lily		1″	July—Aug.			Lily-like Flowers
		White	3″-5″	Early Spring	Well Drained	Semi	Appear as the snows melt
Galax Aphylla	Wand Plant		1′-2½′		Very Acid, Moist	Full Shade	Stiff, Bronzy, Evergreen Basal Leaves
	Stemless Gentian	Dark Blue	4″	May—May	Rich, Deep, Moist	Semi	Do not dig Gentians from wild
Andrewsi	Closed or Bottled		1″				
Geranium Ibericum	Cranesbill	Violet	12″-18″	June—Aug.	Ordinary	Light Woodland	Good for shady bank
			6″-18″	June—Aug.		Some Sun	One of the best
		Yellow	18″-24″	August	Moist Sandy	Not too Dense	Striking Species
		White		July		Light Shade	One of our finest natives

*Asterisk indicates that other shade-loving species

COMPILED BY HARRIET K. MORSE

LATIN NAME	COMMON NAME	COLOR	HEIGHT	Blooming Season	SOIL	DEGREE OF SHADE	REMARKS
Helleborus Niger	Christmas Rose					Under Trees	
" Orientalis	Lenten Rose	Purplish		"Lent"		"	Evergreen Leaves
Hepatica Triloba	Hepatica, Liverwort	White, Pink, Blue			Rich, Well Drained Loam	Under Trees	
Heuchera* Brizoides	Alumroot, Coral Bells	Pink			Good Garden		
Sanguinea Splendens		Red					
Houstonia Caerulia	Bluets, Quaker Ladies	Blue	3"-6"	April—Oct.	Slightly Moist, Acid	Half Shade	
" Serpyllifolia		Stronger Blue		Early Spring		"	
Hypericum Moserianum	St. John's Wort		6"	April—Oct.			
Hypericum Coris		Yellow			Good, Loamy, Sandy	Partial	Rarest and Best Evergreen
Incarvillea Delavayi		Rose			Deep, Rich, Sandy	Semi—Shade	Warm, Sheltered
Iris* in Great Variety	Iris, Flag, Fleur De Lys	Many	4"-4'		Rich, Well Drained		Divide Every Few Years
Japanese Species							
Jeffersonia Diphylla	Twin Leaf	White		April—May	Sandy Leaf Soil		Mass of Starry Bloom
Lilium* in Variety	Lily						
" Auratum	Gold Banded Lily	White		August	Well Drained		Intensely Fragrant
" Canadense	Meadow Lily		3'-5'		Well Drained, Moist	Woodland	Plant Tubers 6"-8" Deep
" Speciosum	Speciosum Lily	Pink—White			"	Semi—Shade or Sun	Plant Deep
" Superbum	Turk's Cap Lily		3'-7'	July—Aug.	Well Drained, Moist	Light Shade	Plant Tubers 6"-8" Deep
Linaria Cymbalaria	Kenilworth Ivy		1"		Ordinary	Open Shade	Self Seeding Resembles Miniature Germanica
Linnaea Borealis	Twin Flower	Crimson			Acid Wood Loam	Partial	Creeping Pendulous Bells
Lithospermum Prostratum	Gromwell	Blue		June—Sept.	Peat And Loam, No Lime	Semi	Trailing, Open Situation
Lobelia Cardinalis	Cardinal Flower	Red	2'-3'	July—Aug.	Peat, Leafmold, Loam	Semi	Flowers opening in a Tall Spike
" Syphilitica	Blue Lobelia	Blue		Aug.—Sept.	" "	"	" " " "
Lycopodium Dendrobium	Club Moss		6"		⅔ Leafmold, ⅓ Loam	Continuous Shade	Evergreen Creeper
Lysimachia Nummularia	Moneywort, Loosestrife	Yellow	2"-3"	June—July	Waste Places	Anywhere	Rapid Spreading Ground Cover
Maiantnemum Canadense	Canada Mayflower		3"-6"	May			Ground Cover in Masses
Mazus Pumilio		Pink					Creeping among Rocks, Flowers like Snapdragons
Meconopsis Cambrica	Welsh Poppy	Yellow	1'			Light Shade	
Mentha Requieni	Corsican Mint	White	1"-3"	Summer	Damp		
Mertensia Virginica	Bluebells	Blue	1'	May—June	Rich Loamy Soil	Semi	
Mitchella Repens		Pink				Anywhere	Evergreen Ground Cover Red Berries
Mitella Diphylla	Bishop's Cap	White	6"-10"	May		Full Shade	
Monarda in Variety	Bee Balm	Scarlet Lavender	20"-40"	July—Sept.	Moist, Well Drained	Light	
Myosotis Palustris Semperfl.	Forget-me-not	Blue	6"-12"	May—Sept.	Moist, Loamy	Partial	
Narcissus*	Narcissus, Daffodil, Jonquil	Yellow, White		May—June	Rich Soil	Semi-Shade or Sun	
Orchis Spectabilis	Showy Orchis	White	5"-10"	May—June	Moist Stony	Deciduous Woods	
Pachysandra Terminalis	Japanese Spurge	White		May	Prefers Rich	Anywhere	Evergreen Ground Cover
Pentstemon* in Variety	False Foxglove, Beard Tongue	Red, Blue, Purple	1'-4'	June—Aug.	Good Deep Garden Soil	Partial	
Phlox Divaricata Laphamii	Creeping Phlox	Lavender	6"	May	Light, Rich Loam	Half Shade	Magenta variety will do better than other
" Subulata in Variety	Mountain Phlox or Moss Phlox	Many	6"	May	"	"	Fine Ground Cover for Sunny Borders
" Reptans		Pink	6"	May	" " "		Alpine Species
Podophyllum Peltatum	May Apple	White	1'	April—May	Rich Moist		Naturalize
Polemonium Reptans	Greek Valerian	Blue-Violet	6"-12"	April—May	Moist Woodland		Bell Shaped Flowers Plant in Masses
Polygonatum Multiflorum	Solomon's Seal	White	2'	May—June	Semi-Shade or Deep		Handsome in Clumps
Polentilla* in Variety	Cinquefoil	Variety	4"-24"	June	Good Soil	Open Shade	Mostly Evergreen
Primula* in Variety							Many Shade-Loving Primulas not Listed Here
" Acaulis	Common English Primrose	Yellow	1"-1½"	April—May	Rich Soil	Partial	One of Earliest Spring Flowers
" Japonica		Reds, Yellows	9"	June	Moisture	Partial	Lovely Along Woodland Path
" Frondosa	Balkan Primrose	Orchid		April	Gritty Loam	"	Large Colonies for Effect
" Auricula	Bear's Ear Primrose	Reds, Purples	4"	April—May	Rich Soil	"	Lovely Among Rocks
Pulmonaria Angustifolia	Lungwort	Blue	1"	April—May	Good Soil, Warm Exposure	Semi Shade	Try with Daffodils and Arabis
Sanguinaria Canadensis	Bloodroot	White	6"	April	Loam, Sand, Leafmold	Not too Dense	In Masses Among Ferns and Rocks
Saxifraga* in Variety	Rock Foils	Many	3"-20"	April—July		Partial	Lovely Among Rocks
Scilla* in Variety	Wood Hyacinth	White, Blue	4"-8"	May	Well Drained	Any	Plant 5"-6" Deep
Sedum* in Variety	Stonecrop				Dry Garden Soil	Light Shade	Many Others will Stand Some Shade
" Acre	Gold Moss	Gold	1"	Spring—Summer	" "	" "	Fast Creeping
" Ternatum		White		May	" " "	" "	
" Pulchellum	Rose Moss	Pink-Lavender	4"	May	" " "	" "	Self-Seeding Biennial
Shortia Galacifolia	Oconee Bells	White	6"	May	Very Acid Wood Loam	Under Evergreens	Shiny Evergreen Leaves Bronze in Fall
Sempervivum Arachnoideum	Cobweb Houseleek	Red	6"	Sept.—Oct.	Common Garden Soil	Light	Rosettes like tiny Artichokea, for rock crevices
Silene* in Variety	Fire Pink						There are others which like Shade
" Virginica		Scarlet	12"-18"	June—Aug.	Ordinary Dry	Light	Fine for Rock Garden
" Pennsylvanica	Wild Pink		4"-9"	May—June	Dry, Rocky, Slightly Acid		" "
Thalictrum Adiantifolium	Fernleaf Meadow Rue	Yellow	1'	June—July	Well Drained, Loamy	Partial	
" Dipterocarpum		Blue, Purple		Aug.—Sept.	" "	"	Plant with Tall Lilies
" Polygamum (Cornutii)	Tall Thalictrum	White	4'-5'	Late Summer	Ordinary	Partial	Extremely Hardy
Tiarella Cordifolia	Foam Flower	White	6"-12"	May—June	Acid Wood Soil	"	Spreading
Tradescantia Virginiana	Spiderwort, Joe-Pye	Blue, Purple	1'-1½'	May—Aug.	Moist, Rich	Full Shade	Grass-like Leaves
Trientalis Borealis	Star Flower	White	3"-6"	May—June	Cool, Mossy	Light	In Masses for Woodland
Trillium* in Variety	Trillium						There are other Trilliums which like Shade
" Erectum	Erect Wood Lily	Purple-Red	1"	May	Rich, Moist	Full Shade	They are Fascinating Woodland Plants
" Grandiflorum	Wake Robin	White	1'	June	" "	" "	
Trollius* in Variety	Globe Flower	Yellow, Cream	6"-4'	April—July	Deep, not too Dry	Half Shade	Showy Flowers
Tulipa* in Great Variety	Tulips	Many	6"-24"	April—May	Well Drained	Semi	
Uvularia Grandiflorum	Bellwort	Buff-Yellow	6"-18"	May—June	Cool, Rich	Full Shade	Woodland Planting
Veronica Officinalis	Common Speedwell	Lavender	3"-4"	June—Aug.	Dry Woodland	Light	Ground Cover
" Repens	Creeping		2"	May	Good Garden	Semi	Flat Carpet, Joints in Stone Steps
" Rupestris	Rock Speedwell	Blue-White	3"	May—June	" "	"	
" Longifolia Subsessilis	Great	Blue-Purple		Aug.—Sept.	" "	"	
Vinca Minor	Periwinkle, Myrtle	Blue-White	3"	April—May	Common Garden	Sun or Shade	Evergreen Leaves
Viola* in Great Variety	Violets		4"-12"	April—Oct.	Woodland	Shade or Semi	Many Are Hybrid Species.
" Blanda	Sweet White Violet	White	4"-6"	April—May			When well suited these wild violets increase rapidly
" Cornuta	Horned	White-Blue	8"-9"	June—Oct.	"	" " "	
" Canadensis	Canada Violet	White Tinged Purple	6"-12"	May—July	Moist	Full Shade	
" Boosiana		Pink	6"-12"	May—Oct.	Woodland	" " "	
" Odorata in Variety	Sweet English	Blue	6"-12"	May—Oct.		Shade or Semi	
" Pedata	Birdsfoot Violet, Wild Pansy	Blue-Lavender	4"-8"	April—June	Sandy Acid	Light Shade	

exist but are omitted through lack of space

Decorative Wall Surfaces And The Care Due Them

Elizabeth Hallam Bohn

THE necessity of one age might be called the luxury of the next in the development of wall coverings. Descended from the tapestries and fabric hangings which tempered the wind of the medieval castle and the domino papers with which the French peasant protected his walls, have descended the almost limitless range of possibilities for modern decoration. And from priceless originals and the adaptations of eminent designers have been evolved, as well, more modest designs for the small home. Colorful as an artist's sketch book and in harmony with every decorative ensemble. The tidal wave of interest in sound decoration, which signifies the growing of our infant country into the sophisticated standards of older lands has centered interest on the use of decorative fabrics, paneling and wall [illegible] use of pictures.

In a ceremonious room, smooth surfaced fabric wall hangings may introduce a sparkling pageant of color and pattern in a print suggestive of rare damask. Or woven panels recall the grace and beauty of priceless Renaissance originals by their authentic modern design and appearance of graceful age. Wood paneling lends its mellow note to many a new world home and to meet this more sturdy effect in the moderate home a special type of wood wall covering may be had in walnut, mahogany and oak.

THE PAPERS

But it is in the once humble wall paper—the "tapestry of the poor"—that the greatest advances in design and craftsmanship have been achieved. The exquisite old papers which have been taken from their original setting in homes across the water bear mute testimony to the permanence of fine papers under intelligent care. For many have been [illegible] brought to fine state of beauty and interest by the skill of the restorer. From their inspiration have been created similar patterns in domestic papers. Chinese Chippendale designs form delightful harmonies with furniture of the Federal period. In other settings, the sentimental doves and roses of the Victorian era are charming and smart. As a background for the Directoire room comes the lovely velvet stripe, while tapestry effects lend dignity to the more robust Jacobean and Elizabethan periods. Spanish leather in bright colors stands out against a silver ground, while French toiles, animal motifs, hunting or marine scenes, or historic Egyptian or Hindu motifs may lend each its appropriate note of color and design to the completion of some up-to-date American room. Then there are the plastic wall coverings which imitate stipple and rough plaster, so suitable for early English and Spanish homes, and many examples of the new art which exemplify the controlled beauty of the modernist conception. Scenic papers form a chapter in themselves, so decorative are they and so well adapted to the spirit of modern architecture.

CLEANING AGENTS

With so much time and thought devoted to the selection of the type, quality, design and color of wall coverings, it is strange that so little attention is usually granted the after care which not only lengthens the life but mellows the texture of these surfaces. For smoke, gases and dust take their toll of walls as well as furnishings. Accidental spots, the traces of active little fingers and general wear and tear necessitate knowledge of special as well as routine care.

With the general acceptance of the vacuum cleaner as a piece of standard equipment, fabric wall coverings developed a practical as well as decorative appeal. For the lighter machines are ideal for keeping these surfaces free from dust and moths. Should the material be of wool, one of the commercial moth-proofing substances will assure temporary but effective protection from maurading *lepidoptera*.

In the April, 1929 issue of *House & Garden* instructions were given for the care of paneled walls. Such attention is important, for wood surfaces must be fed to counteract the drying effects of superheated homes which can in time ruin the lovely depth and color characteristic of them.

A long handled, soft haired wall brush should be used to give a weekly wiping down to papered walls. An outing flannel bag tied over a broom will give equally good results with a little more effort, or soft wool brushes may be used if they are kept scrupulously clean.

In even the best run homes, grease spots and finger marks will sometimes appear on new wall paper. A specialist suggests that a clean white blotter be placed over the grease spot and a hot iron pressed against this. Then a small quantity of pipe clay or Fuller's earth is applied and allowed to remain on all night. If the heat appears to change the color of the paper, this part of the treatment can be omitted and several applications of the pipe clay given at intervals. Fingerprints should be dampened with clear cold water, used sparingly, before the pipe clay or Fuller's earth is applied. Any rubbing tends to spread a stain.

Mould or damp spots can usually be removed if one part of salicylic mixed with ninety parts alcohol is very carefully applied with a soft cloth or sponge. In using any compound on one spot only, the clean part may stand out on a time mellowed surface.

FOR PROTECTION

When the complete wall comes up for cleaning it is usually time to consult the decorator, unless the paper has historical interest or associations. Prepared putty, starch or dough cleaners may be had, but their use takes time and patience and unless very carefully applied the result is uneven and irregular.

Not all wall papers can be successfully lacquered, but on the hard surfaced types, the wood veneers and marbleized varieties and on the bronzed and low colored papers as well as on many of the cheaper grades this finish may be used with great success. Not only does it simplify the cleaning process; it also prevents the paper from fading, without leaving the surface glossy or caus-

(Continued on page 148)



The Portfolio this issue shows a small house in London, the home of Major and Lady Alexandra Metcalfe, recently decorated in simple 18th Century taste tempered with modern comfort. The drawing room has pine-paneled walls and a green color scheme



An oval bathroom with walls painted in the varied blues of lapis lazuli is one of the most interesting of London's recent achievements in bathroom decoration. An extremely practical feature is the full length dressing table mirror with tall movable side arms

A Little Portfolio Of English Rooms

Cooper & Hewitt



Georgian Styles

Pale terra cotta is the predominating color in the delightfully simple dining room, which has walls of cheerful pine, Georgian furniture and curtains of cream colored moire. Symonds and Lutyens were the decorators of this house



(Below) A corner of a little writing room that is all such a room should be—restful owing to its comfortable furniture and simple background, and interesting on account of the many books and coloring of peach tones accented in red

Rooms In London



Above is a view of the entrance hall and stairs in Major Metcalfe's London house showing the simple, well-designed paneling and effective marble floor. The walls here are stone color and the carpet and lacquer cabinet are Saxe blue



The ideal playroom should have practical equipment, restful colors and decorations to stimulate the imagination. This English nursery meets these requirements with a scheme in soft greens, durable furnishings and a gay frieze





Unlike the shoemaker's child, a decorator gives time and thought to the furnishings of her own home. Illustrated on these pages is the duplex pent house apartment of Mrs. James C. Rogerson, president of the Arden Studios. The dining room walls are painted in scenes of old New York, with woodwork deep yellow and apple green moldings above the mantel to conform with the mirror frame. At the left is a view of the roof terrace and on the right the tiny spiral staircase





G. W. Harting

The Georgian living room, with its lighted background of pine panelling, is warmly colorful owing to the varied tones of textiles and rug. Plenty of rich color should be used in wood rooms on account of the somewhat neutral tone of the background. Here the sofa is in reseda green brocatelle, the Chippendale chair in old gold velvet and the desk chair in green and gold damask. Curtains are of gold brocatelle and the Hamadan rug is green, gold and apricot on blue. Over the mantel hangs a Yuan Dynasty Chinese painting on silk

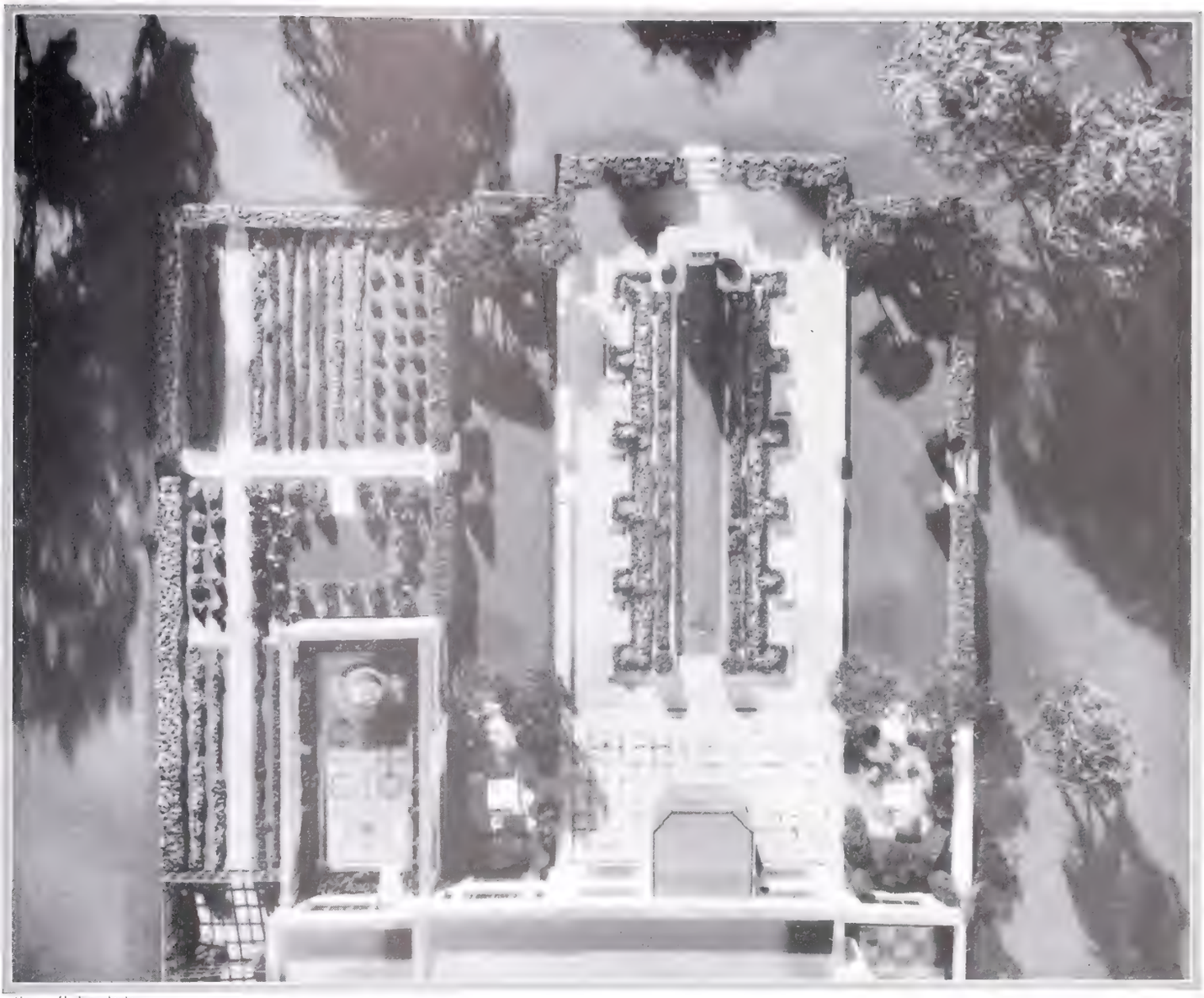


Eighteenth Century Furnishings Prevail In A Decorator's New York Pent House Apartment



In sunny climates—California and the Southwest—the white-walled house serves a definite rôle as a background against which planting is repeated in shadow and planting is so placed that shadows pattern the wall. So it is at the home of Charles W. Oliver, architect, River Oaks, Houston, Texas

Foliage Patterns And White Walls



George H. Van Anda

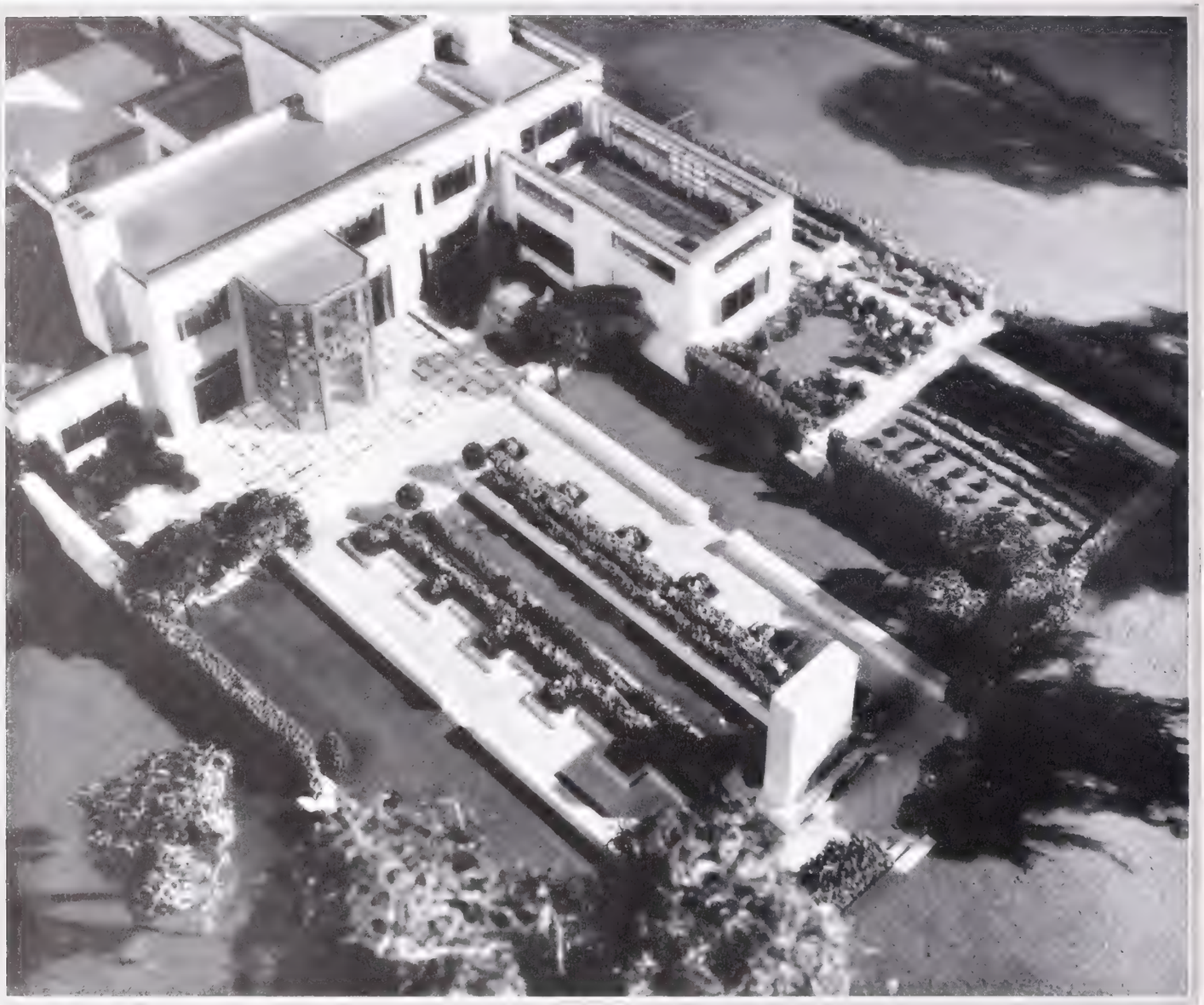
Grounds And Gardens For The Modern House

The garden area is divided into sections tied together with a hedge of Regel Privet, to be replaced by Australian Pine in southern sections. Off the breakfast garden is a cutting garden, followed by Rose, vegetable and fruit sections. Mary Rutherfurd Jay, landscape architect

IN the January issue we described the architecture and room plan of *House & Garden's* Modernist House, as exemplified in a scale model designed by Francis Keally, architect. The February issue took up the tale of the interiors, in which Miss Margaret McElroy, decorator of the *House & Garden* staff, suggested the color schemes and furnishings of the principal rooms. In each of these presentations the old and the new were mingled—the architecture was modern without going to the objectionable, ugly extremes of fanatics abroad, and in the rooms the furniture selected was an harmonious combination of modern and traditional pieces set against modern backgrounds. This month we approach the garden, and with the same regard for both the past and the future.

The landscaping and layout of the grounds for *House & Garden's* Modernist House were designed by Mary Rutherfurd Jay, garden architect. In her plan, which is exemplified by detailed photographs of the model, she has followed those principles of modern garden designing which make it a departure from the style of previous generations. These principles are: simplicity of plan, unity of design and minimum of upkeep. Thought has also been given to the effect in winter as well as in summer, and with a judicious use of sugar the photographer has produced a fairly chilly and convincing winter scene. The planting throughout has been studied to fit and harmonize with the general character of the house itself, together with the flat character of the terrain—a long suburban lot, 200′ x 275′ so that the house and its grounds present a complete and unified composition.

It will be remembered that among the features of this modern plan was placing the garage on the street side and linking it to the house by a covered drive. Between the garage and the street a plain lawn was spread, broken at necessary points by groups



of shrubbery. Vines were also planted to soften the front walls of both the garage and the house. In the plant list found at the end of this article names of shrubbery suitable for these plantings, both North and South, are given.

A study of the bird's eye view on this page reveals that the design has divided the garden property into definite sections, as definite as the rooms in the house itself, and with equally marked individual character. This is one of the best ways to give a semblance of space to a small garden and also the best to afford variety in both large and small places.

Immediately off the windows of the breakfast room is a little rectangular plot fenced in with open lattice. This is the Breakfast Garden. Its planting plan calls for a succession of brilliant flowers, annuals mostly, that can greet the eye of mornings.

A gate in the lattice opens on a long path on each side of which is room for a Cutting Garden, with annuals and a few perennials planted in rows, which makes for ease of both cutting and cultivating. At the cross path begins another section and here is laid out a Rose Garden—on one side of the path Hybrid Perpetuals, which require space; on the other side, beds of Hybrid Teas around a little grass plot. Across the path we reach a Vegetable Garden which, though small, will furnish quite a succession of vegetables if the crops follow each other closely. If one chooses, this space could be devoted to fruits—the bush varieties, such as Currants and Raspberries, in the rear, with a Strawberry patch and a line of Rhubarb in front. The paths could be lined with fruits grown espalier-fashion as they do in France, on low wires—Apples and Pears and even Cherries. In the narrow strip between the path and the boundary

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The house garden begins with a paved terrace which constitutes an outdoor living room in pleasant weather. From this, two broad steps lead to the central panel with its long pool flanked by massed flowers in selected colors. Gravel extends from these beds to the retaining wall, and beyond is turf. Views in summer and winter are on the opposite page









Modernize Your House By Modernizing Its Design

R. W. Sexton

ADVERTISERS often appeal to us through some phrase about modernizing the house. Sometimes this means to conceal an awkward radiator; in other instances, it implies the installation of up-to-date plumbing fixtures; or again it necessitates equipping your house with an artificial ice plant. And, the advertisement goes on to say, we then can boast of a modern house.

We of today want to live in houses which are modern and we want to enjoy every convenience which this modern age offers. But how many of us can help throwing up our hands in astonishment at the suggestion that we modernize the design of our houses?

Do not misunderstand me. When I say a modern design, I mean a design that gives evidence of some originality on the part of the designer. During the past fifty years we have been such slaves to the periods of four and five centuries ago that originality was given little chance for expression. We got into the habit of looking at period designs somewhat as standards on which all architectural and decorative design was based. When we invited an architect to draw up plans for a new house for us, we showed him in a book on Colonial, Spanish or English architecture the "style" of house we liked. And, in most cases, the architect followed rather closely, too closely, the design of the house pictured. Architecture was thus carried on in somewhat the same manner as the ladies' tailor operates.

We have not yet outgrown this idea of "copybook architecture," but we have made a start in the right direction, anyway. It is perfectly natural that we like the designs of one period better than another, and it may not be entirely out of place for us to designate some house already built as measuring up to our ideas of good taste. For we must not forget that it is the architect's business to design a house for us that will satisfy us: a house that will meet our individual needs and reflect our personality and character. And this is one way, I submit, in which we may be able to show our architect certain ideas which will actually express our individuality.

The big mistake in this era of "copybook architecture" was largely due to the architect. He designed your house too much like the model you had selected. He copied it outright, while he should merely have taken his cue from it and given you an original design. In other words, when you tell your architect that you prefer the Colonial style of architecture to all others, you do not necessarily mean that you want a house that is true in every detail to Colonial architecture, but you rather expect

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(Above) Although it bears decided evidences of Spanish influence, this residence in San Antonio, Texas, is modern by reason of the original manner in which old Spanish ideas have been adapted. Atlee B. and Robert M. Ayers were the architects

(Opposite page) The Classic lines of the portico of the Wilputte residence in New Rochelle, N. Y., are very reminiscent of Colonial days, and yet a close examination shows that the principal details are original. Julius Gregory was the architect





In both its design and the materials used, the residence of William Van Kirk at Fairfield, Conn., follows the Early American farmhouse manner. The first story is surfaced with local fieldstone on the front and the terrace face is a combination of brick and stone coated with whitewash having a grayish cast. Shingles are in dull grays. To the right of the central hall is the living room and at the left are dining and service rooms. Four master's rooms and three servants' rooms occupy the second floor



Ancenliya



To the rear stretches a broad grass terrace. Low shrubs and bushes break up the otherwise sharp definition between house and site and mask the service yard. The porch opens from the living room and the awning-protected entrance is to the hall. The hooded doorway shown at the right is typical of some of the early Connecticut farmhouses. Note the pleasant contrast between stonework and wood entrance pilasters. Walter Bradnee Kirby was the architect of this residence

A Connecticut Version

Of The Early American Farmhouse

Principles To Follow In Staging A Flower Show

Mrs. William H. Darrow

THERE is to-day an unprecedented interest in gardening, and hand in hand with it goes the flower show. Sometimes the gardens come first and the displays follow; but often the shows come first and many new gardens are the outcome of them. In either case the flower show, if properly managed, is of great value to both the garden club which sponsors it and to the whole community.

Someone has said that "the desire to excel one's fellows is the spirit that has been behind all human progress." This is just as true of gardens and gardeners as it is of any other occupation, and if this spirit is properly directed in well organized competitions, in clubs and whole communities, new and added interest will be created in all phases of gardening.

The show may be a general display in spring, autumn or midsummer, showing as many and varied blooms as possible, or it may be a smaller one limited to some one particular flower, such as Daffodils, Tulips, Iris, Peonies, Delphiniums, Gladioli or Dahlias. In any case many of the general rules are the same.

THE RIGHT PLACE

First of all choose the right place to hold the exhibit. There must be space enough not to be crowded and yet not so large that the exhibits are lost. The place should be within easy access of a large number of people. Sometimes armories, art museums, women's clubs and other public buildings can be used to advantage. Sometimes department stores will co-operate.

Wherever it is, the exhibits should be attractively placed and the surroundings made as lovely as possible, in keeping with the flowers exhibited. The tables used for displays should be uniform and all covered with the same kind and color of paper or cloth. This not only gives a better appearance, but makes it a little easier for the judges. Some very attractive color schemes can be worked out for different shows, such as white-covered tables with green containers for Daffodils and green-covered tables with black containers for the gayer Tulip show.

What kind of containers can be used? If the garden club treasury is low (and which one isn't?) a very simple thing to do is to use half-pint, pint and quart fruit jars, depending on the size and length of stem of the flowers. Cover these with the heavy crêpe paper such as florists use on flower pots. Pin it at top and bottom and flute the top edge. For collections of larger flowers such as Peonies and Iris, some of the gallon crocks and tall pottery jars can be used. But cover these also to adhere to the color scheme. The containers for all entries except those in artistic arrangements should be uniform and furnished by the sponsors.

ENTRANCE FEES

Then there is the question of an entrance fee. Of course the show is open to the public, but a Michigan Garden Club charges the nominal sum of twenty-five cents admission, because they feel that the public enjoys what they pay for. If there is a fee, it should be small and it is often wise to use it toward some civic project. One Ohio Club holds its exhibits in a department store and cannot charge general admission, but they do ask a twenty-five cent fee for each entrant. This helps to defray the expense of the ribbons offered as rewards.

And shall the rewards be only ribbons or something of monetary value? Ribbons or cards are all that are necessary. Real gardeners are just as proud of a ribbon as they are of a silver cup or vase. However, when a club is trying to spread its influence and reach a larger public, prizes of intrinsic value do help. If there are local nurserymen, they are often glad to give plants, shrubbery and bulbs as prizes. It connects their name with the exhibit, brings people to the nursery and is good advertising.

The classification of the entries is the most important question of all. A large number of small exhibits instead of a few large ones should be the aim. To accomplish this, make as many divisions and sub-divisions as possible. This gives the person with the small garden a chance to compete with the owners of large gardens in some classes at least and makes possible many more entrants. Recognition of the people who grow large quantities and make various exhibits can be made by awarding grand prizes for total number of points received. There should be some classes for unnamed varieties to give beginners a chance. The named entries are valuable to the public, because it is from them that they make up their lists of things to be added to the garden.

In making the classification keep in mind the fact that only things which are alike can be compared and so bring them together to be judged. If professionals exhibit, they should be judged separately from amateurs. The question of just what constitutes a professional and an amateur generally arises and it has been decided that "an amateur is one who grows his plants for the love of it and whose sales from his garden do not exceed his outlay for seeds and plants with which to keep it up."

CLASSIFICATIONS

The United States Department of Agriculture publishes a bulletin, *Horticulture Exhibitions and Garden Competitions*, by F. L. Mulford, No. 62, which gives a great deal of valuable information about classification. The larger number of classes is not only much fairer to the exhibitors, but it again makes it easier for the judges.

The Little Gardens Club of Dayton, Ohio has held a Daffodil Show and a Tulip Show for two successive years. They have worked out a very successful classification list for each show, which may be of help to clubs who are just starting. They are appended to this article. The Daffodil Show had forty-six entrants with 356 entries and the Tulip Show seventy-six entrants with a total of 563 entries. Both shows were open to the public immediately after the judges finished. At the end of the second afternoon all flowers were sold at a very low price and the proceeds paid for all expenses and left a profit of $60,000 which

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Healy

Daffodils naturalized in meadows and wood should not march in straight lines like an army on parade, rather should they be deployed in straggling formation—here massed, there scattered, as in this woodland at Bridgeport, Conn. Planted by Marian C. Coffin, landscape architect

Straggling Armies Of The Daffodils

House & Garden's Gardening Guide

In the following lists of plant material emphasis has been laid on practical rather than complete selections. The aim is to suggest those types and species which are the most satisfactory and sufficiently numerous to meet the majority of needs, and to give essential facts about them. The lists were compiled by F. F. Rockwell.

FLOWERS, TREES, SHRUBS AND VINES

ANNUALS

NAME	HEIGHT	SEASON	COLOR	CULTURE AND USE (Heavy type indicates especially good varieties)
[illegible]	12″	June-Nov.	Blue or white	Set out potted plants or sow seed outdoors; pick old flowers; solid bedding; edging.
[illegible] (Sweet)	10″	May-Nov.	White or lilac	Set out plants; sow every three or four weeks for succession of bloom; informal edging; display; rock work.
Begonia (*B. semperflorens*)	12″	July-frost	White, pink, red	Buy plants; start seed indoors, or sow outside in warm, fine soil; best summer bedding plants for hot, sunny locations.
Blue [illegible] (*Didiscus*)	24″	July-Sept.	Light blue	Graceful; exceptional for cutting, especially for bouquets. [**King.**
Calendula	18″	June-Oct.	Orange, yellow	Sow in late spring; transplant to at least 12″ apart; fine for color and cutting. **Orange-**
California Poppy (Escholtzia)	12″	June-Nov.	Various	Sow early as possible; thin to 6″; ground cover of brilliant color. **Double Gold Cup.**
Calliopsis (*Coreopsis*)	18″	June-Oct.	Yellow	Yellow daisy-like flowers on graceful stems; one of the best for both garden and cutting; always in bloom.
[illegible]	18″	June-Sept.	White rose	Sow April; again May; likes cool weather. **Giant Hyacinth Flowered.**
[illegible]	20″	July-Sept.	Various	Start indoors or in seed bed outside; 18″-24″ apart; exceptionally fine for cutting.
Clarkia	18″	July-Oct.	White and rose	Sow outdoors early; blooms in 6 or 8 weeks; bushy growth, excellent for cutting
Cosmos	50″-70″	July-Nov.	Pink or white	New early flowering sorts may be sown out-of-doors; start old types under glass; back of border; cutting.
Gypsophila (Babysbreath) (*G. elegans*)	12″	June-Sept.	White, rose	Sow early April and at monthly intervals to Aug. for succession; indispensable for cutting, with other flowers; good display.
Larkspur	36″	June-Oct.	Blue, various	Sow April-May; excellent for back of border, also for cutting. **Exquisite.**
Lobelia	6″-12″	June-Sept.	Blue, white	Start plants or sow where to bloom in April; excellent edging; also bedding and cutting.
Lupine	24″	June-July	Blue, various	Sow in May where to bloom; sweet soil; border; cutting.
Marigold	24″	July-Oct.	Yellow, various	Outside in May; transplants readily; varieties for edging; border; cutting.
Mignonette	12″	June-Oct.	Pinkish-white	Sow in open where to grow; most delicious fragrance of all annuals.
Nasturtium	15″-36″	June-frost	Various	Sow April outdoors; dwarf and climbing varieties; thrives in poor soil.
Petunia	15″-24″	June-Oct.	Pink, various	Start indoors or sow outside May; spreading border; masses of color. **Burpee's Blue.**
Portulaca	5″	July-Oct.	Pink, various	Rake seed in lightly; thin to 4″; best ground cover for hot, dry location; brilliant colors.
Pelargonium zonale	18″	June-July	Rose, various	Sow as above; thin to 6″; blooms in few weeks; brilliant ground cover.
Salpiglossis	30″	June-Nov.	Various	Sow outside in May; transplant to 8″; remove all flowers; fragrant; for cutting.
Scabiosa (Pincushion)	18″-30″	June-Nov.	Various	Start indoors or outside in April; transplant to 12″; pinch back; excellent for display and cutting, especially late autumn.
Stock	20″	June-Sept.	Various	Two or three sowings; transplant to 12″; fragrant; cutting.
Verbena	8″	July-Nov.	Various	Extra good ground cover, especially for late autumn; brilliant display.
Zinnia	30″	July-Aug.	Various	Indoors or outdoors, April; 18″ apart; display; cutting; try new named varieties.

PERENNIALS

[illegible] (Yarrow)	48″	Fall-Aug.	Yellow	Full sun; succeeds in dry soil; back of border; fair for cutting.
Aconite (Monkshood)	48″	Aug.-Sept.	Blue, white	Rich moist soil; partial shade; back of border; display; cutting. [bloom.
Alyssum, Hardy (Golden Tuft)	12″	April-May	Golden yellow	Creeping, solid masses of color; excellent for low border or rock garden; remove old
[illegible]	30″	Sept.-Nov.	Various	Most graceful of late fall flowers; slight protection; for display and cutting.
Aquilegia (Columbine)	18″-36″	May-June	Various	Full sun; beautiful for both display and cutting. **Scott-Elliot hybrids.** [dens.
[illegible]	10″	April-May	White	Low spreading; excellent with Alyssum above; thrives in poor soil; edging; rock gar-
[illegible] (Butterfly Weed)	24″	July-Sept.	Brilliant orange	Thrives in dry, well drained soil; most brilliant orange perennial, deserving wider use.
Aster, Hardy	48″	Sept.-Nov.	Blue, lavender	Several types, all excellent; light blue and lavender flowers good both for display and cutting; poor soil.
Astilbe, David	60″	June-July	Pink, rose	Partial shade; moist soil; display; cutting; loose, plumy flower heads.
Balloonflower (Platycodon)	24″	July-Nov.	Deep blue, white	Either sun or shade; prefers sandy, well drained soil; good display; excellent for cutting.
Bleedingheart (Dicentra)	18″	April-June	Deep rose	Partial shade; any soil; plumy foliage; drooping, graceful flower spikes; border; cutting.
Bocconia (Plumepoppy)	60″-70″	July-Aug.	Pinkish	Any soil; vigorous; spreads rapidly; rather coarse; needs abundant room.
Campanula (Bellflower)	24″-36″	June-July	Various	Several types; best treated as biennials; flowers very attractive.
Chrysanthemums, Hardy	30″-40″	Sept.-Dec.	Various	Good soil, full sun, winter protection; unequalled for late cutting and display.
Cynoglossum (Chinese Forget-me-not)	18″	June-frost	Blue	Forget-me-not-like sprays of blue flowers during late summer; excellent; recent.
Daisy, Shasta	18″	June-Nov.	White	Prefers cool, moist soil; wonderful display of Daisy-like flowers; cutting. **Alaska.**
Daylily (Hemerocallis)	30″	May-July	Yellow, orange	Good soil; prefers partial shade; superb display; good for cutting. [for cutting.
Delphinium (Larkspur)	36″-60″	June-Sept.	Blue, various	Easily grown from seed; wonderful new hybrid; best of all blue perennials; unexcelled
Dianthus (Hardy Pink)	10″-18″	May-July	Pink, various	Easy from seed; several types; fragrant; free blooming; excellent cutting. **New Types.**
Digitalis (Foxglove)	50″-60″	July-Sept.	Pink, various	Back of border; groups against wall or shrubs.
Doronicum (Leopardbane)	30″	April-May	Orange	Well drained soil; full sun; Daisy-like flowers wonderful in masses; fine display; excellent for cutting. [flowering.
Evening Primrose (Oenothera)	18″	July-Sept.	Primrose yellow	Excellent for exposed sunny location, or rock garden; well drained soil; continuous
Gaillardia (Blanketflower)	24″	June-Nov.	Bronze	Grows easily from seed; very continuous flowering, fine for cutting. **Portola** and **Portola Hybrids.**
Geum	15″	May-Oct.	Crimson, orange	Readily grown; fine for display; excellent for cutting, good for rock garden. **Lady Stratheden Opal.**
Gypsophila (Babysbreath)	30″	June-Sept.	White	Full sun; successful in dry soil; 12″ apart; plant near stiff-growing flowers; indispensable for cutting. **Bristol Fairy.**
[illegible]	5″	July	Rose	Creeping plant; dry, sunny location; low border or rock garden. [cutting.
Heuchera (Coralbells)	12″	May-Sept.	Red, pink	Easy from seed; sun or shade; flowers on tall stems; excellent display; also dainty for
Hollyhock	60″	July-Sept.	Various	Easy from seed; full sun; plant against wall or back of border; staking; dominates back of border; good for individual plants. **Newport Pink.**
Iberis (Evergreen Candytuft)	10″	April-May	White	Easy from seed; hardy edging plant; rock garden.
Iris	8″-30″	April-July	Various	Use several types to get succession of bloom; one of most satisfactory of all perennials; dry or moist soil. **Mother-of-Pearl** and **Lord of June.**
Kniphofia (Torchlily)	30″	Aug.-Nov.	Orange, red	Protect; take up north of Philadelphia; a flame in the late fall garden.
Lupine, Hardy	36″	May-June	Blue, various	Easy from seed; does not need replanting; any soil; full sun; border; cutting.
Marshmallow (Hibiscus)	60″	Aug.-Oct.	Pink, white	Easy from seed; moist soil preferable, and part shade; shrub-like growth; very bold display; 10″ across; shrub border or back of perennial border.
Mistflower (Eupatorium)	20″	Sept.-Oct.	Blue	Ageratum-like flowers on long stems; any soil; full sun; light winter protection; excellent for both border and cutting.
Myosotis (Forget-me-not)	10″	May-Oct.	Delicate blue	Easy from seed; spreads rapidly; Dissitiflora for spring ground cover bulbs; Semperflorens good cutting.
Peony	30″	May-June	Various	Sun or slight shade; deep soil preferable; in front of shrubbery border; some varieties fragrant. **Le Cygne.**
Phlox (Garden)	30″	June-Oct.	Various	Rich soil fairly moist; full sun; unexcelled for masses of color; cut old flower stalks.
Phlox (Moss or Mountain)	5″	April-May	Various	Spreading habit, covered with bloom; any soil; full sun; border or rock garden; bright color display early spring.
Poppy, Iceland	12″	May-Oct.	Various	April sown seed blooms first season; thin out; colorful ground cover; also cutting.
Poppy, Oriental	30″	May-June	Orange	Brilliant display; need no replanting; easy from fresh seed. **Olympia.** [garden.
Primula, Hardy (Primrose)	10″	April-May	Yellow	Start like biennials; well drained soil; sun or part shade; color for early display; rock
[illegible]	20″	May-Oct.	Lavender	Rich soil; full sun; winter protection; unusual color; good cutting.
[illegible]	18″	June-Nov.	Blue, white	Good from seed; sandy soil preferable; full sun; very free flowering; fine for border and for cutting.
Sunflower, Hardy	50″-60″	July-Sept.	Yellow shades	Vigorous, somewhat rank grower; spreads rapidly; back of border or for individual plants; good for cutting.
Sweet-William (Dianthus)	18″	May-June	Pink, various	Easy from seed; handle like biennial; full sun; fragrant; fine for border and cutting.
Thalictrum (Meadowrue)	36″	June-July	Light pink	Moist but well drained soil; sun or part shade; graceful flowerhead; fair cutting. **Dipterocarpum.**
Viola (Tufted Pansy)	6″-8″	April-Nov.	Blue, various	Easy from seed; sun or partial shade, for every garden. **Jersey Gem.**

House & Garden's Gardening Guide

BULBS (Spring Flowering)

NAME	HEIGHT	SEASON	COLOR	CULTURE AND USE
Tulips	12"-36"	May-early June	Various except blue	Early type, single and double, best for solid bed; Mayflowering and Darwin type excellent for hardy border.
Narcissus (Daffodils)	12"-18"	April-early May	Yellow, white	Effective in hardy border; dwarf sorts and species for naturalizing and rock gardens; new varieties with pink shades.
Hyacinths	8"-15"	April-May	All	Just right for solid bedding; smaller-sized bulbs give more graceful spikes for other uses; deliciously fragrant; try clumps in hardy border.
Crocus	4"-6"	[illegible]	White, yellow, purple shades	Among the gayest of all spring flowers; plant in groups in front of hardy border or edge of shrubbery, or in lawn where the grass is not cut early.
Scillas (Squills)	6"-18"	March-May	Beautiful, pure blue, white	Several types, plant some of each for succession, useful in light border or under shrubbery; excellent for naturalizing.
Grape Hyacinth (*Muscari*)	6"-8"	[illegible]	White and blue shades	These follow the Crocuses and belong in every garden; excellent for naturalizing; multiply readily. **Heavenly Blue** variety.
Fritillaria	12"-36"	April-early May	Various	Several types differing widely; tall-growing Crown Imperials good for the border; dwarfer sorts good for naturalizing and rock gardens.
Snowdrops (*Galanthus*)	6"-10"	[illegible]	White	Dainty little bell-like flowers which ring in returning spring; sunny corner; light soil, mulch with peat to prevent mud spattering; naturalizing; rock gardens. **Elwesi.**

BULBS (Summer Flowering)

Gladiolus	24"-60"	July-frost	[illegible]	Make succession plantings of early, medium and late sorts at intervals of 30 days for continuous bloom until freezing weather; Primulinus sorts especially fine for cutting.
Dahlias	36"-70"	[illegible]	Various	Usually planted for cutting, but Single and Pompon excellent in gardens; pinch back for stocky growth; new single, **Newport Wonder**, glorious cut flower.
Cannas	24"-48"	[illegible]	Various	Excellent for color masses, especially at distance; splendid new varieties; good temporary screen or border line.
Begonias (Tuberous)	12"-18"	July-frost	Various	Finest of all bedding plants for shaded situations; use peat or humus in soil; marvelous shades of color, various shaped; should be used much more generally.
Summer Hyacinth (*Hyacinthus*)	48"	July-Sept.	Purple	Numbers of bell-shaped flowers on tall spikes; striking, especially against green foliage; remove old spikes; new ones for many weeks; splendid flower; worthy of wider use.
Tritonia (Montbretia)	36"-48"	[illegible]	Various	Hardier and much more graceful cousins of the Gladiolus; brilliant colors; excellent for border, landscape or cutting.
Oxalis	6"-8"	June-frost	Yellow, various	Marvelously free flowering, gay colored little plants; excellent for edging; front of border or [illegible] hanging baskets.
Hardy Lilies	18"-80"	July-Sept.	Various	Well-drained soil where roots will be shaded; mulch for winter.

SHRUBS (Deciduous)

Althea (Rose of Sharon)	6'-10'	Aug.-Sept.	Pink, lilac	A well-known shrub, flowering profusely late in the season.
Azalea	2'-12'	April-July	Various	Like peaty soil; semi-shade; most brilliant flowering shrub of early spring; combines well with evergreens. For varieties, see catalogs.
Barberry, Japanese (*Berberis thunbergii*)	3'-4'	Berries in winter	Red autumn foliage	Most satisfactory informal hedge; also in groups and as individuals; new brilliant red leaved variety **atropurpurea.**
Buddleia (Butterfly bush)	5'-7'	July-Sept.	Lavender	Graceful, spreading shrub; Lilac-like sweet, scented bloom, always attracts butterflies; hardy, but herbaceous in north.
Chaste-tree (*Vitex*)	4'-10'	July-Sept.	Blue, lilac	Aromatic foliage; most ornamental; best blue late-flowering shrub; new low-growing variety **macrophylla** especially fine.
Cotoneaster	1'-5'	[illegible]	White, red	Splendid low-growing shrub; white flowers followed by red or coral berries; excellent for foundation and rock garden.
Daphne (Garland Flower)	18"-[illegible]	March-Apr.	Red, lilac	Dainty, beautiful low shrub; excellent for foundation or rock garden; especially in sheltered location; often late autumn bloom. **Cneorum, mezereum.**
Deutzia	3'-9'	Spring-summer	White, pink	Rather slender, graceful shrub; excellent border, foundation planting or specimen; var. **Pride of Rochester** especially good.
Elderberry (*Sambucus canadensis*)	5'-8'	July-Sept.	White	Fragrant white flowers followed by conspicuous black or purple berries; good for wine, new variety **pubens** extra-fine.
Enkianthus (Redvein)	6'-8'	May	Pink	An exquisite shrub, charming bell-shaped flowers. Autumn foliage exceedingly striking.
Flowering Almond (*Prunus glandulosa*) (*Amygdalis*)	5'-15'	April-May	Pink, white	Shrubs or small trees with beautiful small flowers; double sorts; succeed almost anywhere; most ornamental.
Flowering Quince (*Cydonia japonica*)	5'-8'	April-May	Scarlet	Extremely hardy; grows anywhere; flowers best in full sun; new pink-flowered form available.
Forsythia	5'-10'	April-May	Golden yellow	Several varieties; both upright or drooping; hardiest early yellow-flowering shrub; always satisfactory; border, foundation or specimen. **Spectabilis.**
Highbush Blueberry (*Vaccinum corymbosum*)	6'-8'	May	White	Excellent hardy shrub for picturesque effect; acid soil; pinkish-white flowers, followed by blue berries.
Honeysuckle (*Lonicera*)	3'-8'	All season	White, yellow	Several shrubby or bush types, excellent for border or specimens, also banks; fragrant; fairly everblooming.
Hydrangea	4'-10'	July-Sept.	White, pink, blue	Several types; smaller sorts good for foundation and border planting, larger for border and individual specimens.
Japanese Maple (*Acer palmatum*)	5'-10'	[illegible]	Green, red shades of foliage	Extremely ornamental shrub or little tree; highly-colored foliage; specimens; rock gardens; give somewhat sheltered location.
Japanese Snowball (*Viburnum tomentosum plicatum*)	6'-10'	April-May	White	Spreading shrub covered with ball-like flowers; individual specimens or shrubbery border.
Kerria (Globeflower)	5'-7'	June-July	Golden yellow white	Small golden or white globes in great profusion; border or individual specimens; best yellow for midsummer.
Kolkwitzia amabilis (Beautybush)	7'-9'	June	Pale pink	Very fine shrub, the slender branches literally covered in early summer; pink flowers; a recent introduction.
Lagerstroemia (Crapemyrtle)	10'-25'	August	Pink, lilac	Beautiful large shrub, flowering profusely in late summer. Hardy south of Philadelphia.
Lilac (Syringa)	6'-15'	May-June	Many colors	Well known spring-flowering shrub, exceedingly beautiful new varieties. See catalogs.
Malus (Flowering Crab)	8'-10'	May	White, pink, red	One of the finest flowering shrubs or small trees. See catalogs.
Mockorange (*Philadelphus*)	8'-12'	June-July	White	One of best white-flowering shrubs; border or specimens; new varieties, including **Virginal.**
Privet (*Ligustrum*)	4'-15'	May-June	White	Several types; excellent for hedges; also flower prettily if allowed to grow naturally; excellent in border or as specimens, though seldom so used.
Red-osier Dogwood (*Cornus stolonifera*)	8'	May-June	Red	Valuable for blood-red stems, winter and spring; wet-soil border, clumps especially in wet soil; remove old wood.
Strawberry Shrub (Sweet Shrub) (*Calycanthus floridus*)	6'-12'	May	Chocolate	Especially valuable for its delicious fragrance; fairly ornamental; good specimen; old-fashioned, but well worth planting.
Summersweet, Sweetpepper Bush (*Clethra alnifolia*)	6'-10'	July-Sept.	White	Excellent for shady location; stands moist soil; delightfully fragrant; desirable for cutting; neglected native shrub.
Sweetfern (*Comptonia asplenifolia*)	2'-5'	All season foliage	Soft green foliage	Excellent for covering dry banks where little else will grow; fernlike foliage deliciously aromatic; native.
Spirea	4'-8'	May-Sept.	White, rose	Graceful, some drooping; for border, foundation planting or specimen; **prunifolia** is earliest to bloom; **tomentosa** latest; **van Houttei; Anthony Waterer.**
Tamarix	10'-15'	May-July	Pink	Especially for seashore planting; hardy to N. Y.; tropical, graceful, fernlike foliage; flowers in plumy sprays; excellent background for rock garden.
Viburnum	2'-10'	Spring-summer	White	Various types, all good, including some of best plants for individual specimens, also for border. **Carlesi; plicatum.**
Witch-hazel (*Hamamelis*)	5'-10'	Oct.-Nov.	Yellow	Latest-flowering hardy shrub; good under-shrub edge of woods; also in border, for rough corners.
Weigela	6'-8'	July-Sept.	Rose	Good for border; conspicuous flowers, but rather coarse growth; **Eva Rathke** is best and freest blooming variety. **Amabilis; rosea.**

House & Garden's Gardening Guide

TREES (Deciduous)

NAME	HEIGHT	CHARACTER	USES AND REMARKS
[illegible]	50′-100′	Spreading, open growth; gray trunk, conspicuous in winter and spring; free from insects.	Good in groups or singly; Purple Beech and Weeping Beech especially good as specimens of moderate height.
[illegible]	40′-100′	Graceful form; rapid growth; conspicuous trunk.	Effective either as specimens or combined with evergreens.
[illegible]	12′-20′	Small tree with horizontal branches; clouds of whitish flowers in May; autumn coloring. Also pink-flowered form.	Good lawn specimen, especially near residence; a tree for every lawn and woodland.
Elm (*Ulmus*)	80′-120′	Most graceful of all large trees; any soil; fairly rapid growth.	Unexcelled for street planting, also for framing views or vistas. Chinese Elm is small sort, excellent for small grounds.
Flowering Cherry (Higan or Jap. [illegible])	20′-30′	One of the most beautiful of all flowering trees. Pink and white forms.	Specimens are especially effective near water or among evergreens.
[illegible]	6′-20′	Pink, white, red; a well formed small tree.	Fine as specimen or for backgrounds. Flowers in spring.
[illegible] (*Gymnocladus dioica*)	12′-30′	Broad, spreading head; dense foliage; vigorous growth.	Excellent shade tree for fairly large areas; beautiful in flower.
Honeylocust (*Gleditsia*)	50′-100′	Rapid grower, extremely hardy; withstands drought.	Quick results for hedge, screening, or fair shade.
Linden (*Tilia*)	80′-120′	Broad, pyramidal form with somewhat drooping branches.	Excellent for shade or specimen. *T. vulgaris* quite fragrant.
[illegible]	20′-40′	Branching, open, small tree with conspicuous flowers.	Excellent as lawn specimen in somewhat protected position; white and pink forms.
[illegible]	30′-100′	Rapid growing; thrives in most soils; shade; good fall color.	Good quick shade tree, but some not long-lived. Norway Maple very desirable.
[illegible] (*Ginkgo*)	50′-80′	Unique; irregular form; unusual foliage; rapid grower.	Good for street planting or specimen.
Mountain-ash (*Sorbus*)	15′-25′	Irregular, open, small tree; attractive foliage; wonderful show of red fruit in autumn and winter.	Small lawn specimen, or very attractive near evergreens.
[illegible]	30′-100′	Pyramidal or rounding with irregular horizontal branches; distinct character; fine autumn coloring; long-lived.	One of best permanent street, shade or specimen trees; varieties differ considerably; select carefully before planting.
[illegible]	75′-100′	Tall trees; irregular spreading branches; usually handsome [illegible]	Very rapid growing tree, shade and specimen; among most satisfactory of all trees.
Poplar (*Populus*)	50′-125′	Broad, spreading form; attractive foliage; leaves shiny, usually in motion; not long-lived.	Best employed as temporary tree for quick results. Lombardy Poplar good for quick formal effect.
[illegible]	20′-35′	Irregular growth; picturesque; conspicuous early blossoms.	Excellent specimen, especially in naturalistic setting.
Sassafras	25′-50′	Irregular, picturesque, ornamental with green bark in winter and golden in spring; excellent autumn color.	Specimens, groups or back of shrubbery border; much neglected American native tree; any soil.
[illegible]	20′-40′	Tree of medium size, beautiful foliage, odd-looking burrs in autumn.	For almost any location if not swampy. Purplish-crimson autumn foliage. Not hardy far north.
[illegible]	80′-120′	Splendid, dignified pyramidal tree with attractive foliage and yellow-green, Tulip-like flowers.	Splendid for street, specimen or shade; magnificent tree deserving wider use.
Willow [illegible]	40′-80′	Most graceful, large tree; very rapid grower	One of the most easily grown and decorative of all.

TREES (Evergreen)

Note: Remember [illegible] there are dwarf forms, and use the taller and [illegible] in the center, varieties.

Firs (*Abies*)	40′-75′	Stiff pyramidal form; perpendicular branches, smooth bark, upright cones.	Avenue planting, specimens, windbreak; prefer moist soil; handsomest young; picturesque, if not ragged, with age.
Spruce (*Picea*)	40′-75′	Similar to Fir; somewhat more graceful; rough bark; cones pendant; branches often curved gracefully.	Like Fir, somewhat better under unfavorable conditions; wonderful hedge; great variety color tones.
[illegible] (*Pseudotsuga douglasii*)	50′-100′	Much more graceful than either of the above; bluish green foliage; young growth beautiful; vigorous, healthy grower.	As above; one of the most satisfactory of the big evergreens; handsome small, magnificent full grown.
[illegible]	40′-80′	Most graceful of all evergreens; pendant branches, fine foliage; dark green, silvery beneath; retains gracefulness with age.	Individuals or groups; unsurpassed background for other plants or as clipped hedge; stands more shade than others.
[illegible]	40′-80′	Bold trunk; horizontal branches; dignified and picturesque with age.	Will succeed in many locations where all above do indifferently; adaptable to all purposes.
[illegible]	30′-60′	Deciduous evergreen; very graceful; picturesque; healthy, rapid grower.	Good for summer shade, but admitting winter sunshine; Japanesque effect; excellent background for rock gardens.
[illegible] (*Taxodium distichum*)	50′-100′	Well branched pyramidal form with extremely graceful, feathery light green foliage; attractive cinnamon bark.	Splendid specimen in normal or wet soil; hardy to Massachusetts; unappreciated native evergreen.
Arborvitæ (*Thuja*)	3′-20′	Pyramidal or globular habit; broad Fernlike foliage; Amer. varieties hardy. Oriental hardy to N. Y.	Many forms and color tones. Small gardens and foundation plantings; small individual specimens.
Redcedar (*J. virginiana*)	30′-50′	Pyramidal form; fairly rapid growth; extremely hardy; successful on light, sandy soil.	Massed evergreen planting; specimens; dwarfer sorts, like Koster Redcedar, for foundation planting.
[illegible]	3′-30′	Dense upright or spreading growth; darkest foliage of all evergreens; attractive small red fruit; prostrate and upright.	Groups, borders, and good for foundation; Hicks' Yew new, extra hardy upright.
Hinoki Cypress (*Chamæcyparis obtusa*)	2′-20′	Extremely graceful; soft feathery foliage.	Foundation planting; formal specimens; trim well.
Sawara Cypress (*Chamæcyparis* [illegible])	2′-20′	Many most beautiful plumy forms, especially Moss Cypress.	Great variety of forms and colors for all purposes.
Lawson's Cypress (*Ch. lawsoniana*)	20′-40′	Dense habit; distinct, fernlike foliage.	Outstanding evergreen; commands attention as a specimen.
Cryptomeria (*C. japonica*)	15′-30′	Irregular habit; deep green foliage; bronze in winter.	Exotic specimen; hardy to N. Y.

SHRUBS (Evergreen)

Abelia, Glossy (*A. grandiflora*)	6′-8	Beautiful, smooth, glossy foliage; pinkish white Arbutus-like flowers, June-Nov.	Neat growth; splendid for foundation planting, border or specimen; hardy to Long Island, but not evergreen North.
Azalea (varieties)	3′-6′	Brilliant flowers early spring.	Foundation planting; specimens in sheltered locations; partial shade; peaty soil, well mulched.
[illegible]	1′-12′	Extremely dense, thick growth; small shiny foliage; shears well.	Ideal edging and hedge plant; use dwarf type for former; peaty soil preferred; protect north of Long Island, N. Y.
Cotoneaster	2′-6′	Upright or trailing; dense, irregular, bushy growth.	Foundation planting; trailing sorts especially for rock gardens.
Daphne (*D. cneorum*) (Rose D.)	18″	Beautiful fragrant pink flowers more or less throughout season.	Foundation foreground, rock garden; hardy but not easy to grow.
Evergreen Burninghush [illegible]	4′-8′	Broad, thick, shining leaves; dense rapid growth; shears to almost any size or shape.	Splendid for dense evergreen hedge, formal or informal specimen; hardy to Phil., protected location; excellent for seaside.
Holly, American (*Ilex opaca*)	15′-25′	Bushy or tree-like growth, occasionally to 50′; scarlet berries on female plant.	One of the finest of all trees; should be much more generally used; shade or sun; the American Holly is hardy to the New England States.
Inkberry (*Ilex glabra*)	4′-6′	Narrow, bright, shiny leaves, white flowers, ink-black fruit.	Group or foundation planting; native shrub.
Japanese Holly (*Ilex crenata*)	3′-5′	Glistening foliage, small leaves; forms dense bush.	A very fine hardy evergreen which is suitable for use in many situations.
Leucothoe (Drooping) (*L. catesbæi*)	6′	Pendant creamy white blossoms and pointed leaves in long drooping sprays, coloring beautifully in autumn.	Excellent edging for Rhododendrons or evergreens; shady spot in foundation planting.

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SHRUBS (Evergreen) (*continued*)

NAME	HEIGHT	CHARACTER	USE
Mahonia (Oregon Hollygrape) (*M. aquifolium*)	3'-6'	[illegible]	Good in border or foundation; sheltered from wind or hot sun.
Mountain Laurel (*Kalmia*)	10	[illegible] brown bark; unsurpassed beauty when in bloom.	Excellent in shrub border; also for foundation; sun or shade; [illegible]
Pachysandra (Jap. Spurge)	[illegible]	[illegible] May-June.	[illegible]
Pieris (Mountain Andromeda) (*P. floribunda*)	3'-6'	Beautiful, oval, pointed dark green leaves, making ideal background for sprays of tiny, white bell-like flowers in early spring.	[illegible]
Rhododendron	3'-12'	Well formed, rather spreading when old. Needs acid soil. Large flower heads.	Among the finest of all broad-leaved evergreen shrubs. See catalogs.

VINES

NAME	COLOR	CHARACTER	USE
ANNUAL			
Cardinal Climber (*Ipomea quamoclit hederifolia*)	Brilliant scarlet	Deeply lacinated foliage; covered with bloom; tender; prefers warm, sandy soil.	Rapid grower for trellis and arbor; very striking; fair shade.
Hyacinth Bean (*Dolichos lablab*)	White, reddish	[illegible]	Good shade or dense screen; may be started early, or plant outside with Lima Beans.
Japanese Hop (*Humulus [illegible]*)	Foliage	Quick, vigorous, rank grower; distinctly variegated and white blotched green leaves; small green flowers.	Excellent for covering unsightly objects or rough corner.
Moonflower (*Calonyction aculeatum*)	Blue, white, pink	Large flowers; delicate colors; 25'.	Gates, trellises, arbors. Start indoors for early results; [illegible]
Purplebell (*Cobaea scandens*)	Purple	Very ornamental grower with large purplish flowers; 15'.	Excellent garden vine; best started in pots; plant edge down; pot seedlings.
Morning-glory (*Ipomea purpurea*)	Blue, various	Quick growing to 15'; several types; stands dry weather; blooms freely.	Trellis or screen; best effect with named varieties to get desired color.
Scarlet Runner (*Phaseolus coccineus*)	Bright scarlet	Bean and flower in small [illegible]; quick, vigorous growth; pods edible; fruit edible.	Quick, vigorous, will grow on wires, chains, twine or string; good screen or cover, fair shade.
PERENNIAL			
Ampelopsis (Virginia Creeper)	[illegible]	Vigorous grower; climb or twine; hardy.	Boston Ivy best substitute for English Ivy.
Bittersweet (*Celastrus scandens*)	Orange-red berries	Hardy native vine, unique fruit carried into winter.	Naturalistic effect on trees, shrubs or walls.
Clematis	Various	Graceful, rapid growing vine; attractive foliage and flowers.	One of the finest climbers for trellis, summer-house, etc. Varieties for flowering in spring, summer and fall.
Dutchman's Pipe (*Aristolochia sipho*)	Light green foliage	Broad heart-shaped light green leaves and peculiar pipe shaped flowers.	Very dense shade or close screen; good over summer-house, pergola, etc.
English Ivy (*Hedera helix*)	Green foliage	Heavy glossy leaves; hardy to N. Y.; further north as ground cover.	Unsurpassed wall vine; actual protection as well as ornament; evergreen.
Honeysuckle (*Lonicera*)	White, yellow, red	Persistent, twining vines, very fragrant flowers, blooming to frost.	Good veranda vine, also ground cover; evergreen tendency, especially Hall variety.
Trumpetcreeper (*Bignonia radicans*)	Orange-scarlet	Rampant grower to 30'; twines or clings.	Naturalistic effect; grows anywhere; **Grandiflora**
Wintercreeper (*Euonymus radicans*)	Dark green foliage	Deep green foliage; conspicuous fruit; may be clipped.	**E. r. vegetus** good substitute for English Ivy.
Wisteria	White-lavender, pink	Vigorous, twining, grows to 50'; most picturesque of hardy vines; fragrant flowers in pendant clusters.	For pergolas, gates, veranda, especially where vine can run horizontally.

PLANT MATERIAL FOR VARIOUS PURPOSES

FOUNDATION PLANTING

EVERGREEN TREES	EVERGREEN SHRUBS	SHRUBS	PERENNIALS	BULBS & ANNUALS
Pfitzer Juniper	Rhododendron Hybrids	Glossy Abelia	Ferns (var.)	[illegible]
Koster Redcedar	Mountain Laurel	Slender Deutzia	Dianthus	Narcissus
Savin Juniper	Drooping Leucothoe	Spirea (var.)	Daylily (*Hemerocallis*)	Crocus
Juniper (various)	Inkberry (*Ilex glabra*)	Hydrangea (low types)	Sedum	Narcissus species
Yews (various)	Euonymus (*Euonymus*)	Nandina	Saxifrage	Begonia, tuberous
Chamæcyparis (various)	Mahonia (Oregon Hollygrape)	Flowering Almond	Viola Jersey Gem	Pansies
Dwarf Mugho Pine	Cotoneaster	Kerria	Hollyhocks	Summer Hyacinth
Dwarf Jap. Yew	Japanese Spurge	Daphne	Dielytra	Petunias
			Yucca	Sweet Alyssum

WINDBREAKS AND SCREENS

EVERGREEN TREES	DECIDUOUS TREES	SHRUBS & VINES	PERENNIALS	BULBS & ANNUALS
Canada Hemlock	Poplar, Lombardy	Privet (various)	Boltonia	Ricinus
Norway Spruce	Willow (various)	Osage Orange	Hollyhock	Sunflowers
White Spruce	Lilacs	Jap. Snowball	Delphinium	Cosmos
Douglas Fir	Gray Birch	Althea	Foxgloves	Cannas
White Pine	Honey Locust	Forsythia	Hardy Sunflowers	Dahlias
Scotch Pine	Amer. Hornbeam	Honeysuckle	Marshmallow	Japanese Hop
Amer. Arborvitæ	Carolina Buckthorn	Jap. Euonymus	Rudbeckia	Scarlet Runner
Redcedar	Box Elder			(and others)
Chinese Juniper				

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PLANT MATERIAL FOR VARIOUS PURPOSES (*continued*)

HEDGES

EVERGREEN TREES	EVERGREEN SHRUBS	SHRUBS	PERENNIALS	ANNUALS & BULBS
[illegible]	Tree Box Canada Yew Dwarf Box Firethorn, Leland Wintercreeper (var.) Honeysuckle (evergreen) Jap. Euonymus Privet (Evergreen var.)	Privet (various) Jap. Barberry Wilson Barberry (low) Hawthorn Thorn (various) Jap. Quince Rugosa Rose Spirea, Vanhouttei	Hollyhock Bocconia Delphinium Aster Chrysanthemum Yucca	Kochia Nasturtium Snapdragon Celosia Gypsophila Nicotiana Dahlia, Pompon Heliotrope

EDGING

[illegible]	[illegible]	Dwarf Box Box Barberry Dwarf Privet Cotoneaster (vars.) Dwarf Bush Cranberry Dwarf Mockorange Anthony Waterer Spirea Fortune Spirea	Goldentuft (Alyssum) Rockcress (Arabis) Candytuft (Iberis) Josspink (Dwf. Phlox) Dwarf Iris Primrose Sedum (various) English Daisy (*Bellis*) Pansy Viola	Alyssum Ageratum Petunias *Phlox drummondi* Portulaca Lobelia Verbenas (spreading) Oxalis

BORDERS

[illegible]	Rhododendron (var.) Mountain Laurel Carolina Kalmia Azaleas Abelia Cotoneaster Holly (*Ilex*) (var.) Glossy Wintergreen Nandina	Forsythia Mockorange Russian Olive Flowering Almond Spirea Deutzia Kerria Viburnum (var.) Weigela Azaleas	Anemone, Jap. Aquilegia Aster Campanula Larkspur Phlox Iris Gaillardia Coreopsis Erigeron Dianthus	Larkspur Lupine Snapdragon Cosmos Blue Laceflower (*Didiscus*) Narcissus Tulips Crocus Scilla Lycoris (Hardy Amaryllis) Tritoma (*Montbretia*)

GROUPS

[illegible]	Alders Kalmia Cotoneaster, Prostrate Euonymus (var.) Mahonia Wintergreen Barberry Warty Barberry Privet Honeysuckle (*pileata*) (last three hardy to Phila.)	Spirea, Vanhouttei Forsythia, Weeping Deutzia, Slender Barberry (various) Cotoneaster (various) Rose (species, esp. *Hugonis*) Dwarf Mockorange Dwarf Cranberrybush	Hollyhock Marshmallow Aster Astilbe Delphinium (esp. Hollyhock-flowered) Foxglove Japanese Iris Kansas Gayfeather (Liatris) Campanula Tritoma	Helianthus (Sunflower) Gypsophila Evening Primrose Celosia Statice Grasses (also those under *Border*) Gladiolus (*Primulinus var.*) Dahlias (Pompon & Single var.) Tuberose Summer Hyacinth Lilies

SPECIMEN

EVERGREEN TREES	DECIDUOUS TREES	SHRUBS	PERENNIALS	ANNUALS & BULBS
Nikko Fir [illegible] Koster Blue Spruce Limber Pine Carolina Hemlock Sargent Weeping Hemlock Lawson Cypress Lobb Cryptomeria Tall-growing evergreens and weeping "forms" in general	Purple Beech Weeping Beech Cutleaf Birch Weeping Mulberry Babylon Willow Dogwood (*Cornus florida*) English Hawthorn Holly (var.) Redbud	Azalea Magnolia Flowering Cherry Flowering Quince Flowering Almond Bechtel Crab Forsythia, Weeping Spirea, Vanhouttei Abelia, Glossy Tree Box	Peonies Aconitum (esp. Sparks and Wilson's) Boltonia Bocconia Anchusa (Opal) Butterflyweed Aster (*tataricus*) False Indigo (Baptisia) Yucca Mullein (See also preceding list.)	Lavatera Ricinus Schizanthus Amaranthus, Coleus Mexican Poppy (*Argemone*) Abutilon Lantana Eremurus Caladium (Elephant's Ears) *Musa ensete*

ROCK GARDENS

DWARF EVERGREEN TREES	EVERGREEN SHRUBS	PERENNIALS	ANNUALS	BULBS
[illegible] Dwarf Norway Spruce Dwarf Alberta Spruce Globe Redcedar Dwarf Mountain Pine Dwarf Swiss Stone Pine Dwarf Jap. Yew Arborvitæ (dwarf var.) Juniper (creeping var.)	Daphne [illegible] Creeping Mahonia *Azalea amœna* and others Cotoneaster (several var.) Box Huckleberry Heather (sev. var.) Laurel Myrtle Rhododendron Cowberry (vaccinium)	Candytuft (Iberis) Goldentuft (Alyssum) Amer. Columbine Dwarf Alpine Rockcress Dianthus (small types) Coralbells (Heuchera) Perennial Flax (Linum) Mosspink (Dwf. Phlox) Primula (various) Sedum (various) Viola Iris (dwarf types) Thyme (creeping)	Alyssum, dwf. Blue Woodruff Miniature Cal. Poppy Gypsophila, Wall *Linaria gracilis* Nemophila Stonecrop, Blue (Sedum) Portulaca Viola Iceplant Sand Verbena Anagallis	Tulip, species Narcissus, species Narcissus Cervantes Narcissus W. P. Milner Crocus, species Scilla, various Grape Hyacinth Snowdrop Snowflake Pasqueflower Fritillaria, (dwf. sorts) Oxalis

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PLANT MATERIAL FOR VARIOUS PURPOSES *(continued)*

SWAMP, BOG, and WINTER GARDENS

EVERGREENS	DECIDUOUS TREES & SHRUBS	PERENNIALS	ANNUALS & BULBS	WATER PLANTS
Amer. Arborvitæ Bald Cypress Sweet Magnolia (*M. glauca*) Azalea, Swamp and others Inkberry Bog Kalmia Bog Rosemary (*Andromeda*) Leatherleaf (*Chamædaphne*)	Willow Sour Gum (Tupelo) Waterlocust (*Gleditsia*) Swamp Maple Swamp White Oak Red Birch Buttonbush Summersweet (Sweetpepper Bush) Blueberry Black Alder Winterberry (*Ilex*)	Meadowbeauty (*Rhexia*) Pitcherplant Cardinalflower Globeflower Bog Aster Lizard's-tail Marsh-marigold Monkshood Gentian Iris, Blue Flag and Yellow Flag Sun Drops (*Oenothera*) Meadowrue Pink Gerardia	Myosotis Lavatera Mimulus Sweet Pea Verbena Mimosa Pansy Daffodil (*Pseudo-Narcissus*) Lily, swamp var. Caladium Callas Iris, bulbous (must be well drained soil.)	Blue Flag Tender Nymphæa Pickerelweed Sacred Lily (Lotus) Cattail (Typha) Water-grass Water-hyacinth Pickerelweed Sacred Lily (Lotus) Cyperus

ACCORDING TO CHARACTER

TALL

EVERGREENS	DECIDUOUS TREES	SHRUBS	PERENNIALS	ANNUALS	BULBS
Spruce Fir Douglas Fir Hemlock Pine Bald Cypress Cedar of Lebanon	Tulip Tree Elm Beech Maple Oak Ginkgo American Plane	Sweetshrub Hydrangea (tree form) Smoke Tree Hibiscus (Tree form) Whitefringe Border Forsythia Pearlbush Privet (various)	Baptisia Hollyhock Delphinium Foxglove Baby's-breath Valeriana Campanula	Sunflowers Cosmos Larkspur Snapdragon (Giant) Stocks Cleome Amaranthus	Eremurus Hardy Lilies Canna Dahlias Gladiolus Tuberose Summer Hyacinth Caladium (Fancy)

MEDIUM HEIGHT

Redcedar Chinese Juniper Arborvitæ Chamæcyparis Cryptomeria Yew, upright forms Holly Rhododendron	Jap. Maple Birch Amer. Redbud Lombardy Poplar European Plane Tree Honeylocust Larch Mountain Ash Magnolia Pin Oak	Azaleas Jap. Quince Red-osier Flowering Almond Juneberry Hydrangea (low var.) Deutzia (var.) Forsythia (var.) Mockorange (var.) Spirea (var.)	Anemone, Jap. Aquilegia Campanula Chinese Larkspur Iris (various) Gypsophila Phlox Hardy Chrysanthemums	Calendula Clarkia Candytuft Balsam Larkspur Scabiosa Marigold Zinnia	Tulips Daffodils Scilla Iris, bulbous Fritillaria (*imperialis*) Ismene Begonias (Tuberous) Caladium (Fancy)

LOW-GROWING

Juniper, spreading forms Yews, spreading forms Arborvitæ Tom Thumb and other dwarf and globe varieties Chamæcyparis Mountain Laurel Drooping Leucothoe Pygmy Spruce (Also see Rock Garden list)	Flowering Dogwood Chinese Redbud Jap. Tree Lilac Flowering Fruit Trees Hawthorn Jap. Snowball (*Styrax*) Sumac (*Rhus*) Sassafras	Azalea *mollis* Daphne *mezereum* Barberry, Jap. Kerria Hypericum Rugosa Rose Weigela Thunberg Spirea Waterer Spirea Deutzia *gracilis* Dwarf Mockorange	*Campanula carpatica* Carnation, Hardy Sweet William Iris, Dwarf Poppy, Hardy *Papaver nudicaule* Primula Sedum	Myosotis Ageratum *Phlox drummondi* Portulaca Torenia Tagetes Lobelia Nemophila Verbena Zinnia (dwarf)	Tulip, species Hyacinth Crocus Grape Hyacinth Snowdrops Glory-of-the-Snow *Leucojum æstivum* Zephyranthes Oxalis

FORMAL TYPE

EVERGREENS	EVERGREEN SHRUBS	TREES & SHRUBS	PERENNIALS	ANNUALS	BULBS
Column Chinese Juniper Italian Cypress Irish Yew Swedish Juniper Hill Dundee Juniper Spiny Greek Juniper Globe Arborvitæ and other dwarf horticultural forms of smaller evergreens.	Box (tree) Box (dwarf) Barberry, Julian Jap. Euonymus and others may be clipped to formal shape	Poplar, Lombardy Poplar, False Lombardy Poplar, Volga Lombardy Catalpa, Umbrella Weeping Jap. Maple Hardy Orange Azaleas Abelia and others may be clipped	Astilbe Asphodel Bishop's Weed Rose Campion *Campanula pyramidalis* Foxglove Hollyhock Compassplant (*Silphium*)	Ageratum (Blue Ball) Kochia Summer-fir (*Artemisia*) Celosia *Nicotiana sylvestris* Marigold (dwarf) Salvia (Scarlet Sage) Lavatera	Hyacinth Double Early Tulips Single Early Tulips Amaryllis Lycoris Cannas Dahlias Gladiolus (Large flowered type) Hardy Lilies (various)

INFORMAL TYPE

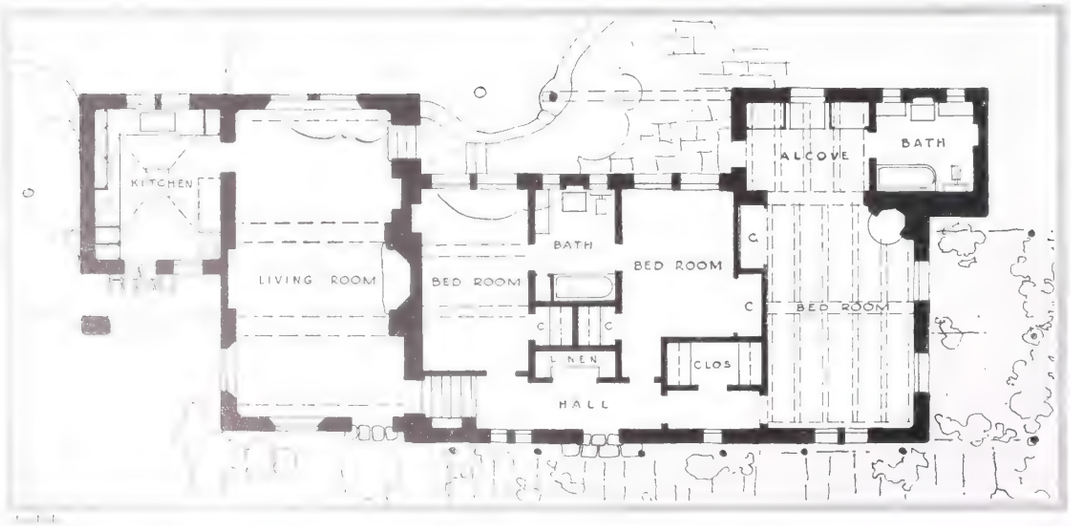
Redcedar Arborvitæ Chinese Juniper Pfitzer Juniper Chamæcyparis Most of the large-growing evergreens—Firs, Spruces, Hemlocks, Pines, etc.	Box Azaleas (various) Andromeda Inkberry Drooping Leucothoe Privet, Evergreen (var.) Rhododendron } young Mountain Laurel } plants	Abelia Mockorange Azalea Deutzia Forsythia Hydrangea Most other shrubs Most of the large trees	Boltonia Coreopsis Dianthus Pyrethrum Gaillardia Scabiosa Sweet Rocket Veronica	African Daisy Asters Begonia Calliopsis Gaillardia Marigold Salpiglossis Schizanthus	Tulips Narcissus Crocus Scillas Grape Hyacinths Iris, bulbous Zephyranthes Gladioli (*Primulinus*)

PICTURESQUE TYPE

Limber Pine Umbrella Pine Scrub Pine Koster Redcedar Hick's Yew Dwarf Jap. Yew Waukegan Juniper Squamata Juniper Sargent Juniper Larch, Jap.	Holly Firethorn Cotoneaster *Daphne neoreum* Mahonia Rhododendron } old Mountain Laurel } plants	Ginkgo Hornbeam Ohio Buckeye Thorns (various) Varnish Tree Sassafras Indigobush Blueberry Winged Euonymus Leucothoe Wax Myrtle	Aquilegia Artemisia Euphorbia Kniphofia (Tritoma) Sedum, various Scabiosa Statice Yucca	Ricinus Celosia Nigella Euphorbia Physalis Prickly Poppy (*Argemone*) Portulaca Spiderflower Iceplant	Tulip, species Narcissus, species Snowdrop Trout lily Cypripedium Ranunculus Anemone Tigridia Gladiolus, species Gladiolus, ruffled & laciniated Tritonia (Montbretia)

(Continued on page 170)





While this guest house enjoys the environment and luxuriant foliage of Southern California, it is capable of interpretation in other sections and would prove a desirable home for many a small family. The plan is almost balanced—the kitchen and living room in one side, the master's bedroom, dressing alcove and bath on the other, with two bedrooms and bath between and a narrow front hall giving access to all the rooms. Cement or stucco walls over some form of block or a hollow tile base would afford permanence. It is on the ranch of Donald Dickey at Ojai. Palmer Sabin, architect

This California Guest House Has A Small Family Plan

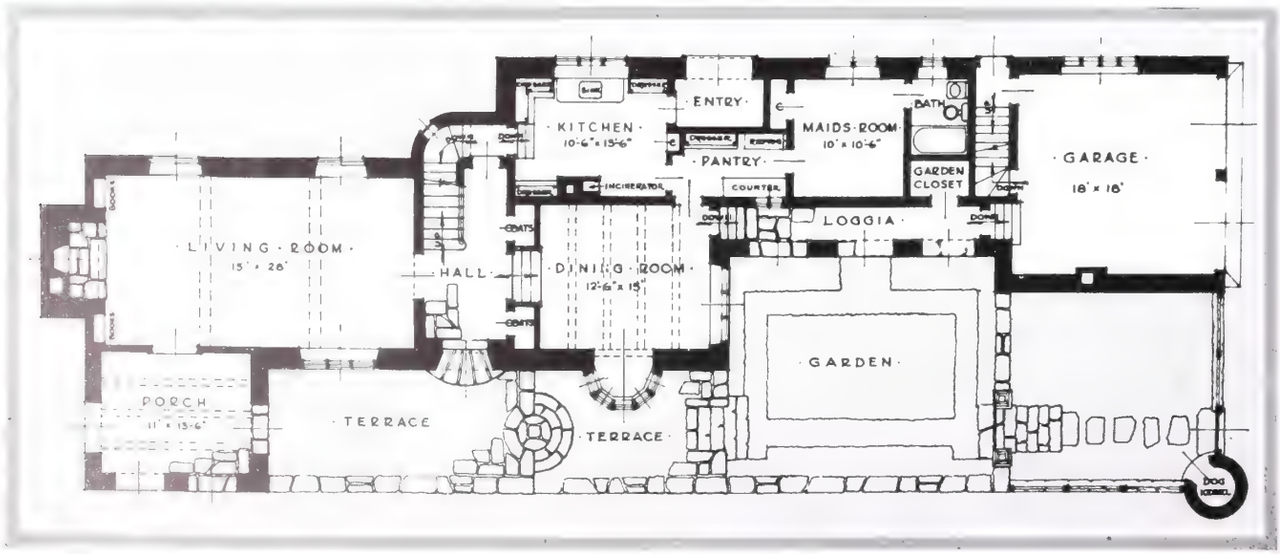


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On this and the four succeeding pages are found views of the home of Albert M. Swank, at Johnstown, Pa., a successful transplantation of the Normandy farmhouse type to a rolling hillside. The flower garden lies on a terrace beside the house. Frank J. Forster was architect

Normandy Transplanted To Pennsylvania



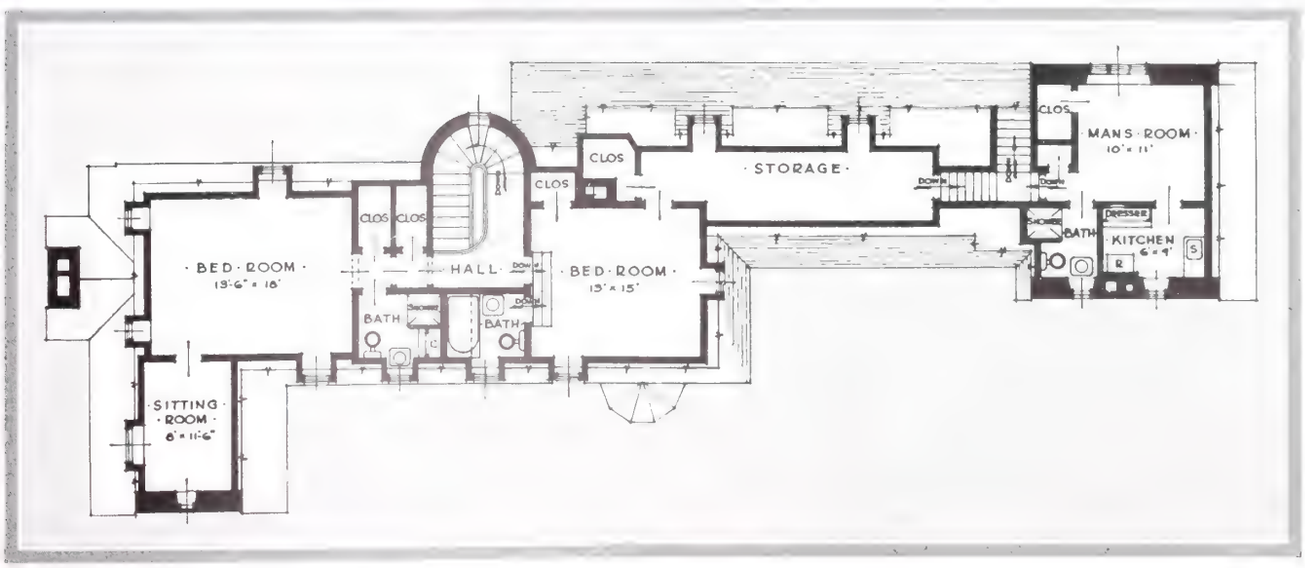


[illegible] and [illegible] mortar joints and then whitewashed furnishes the walls of this house. Its quoin stones were cut from the stone railroad ties of the old Portage Railroad that ran through the Alleghanies. On the roof of the main house are hand-made shingle tiles

The plans show a rangy succession of rooms. The porch and living room at one end, a house-depth hallway, then the dining room with its kitchen and pantry behind and the other service rooms. A narrow loggia runs between the dining-room and garage and opens on the garden

A Rambling House And Its Long Plan





At one end rears the massive living room chimney, and the broken, sagged roof line is further accented by two others—the kitchen's and the garage's. In the rounded tower are the stairs. The archway in the middle section is the service entrance. Beyond that lies the garage

Over the living room and porch are a bed chamber, sitting room, closets and bath, forming the master's suite. Another bedroom and bath are across the hall. Then comes a storage gallery opening on the chauffeur's quarters. Practically all windows on this floor are in dormers

Set In The Fold of A Gentle Hill





All of the exterior and interior timbering of this house, including window frames and trim, were made from old oak timber salvaged from ancient barns. For the most part a rough-cast plaster tinted varying shades of light brown was used for wall finish. This serves as a sturdy, neutral background for the furniture, which is a mixture of French provincial pieces and antiques of the locality. In the living and dining rooms the wide window sills have been tiled and hold potted plants. Casement windows add picturesque atmosphere. Planting on the property and the various decorative garden accessories complement the rural French architectural treatment and lend a desirable semblance of age and romance

The Picturesque Quality Of Norman Architecture



Ira Wallace Gillis, Inc.



The pronounced feature of this house is the succession of terraces following the slope of the land and ranging down one entire side. First comes the level of the porch and its open platform, then by semi-circular steps to a grassy level, thence down another short flight to the garden where flowers are massed in colorful disorder both against the retaining wall and the house. For background this garden has the narrow cloister shown on page 77. The little oriel window lights the stairs hall. From this garden one passes between the stone pillars and down another flight to the cobbled dog yard on page 109, so called because the little tower building in the corner is the dog kennel and also a dove-cote

Paved Terraces Create A Garden With Many Levels





(Above) Light colors and many potted plants add to the cheerful effect of this breakfast room. The walls are cream yellow, curtains are lemon yellow with red bindings and the floor is made up of green-blue tiles. Powers & Hovt were the decorators

(Left) Because this room opens into a colorful French provincial dining room with scenic walls, the simple background was painted white for contrast. Furniture pieces are Early American and French provincial. Diane Tate & Marian Hall were the decorators

To give an effect of outdoors, the walls of a breakfast room in a country house were painted in landscape scenes above a painted balustrade—a treatment that brings color and makes the room appear much larger. Hanley Henoch, artist; Thedlow, decorators



Places Where You Can Breakfast In The Sun



DEAN DENYER



This typical Cape Cod cottage of silver gray shingles with white trim is over two hundred years old and originally consisted of three rooms. It was taken apart, moved eighteen miles and set up in its present location at Bass River, Cape Cod, Mass. Three wings have been added, the bedroom wing at the right, the porch at the left and the kitchen wing at the rear. The home of Miss Florence Hardee: Charles Baker, architect. The interiors appear on the next two pages

An 18th Century Cape Cod Cottage Remodeled For Comfort







The interiors of the Cape Cod cottage shown on the previous page combine Early American charm with modern comfort. (Above, left) A dressing table built into a closet to save space. (Above) The master's bedroom with red and cream wall paper, antique maple furniture, hooked rugs and a green floor spattered in red, black and light green. (Left) The hall, with original paneling and door to enclosed stairs. (Below) A modern dressing table in glazed chintz. Helen Irwin, decorator



Interiors Decorated In The Colonial Style





original dado and paneling. This is painted ivory and [illegible] in greens and salmon: the floor is bottle green spattered with green, yellow and ivory. (Right) A combination living and dining room has the original paneling and hand-hewn beams. Wall paper is gray with green, blue, and orange motifs and the floor is tan spattered in green, blue, orange and black. Helen Irwin, decorator





Gay Furnishings After The Cottage Manner

How To Make Shades

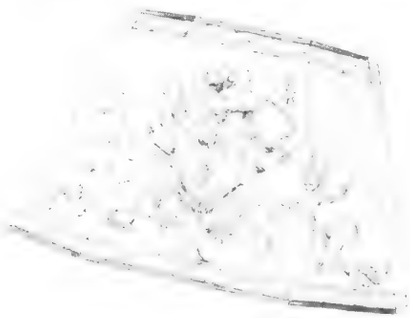
Directions For Parchment

Silk And Pleated Types



LAMP shades are not so difficult to make as is often supposed, although the process does require great patience, extreme care and strict conformity with instructions. Few materials other than ordinary domestic articles are needed to make shades of parchmentized paper—that is, paper that has been treated to resemble parchment. With a little searching, most housewives can produce wrapping paper, a yard stick or ruler, pencil, scissors, a nail, string, needle and thread, a small bowl, sponge, glue and a piece of cheesecloth. All that one must buy are a few tubes of artist's colors, some turpentine, Japan dryer, a brush, passe-partout, parchmentized paper and, of course, the wire frame.

The following directions, if carefully followed, will produce an excellent lamp shade, of the circular variety, 9 inches in diameter at the top, 18 in diameter at the bottom, and 10 inches high. The frame for this type of shade has no side supports, but merely two

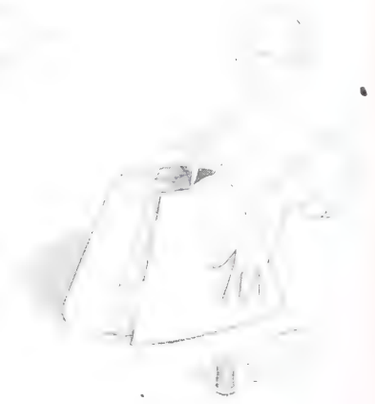












The Parchment Shade

The parchment lamp shade is the easiest type to make and can be readily accomplished if the instructions contained in the accompanying article are accurately followed. Practical sketches on this and the opposite page show the various stages. The first step is to acquire wrapping paper, parchment paper and the wire frame. Then draw the pattern on the wrapping paper as explained in the text and shown in the diagram above, using a nail and a piece of string with a pencil attached as an improvised compass. Next, carefully cut the parchment shade from this paper pattern and sew it lightly to the frame as shown above. The shade is then firmly attached with passe-partout paper, softly tinted inside, using a piece of cheesecloth for this process, and finally shellacked outside as illustrated in the drawings on the opposite page

metal hoops, in the center of the small[illegible] washer, a bulb clamp, or a threaded [illegible] attaching the shade to the lamp.

Before purchasing the parchment paper, a pattern should be made, as follows: On a large sheet of [illegible] straight horizontal line 9 inches long. Through the [illegible] of this draw a perpendicular line extending some little distance above, and to a point 10 inches below the 9-inch line. Through the lower end of this perpendicular—that is, 10 inches below the 9-inch line—draw a line parallel to the 9-inch line and extending 9 inches on both sides of the perpendicular. We now have two lines parallel and 10 inches apart, one of them 9 inches long and the other 18 inches long; and a third line perpendicular to the other two at their center.

Let us call the ends of the 18-inch line *A* and *a*, and the ends of the 9-inch line *B* and *b*. If we draw a straight line through *A* and *B* and another straight line through *a* and *b*, and extend these two lines above the 9-inch line, they will intersect each other and the perpendicular in a single point, which we will call *P*.

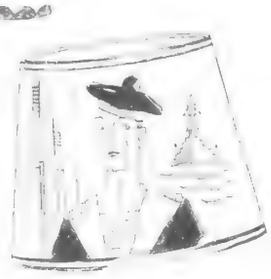
Through this point *P* stick a small nail to which is tied one end of a piece of string, in the other end of which is looped a pencil. Adjust the length of the string so that the point of the pencil just touches the point *A*. With the crude compass thus formed, about *P* as a center, draw a long curved line beginning at *A*, passing through *a*, and extending beyond *a* for some distance. Then shorten

(Continued on page 144)











Some New Lamp Shades

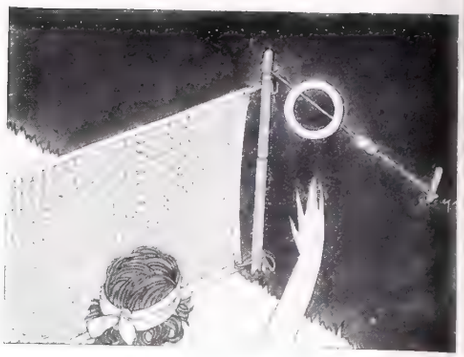
Opposite page, reading down. Parchment [illegible] with landscape print. Stretched silk, peach with gold band. [illegible] from Stern's. Neutral toned parchment with painted flowers. [illegible] Both from Darnley. Pleated red and white striped cotton bound in blue. Rose Cumming. Gold taffeta, shaded green ribbon forming lattice. Gotham & MacLaughlin. (This page, reading down) Plaid paper, dark blue ground. Marbleized paper. [illegible] Lacquer. Lacey & Erwin. Kanné & Bessant shade, yellow parchment, gold stars and old print. Three New Yorkers. Gay parchment shade, red, white and blue. Chintz Shop. Formal shade of peach chiffon, trimmed with shaded taffeta bands. Dressing table shade, cream lace over shell pink chiffon. Pillow Shop



Above is an old game in a new setting. The round table has ten pegs numbered 5 to 1 on. The long peg has you ring it. All [illegible] this page are down [illegible] Abercrombie & Fitch



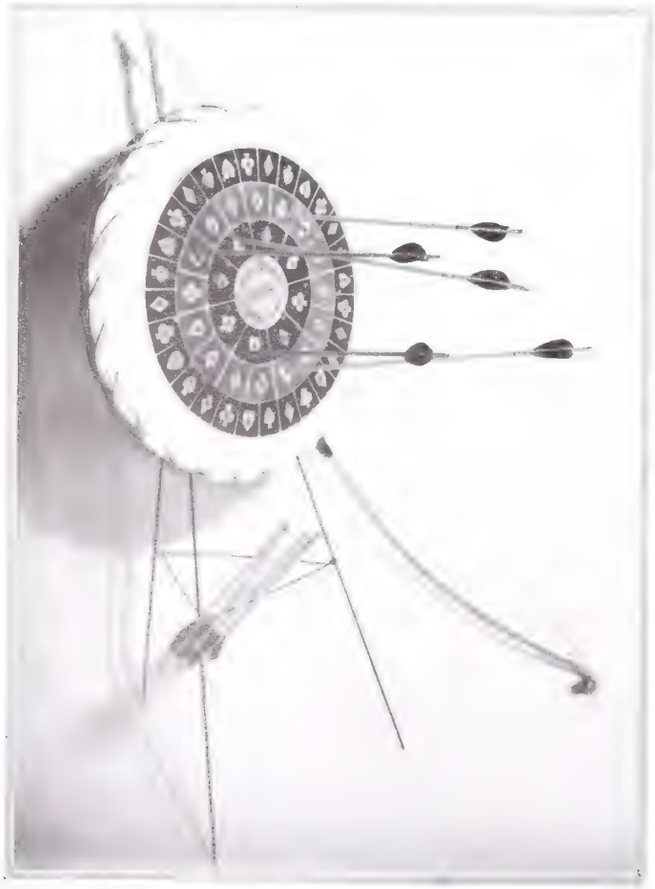
(Above) "African Skittles"—a new ten-pin game consisting of eight skittles, eight dice and two balls. The balls are rolled, as in ten-pins. As the dice are dislodged they are counted for the bowler, the highest number winning

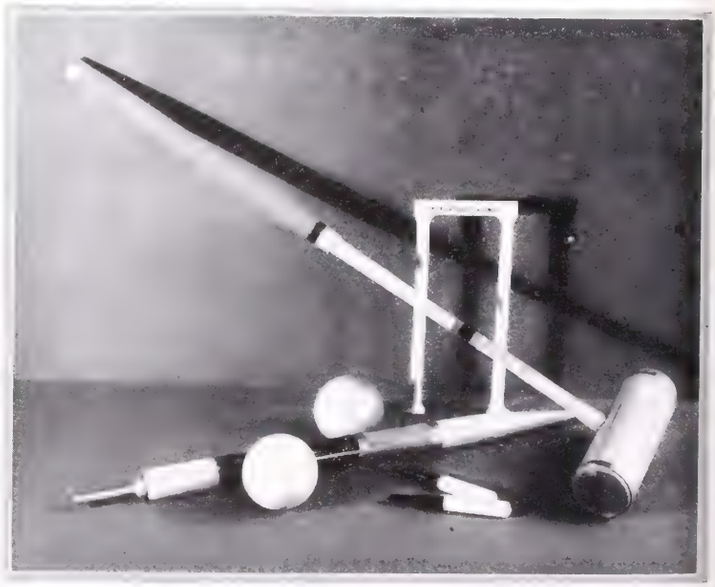


Deck or ring tennis, the somewhat strenuous game originated at sea, is ideally suited for playing on shore, indoors or out. The rules are in the main the same as tennis but the rubber ring must be caught without first touching the ground



(Right) "Atlantic Derby"—an exciting horse race game popular on ocean liners. A track is laid out, dice are thrown, the horses with numbers corresponding to numbers on the dice moving forward until one crosses the winning line

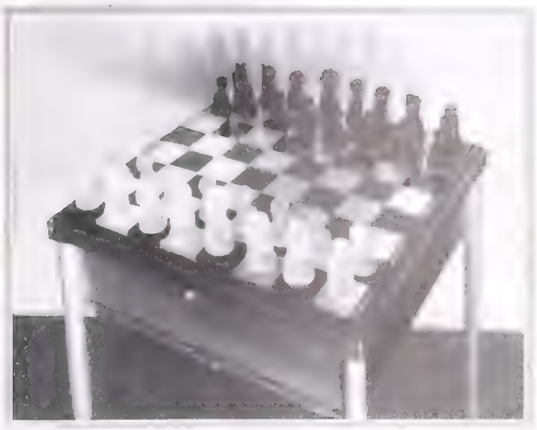




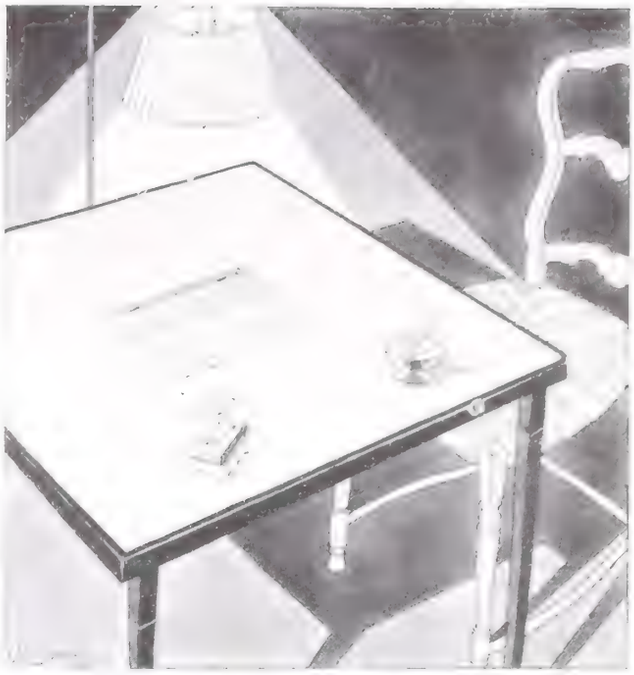
(Left) Archery poker set consisting of stand, target, bow and twelve arrows. The target is divided into fifty-two spaces, each space representing one of the cards of a poker deck. The bull's eye is the joker wild. Try shooting for a straight flush

An English croquet set for the serious player. There are six wickets in the English game but the additional three may be ordered if you prefer to play the easier American version. The four mallets have three-foot whipcord-bound octagonal handles

Games To Play In Gardens

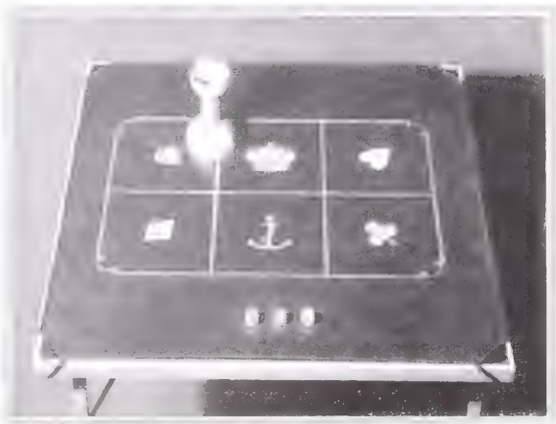


(Above) Illuminated chessboard with men in black and white squares. By a simple lighting device, the white squares may be turned to red or green. The men are made of black glass and crystal. From Abercrombie & Fitch



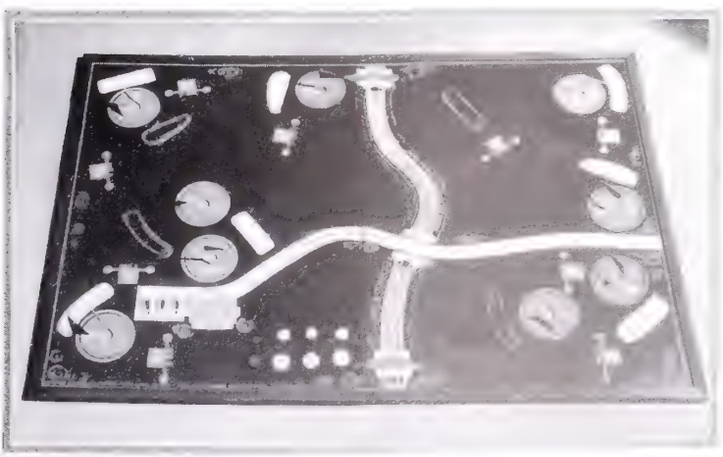


(Above) Combination golf and poker are played on this felt rug marked off to represent the fifty-two playing cards. The object is to putt the ball on the rug for a high poker hand. Abercrombie & Fitch



The contract score is always visible on this card table with sunken section covered by glass. A spring releases pad which slides smoothly to the edge. Black metal frame, green suede top. Arden Studios

(Left) If you like games of chance, you will appreciate Crown and Anchor, an exciting gambling game with some elements of roulette. The diagram is on a cover which fits a standard card table. Macy's



Above is a well-planned nine-hole golf course equipped with bunkers, traps by the greens and all the usual temper-testing hazards, including the inevitable winding road. It is played on a table with tiddley winks. Courtesy of R. H. Macy & Co.



(Right) An inexpensive game that does wonders for your contract. Miniature cards printed on perforated paper are arranged in hands by Milton Work. The sealed envelope gives instructions for correct bidding. From R. H. Macy

Sports For Indoor Hours

The Gardener's Calendar For March

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY

The Priceless Boon of Privacy

[illegible] one of their gigantic horses, a little touched in the wind, is loudly expressing his disapproval of a sudden rise in the ground, and because I catch a glimpse through the trees of the gorgeous liveries, the cockades, and the calves, and the elaborate armorial bearings of the Woppertons and the Wickses mixed.—*Dean Hole*

1. Sunrise, 6.51 Sunset, 5.4 [illegible] new lawns this spring, [illegible] soon as it can be worked properly. Early sowings will prove to be much better [illegible] than those which are made during the summer months.

2. [illegible] flowering [illegible] fall [illegible]

3. [illegible]

4. [illegible]

5. Ash Wednesday. [illegible] solve the moving of plants [illegible]

6. [illegible] task must be set [illegible] the planting season [illegible] Just as soon as [illegible] the best time to [illegible]

7. Morning star, Mars. If you have not already planted them, seeds of Cabbage, Cauliflower, Celery, Parsley, Lettuce, Tomatoes, Eggplant, Pepper, Leek, and Onion should be sown. Put them in the hotbed or in flats in a warm, sunny window, and set out later on.

8. All the various exotic plants such as Kentias, Dracaenas, Cocos, Arecas, etc., should be potted at this time. Use pots of about two inches greater diameter than those which the plants now occupy. The soil must be light, containing plenty of leaf-mold and fresh

9. [illegible] it absolutely necessary [illegible] Others can be transferred [illegible] some of the old soil with a trowel and filling in the space with

10. [illegible] soil liberally all over the bed. New plantings [illegible] such as Roses and fruits of all kinds—require this timely [illegible] growth starts.

11. [illegible] new, at the very latest. Foliage trees and [illegible] ering types that blossom on the terminals [illegible] such as Roses and fruits of all kinds—require this timely [illegible] growth starts.

12. Lincoln Day. Make a habit of heeling in your new [illegible] as soon as it arrives from the grower. Stock that is allowed to lie around in the sun and wind is certain to show heavy losses, because its roots will be dried out and the smaller ones will die before planting.

13. [illegible] The various types of bedding plants should be [illegible] greenhouse early this month. Coleus, Geraniums, Lantana, Heliotrope, etc., are [illegible] which come under this [illegible] You take them from [illegible]

14. [illegible] Vine, Garden [illegible] specialty [illegible] or better type should be divided by cutting the roots apart with a keen knife. They can [illegible] planting them in sharp sand or else [illegible] potted up about [illegible] very light [illegible] if you prefer to [illegible] the method.

15. Liberty Hyde Bailey born, 1858. Indoor work of all the more important flowers should be attended to now. Asters, Zinnias, Calendulas, Balsams, Salvias, Shasta Daisies, Pansies, Stocks, etc. are some of the [illegible] varieties that may be planted.

16. [illegible]

17. [illegible] for [illegible] Mulch [illegible] Cucumbers, etc. are [illegible]

18. [illegible] everything in [illegible] month will bring. Seed [illegible] plant labels, measuring [illegible] Peas and [illegible] Tools [illegible] watering-can are some [illegible]

19. This is the [illegible] of flowers for [illegible] window in the [illegible] house. Primula of the [illegible] or Chinese type, Cyclamen and Antirrhinum are three of the best sorts. They [illegible] from seed sown now [illegible] and kept [illegible]

20. The winter covering on the Strawberry bed should be removed and burned and the manure mulch dug under. In cases where [illegible] were applied the bed should be well manured and dug in now. Keep it well cultivated all through the [illegible]

21. Thomas Meehan born 1826. Before the bud [illegible] on the deciduous trees and shrubs, the whole growth should be gone over carefully in a search for caterpillar nests and egg clusters. If any are found you can destroy them easily at this time by burning without injury to the plant.

22. Charles Sprague Sargent died 1927. All the various garden tools will soon be in use regularly. Are they in proper condition? Good work is impossible with poor or dull tools. Go over all the implements, removing any rust, oiling the moving parts and sharpening cutting edges.

23. [illegible] tection on the Rose [illegible]

24. [illegible] the different [illegible] now. Grapes, Raspberries, Blackberries, etc. [illegible] wire trellises, or [illegible] [illegible] them. The latter are neater in appearance and more economical [illegible]

25. Vegetables [illegible] of all types that are not growing satisfactorily [illegible] should be [illegible] feet, cutting a [illegible] mound each of them about four feet from the [illegible] in with good rich soil well tamped down. To provide food, raw [illegible]

26. Most of the diseases to which Potatoes are heir are carried by dust [illegible] weather. Potatoes like cool, moist soil and consequently should get a good spring start. Prepare a piece of ground and plant them now, or as soon as the soil can be worked. Early beginnings spell success.

27. Mulches of all kinds applied to shrubbery borders, perennial plantings, flower beds, etc. should be dug under. In doing this, get the manure as deep as possible and see that it is thoroughly incorporated with the soil. A regular spading fork is the best tool for this work.

28. Louise Shelton, garden author, born 1867. Sweet Peas may be sown out-of-doors now. Dig trenches about two feet deep and the width of the spade. Fill them with good top soil and manure well mixed and sow the seeds about two inches below the surface. Hill up later.

29. All trees and shrubs that are subject to San José scale should be sprayed with one of the soluble oil mixtures before the buds begin to swell. At least forty-eight hours are needed to smother these insects, so try and choose clear weather for this important work.

30. All [illegible] clean of debris and [illegible]

31. [illegible] ets, p. 21. All the best varieties of Dahlia tubers had better be started into growth so that cuttings can be made of those desired. If the roots are laid [illegible] damp sand and watered

☽ First Quarter, 7th, day, Evening, W.

☽ Full Moon, 14th, day, Evening, E.

☾ Last Quarter, 21st day, Evening, E.

● New Moon, 30th day, Morning, W.

☌ ☿ ☽ First Week: Expect bitter cold and storms

☌ ♅ ☾ Second Week: Unseasonable warmth and thunder

☌ ☿ ♊ Third Week: Cold wave and earthquakes

☌ ☿ ☾ Fourth Week: Gales, violent cloudbursts

Old Doc Lemmon Was Saying Just The Other Day—

[illegible] *at no calendar or even figgerin' how much earlier the sun riz than it did a month ago. I knowed it by the surest sign of all, one thet ain't failed onct in all the seventy year I've been noticin' things here in Catawba County. For this noon-time, goin' to the barn to water the stock, I seed the old hen-hawk scalin' circles over the hill woodlot, screamin' like he was just so full o' sperit thet he'd like to bust.*

"For as long as I can remember a pair o' them birds hes built a big stick nest high up in a crotch o' one o' the Oaks near the top o' the hill. Fust-off, 'round the beginnin' o' March, the he-one starts hollerin' 'bout how him an' his old woman are goin' to set up housekeepin' right soon; then in a week or so they begin haulin' wood for the nest an' afore the last snow's melted they're settin' on the eggs as steady as a Brahma hen in a barr'l o' hay.

"Year after year, reg'lar as taxes—why, it's got so I wouldn't hear to nobuddy botherin' them hen-hawks for anythin' in the world. Whut if they do nip a chicken on me onct in a whiles? They've got a right to raise a fambly, too, ain't they—'specially a fambly with boys into it thet'll grow up an' l'arn to holler out the news thet spring's comin' ag'in, like their Old Man done to-day?"

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CHARM with utility! Delicacy with strength! Daintiness of flavor with exceptional nutritive value! Good pea soup ... the best pea soup ... Campbell's Pea Soup ... offers this union of seeming opposites. Allure for your taste. Real food for your appetite.

This is unmistakably evidenced by the high favor in which Campbell's Pea Soup is held both for the formal occasion and the general family menu ... In both roles it is a stellar performer.

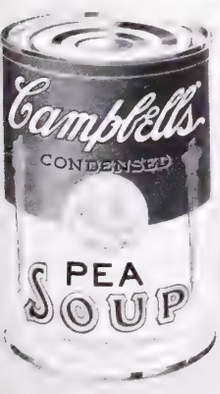
The daintiest and sweetest of peas are here blended with rich butter and seasoned with the verve of the master into as tempting a soup as ever graced your cups ... When you preside as hostess or direct as home-manager, Campbell's Pea Soup is an appreciated aid. 12 cents a can.

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CHICKEN
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CONSOMMÉ
JULIENNE
MOCK TURTLE
MULLIGATAWNY
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PEA
PEPPER POT
PRINTANIER
TOMATO
TOMATO-OKRA
VEGETABLE
VEGETABLE-BEEF
VERMICELLI-TOMATO





OOK FOR THE
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AL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



CHARM . . . to some it is the gay sunlight flashing on southern seas. To others, perhaps, it is the irresistible strains of a Wagnerian symphony. Or it may be a cozy nook by the fireside when the wind is blustering.

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ROSEVILLE POTTERY



How To Ma

Shades

Kanné & Bessant lamp made of square tin can mister painted green and gold The panel ment shades is decorated in green and gold and ornamented with prints. Three New Yorkers

(Continued from page 120)

the string so that the pencil point just touches the point *B*, and again about *P* as a center, draw a long curved line beginning at *B*, passing through *b* and extending beyond *b* for some little distance.

These two curved lines represent the top and bottom edges of the pattern, and the line *AB* one end of the pattern. To find the other end of the pattern we have only to measure the exact circumference of the larger hoop of the frame, mark off this distance from point *A* along the bottom edge of the pattern, and draw a line connecting the point thus located, which we shall call *D*, with the point *P*. If we call the point where this line *PD* intersects the top edge of the pattern *C*, then *CD* is the other end of the pattern formed by *ABCD*. Beyond *CD* allow a 1-inch strip for an overlap. This will be later reduced to one-quarter inch. A diagram of this process appears on page 118.

The top curve of the pattern should be about 30 inches long, the bottom curve about 60 inches. Cut out the pattern and place it on the frame to be sure it fits. Then lay it on the parchment paper, press it flat, mark and cut the parchment paper. To keep the parchment in place on the frame until bound, pierce the parchment with a needle in several places on both the top and bottom edges and tie the parchment to the frame with short lengths of thread run through these holes. These threads can be snipped and the tiny piercings hidden when the binding is applied. Passe-partout is an efficient binding and inexpensive. Gold binding will blend well with most shades, but any harmonizing color may be used. Dampen the passe-partout as it is used, and bind the parchment to the frame as smoothly as possible. Where the shade joins, the overlap should be cut down to about a quarter of an inch. Use any type of good glue, not paste, and fasten down the overlap as neatly as possible.

Tint the inside of the shade with a solution of 50% burnt umber and 50% burnt sienna, with a little turpentine and a touch of Japan dryer added to make the wash thin this on with a piece of cheesecl applying lightly until the de density of color is attained. This tion gives a soft peach glow to shade. When dry, apply one heavy of ordinary white shellac to the side of the shade. By following various processes as shown in the tical drawings on pages 118 and well made shade will result.

If the shade is to be decorated decoration should be applied b the shade is put on the frame. Pai bands of contrasting color outl with a gold line are easy to accom provided the lines are drawn first lightly with pencil so that when p ed they will be straight. Stencils many opportunities to the amateur effective decoration. After the dec tion has been applied, the shad then shellacked.

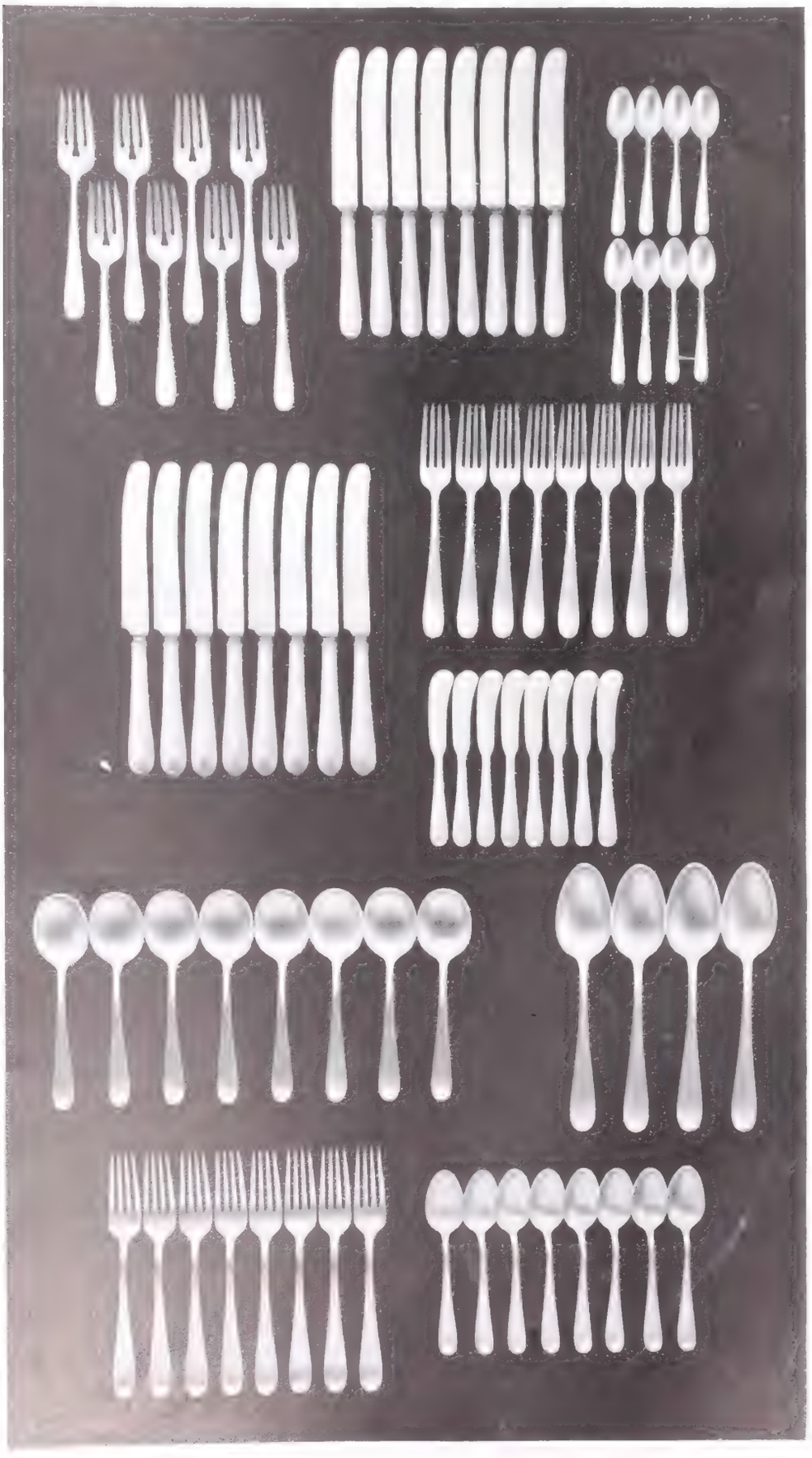
For silk and chiffon shades, select your wire frame in propor to the base of the lamp. For a shi shade, no matter of what mate wrap the side supporting wires o Cut the fabric, allowing double f ness in any material, except chiffon georgettes. For these allow triple f ness. Distribute the fullness eve and with the top of the shade l against you, shir the material over bottom wire, pulling up tightly sewing fast to each supporting w When this is done, arrange the gat evenly. Then turn the shade around, pulling the fabric up tightly at the sew over the top wire. When using method, do not wrap either the or bottom wires. The lining should cut the size of the bottom edge of frame, sewn flat on the right si then turned over, pulled up on inside quite tightly, and sewn over top wire, where the trimming w serve to cover the stitches.

(Continued on page 128)



This simple well-designed small lamp made by Handel has a pewter base and a shade of salmon colored parchment ornamented with a delicate painted leaf design in silver. From Wanamaker's

Gorham Sterling is not as expensive as many people imagine . .



6 pieces of Gorham—omplete service for eight . . costs only $236

ny women have taken for granted that ause Gorham sterling is the ultimate in le silver, it must be costly. They have ught they could not, or should not, rd it.

ctually it is moderate in price—you can 76 pieces of Gorham table silver in the ous Dolly Madison design for as little 236—silver that will never have to be aced—that will serve generations.

he 76 pieces—a complete service for t—include 8 teaspoons, 8 dessert forks, inner forks, 8 soup spoons, 8 dinner ves, 8 dessert knives, 8 salad forks, 8 ter spreaders, 8 after-dinner coffee spoons 4 tablespoons.

ome patterns vary slightly in price but mplete service for eight in any one of ham's seven most popular patterns costs than $260.

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lease send me your new illustrated book, "The of Table Setting," by Lilian M. Gunn, authority the etiquette of entertainment, for which I en-e 25c.

me _____

dress _____



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THE appreciation for Modern Lowestoft is exactly where we expected to find it—with the families of lineage—the families who now treasure the precious old cups and saucers that have come down to them from the cupboards of earlier generations.

ANTIQUE LOWESTOFT, of course, is becoming more and more unobtainable. Connoisseurs number it among their priceless possessions.

MODERN LOWESTOFT is the result of the discovery of a secret formula last used by the Copeland Spode factory in 1805—a most important discovery, for now at last has modern ingenuity succeeded in producing a new Lowestoft worthy of its new mission—to carry down to posterity the sentiment of family pride in the exquisite things that belong to this day and age, "when today is a hundred years ago."

MODERN LOWESTOFT services are now being made in England, in a limited quantity, FOR PLUMMER'S EXCLUSIVELY—nowhere else in America can they be found. With your crest or monogram placed upon each piece, you will create a worthy monument to your house and name. Dinner plates, $75 a dozen. Tea cups and Saucers, $75 a dozen. Special monogram, crest, or coat-of-arms, extra. Inquiries invited.

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IMPORTERS OF
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In the house of John Barber at Los Angeles, Cal. both Spanish and Colonial ideas have been successfully adapted in developing a modern and original design. Roland E. Coate was architect

Modernize Your House

(Continued from page 97)

your architect to design a modern house for you that will reflect Colonial inspiration. This is exactly what Julius Gregory, architect, did when he designed a house recently for Mr. and Mrs. Louis Wilputte at New Rochelle, New York.

For many years the owners of this house had been collecting antique furniture. While their interest ran particularly to the English styles of the 17th and 18th Centuries, covering the eras of the great master-craftsmen, there are numbered among their collection certain pieces which dated back only to those times when rosewood was the fashion in this country. On the whole, therefore, the collection might well be classed under the head of Colonial. Thus it was natural that Mr. and Mrs. Wilputte visualized a house of Colonial inspiration as best suited to house their furniture and to afford the proper setting for the majority of pieces.

Mr. Gregory was quick to grasp the idea. But he is not a man who practices copybook methods. In this he took certain characteristic Colo forms and motives [illegible] and veloped a design that is original, w bearing sufficient evidence of Colo influence to satisfy his clients' desi

The design is decidedly reminis of Colonial ideas but it is not a h that appears to have been built in lonial days. In fact, certain of the tails which are peculiarly Colonial their general lines are treated in s a way that one will immediately rec nize the house as a product of 2 Century architecture. The design is, fact, a modern design because it is or inal. It is not what we generally c sider as being in the modern style. I it is an original modern adaptation Colonial ideas. Certain forms wh we associate with the Colonial embodied in the design, but the arc tect has treated them in such a differ way that we are much more int ested in the original details us

(Continued on page 138)



While certain forms which Julius Gregory has embodied in the design of the Wilputte house recall our Colonial architecture, their details are original and provide a sanely modern flavor



Fine craftsmanship has not disappeared . . .

it still survives in this unique Connecticut colony

OU may have thought that superb furniture craftsmanship ended with passing of the 18th Century masters—fe, Sheraton, Chippendale, Hepplee.

ou are *nearly* right. There is, however, utstanding exception. In the Danersk os in Connecticut, fine furniture is prod by a colony of Scotch and English tsmen, trained from youth in the careold-time traditions of cabinetmaking joinery.



hese craftsmen work not against the ds of a time clock, but in line with the dards of the old-school masters, and the advantage of more than a century rogress.

agerly sought and deservedly prized,



Danersk Furniture contributes incomparable charm and dignity to every room in the home—and to the business office of the man of affairs.

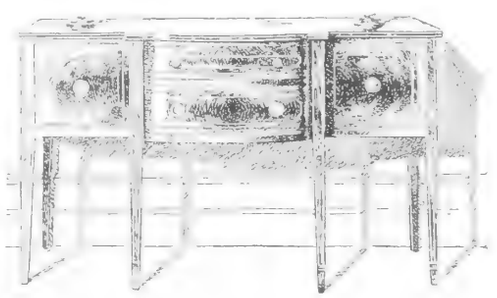
The design of the Ladder-Back Bed here pictured is based upon the old-time ladder-back chairs found in the colonial homes of the Hudson Valley. The wood is mellow maple and among the interesting features are the duck feet, mushroom turnings in the footboard and lovely urn-shaped finials.

The comfortable Danersk Chair shown above, is modeled after a rare Queen Anne piece with cabriole legs connected by stretchers. It is made with mortise and tenon construction, hand pegged joints and other interesting characteristics of fine craftsmanship. The English original was valued at $3,000. The Danersk reproduction, though it can be had covered with gros point, petit point or other pedigreed materials, is quite moderately priced.

The Cavalier spirit of Virginia of the 18th Century is echoed in this Danersk Sideboard. Like all Danersk Furniture it is hand-made. The frame is of choicest grain mahogany, enriched with crotch woods and inlays of satinwood, holly and amaranth.

Many of our patrons are enriching their homes by securing a single piece of Danersk Furniture at a time, their collections growing from year to year.

You will thoroughly enjoy a leisurely visit to our showrooms where you will find hundreds of single and related pieces, including authentic reproductions of famous creations of the past, suitable for dining room, bedroom and living room.



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ERSKINE-DANFORTH CORPORATION—*Designers and makers of choice furniture*

New York: 383 Madison Avenue [illegible] Madison Avenue Cleveland: 1112 Euclid Avenue

Distributors—Boston: 132 Newbury Street—Los Angeles: 2869 West 7th Street



Modernize Your House

(Continued from page 126)

than in the Early American outlines.

This is particularly true of the portico facing the terrace. The pilasters and pediment are of brick, and the details of the design conform to the material in which they are given form. In Colonial times the entire motive would naturally have been carried out in wood. An interesting motive of stone and brick has been introduced at various points. It consists of a field of brick set in a reveal in a stone wall. The general lines suggest Colonial inspiration, while the ornamental details are entirely original

We seem to have a habit of running toward extremes. On one side we find a group who insist on actually copying old styles of architecture, and opposed to them are those who would even avoid everything that bears any suggestion of the past. One group we might call fundamentalists and the other radicals. I like to put myself in a class midway between the two and call myself a progressive. For I don't believe that modern architecture will amount to anything worth while if we cannot seek our inspiration in the beauty of the past; nor can we hope to offer anything to architectural history if we do not afford our creative ability an opportunity to express itself.

There is a difference between copying a design or a style, if you will, and adapting a design originated by another. We naturally have avoided the word copy and have used in its stead the word adapt. But in the majority of cases copy was the correct word to use. Mr. Gregory has adapted certain Colonial motives. Adaptation carried with it evidence of creative ability, which is another way of suggesting originality. To me, anything that is original is modern. How can it be otherwise? For "modern" actually means "characteristic of today." Thus it is much more sane and logical to emphasize originality in a design than to attempt to avoid anything and everything that has ever been done before. We can readily trace the heredity of some of the best of the modern designs, while many of the creations which are labeled modern cannot even be seriously considered because they show no regard for the fundamental principles on which architectural and decorative design is based.

Modernizing the design of your house, then, means to introduce into the architectural treatment some evidence of originality which expresses your individuality and reflects your personality. It was not the form of the portico that gave character to Colonial designs, but the details of the various elements of the composition. In the house of Mr. Wilputte, it is the detail of the portico and other forms of Colonial inspiration that give character to the design. And on account of the original quality of these details, the house has come to bear a decidedly modern character.

How To Make Shades

(Continued from page 124)

If flat pleats are desired, wrap all the wires. Divide the fullness of the material evenly, and starting at the bottom, pin each pleat to the bottom wire, taking care to measure the pleats accurately. Then sew on completely. Turn and pull up each pleat and pin to the top wire before sewing. It may be thought a waste of time to pin the pleats in place, both top and bottom, before sewing, but it is really a time saver, for otherwise half the shade might be completed before it was discovered that all the pleats were on the bias. This is the most difficult kind of shade for an amateur to attempt, and looks the worst when carelessly made.

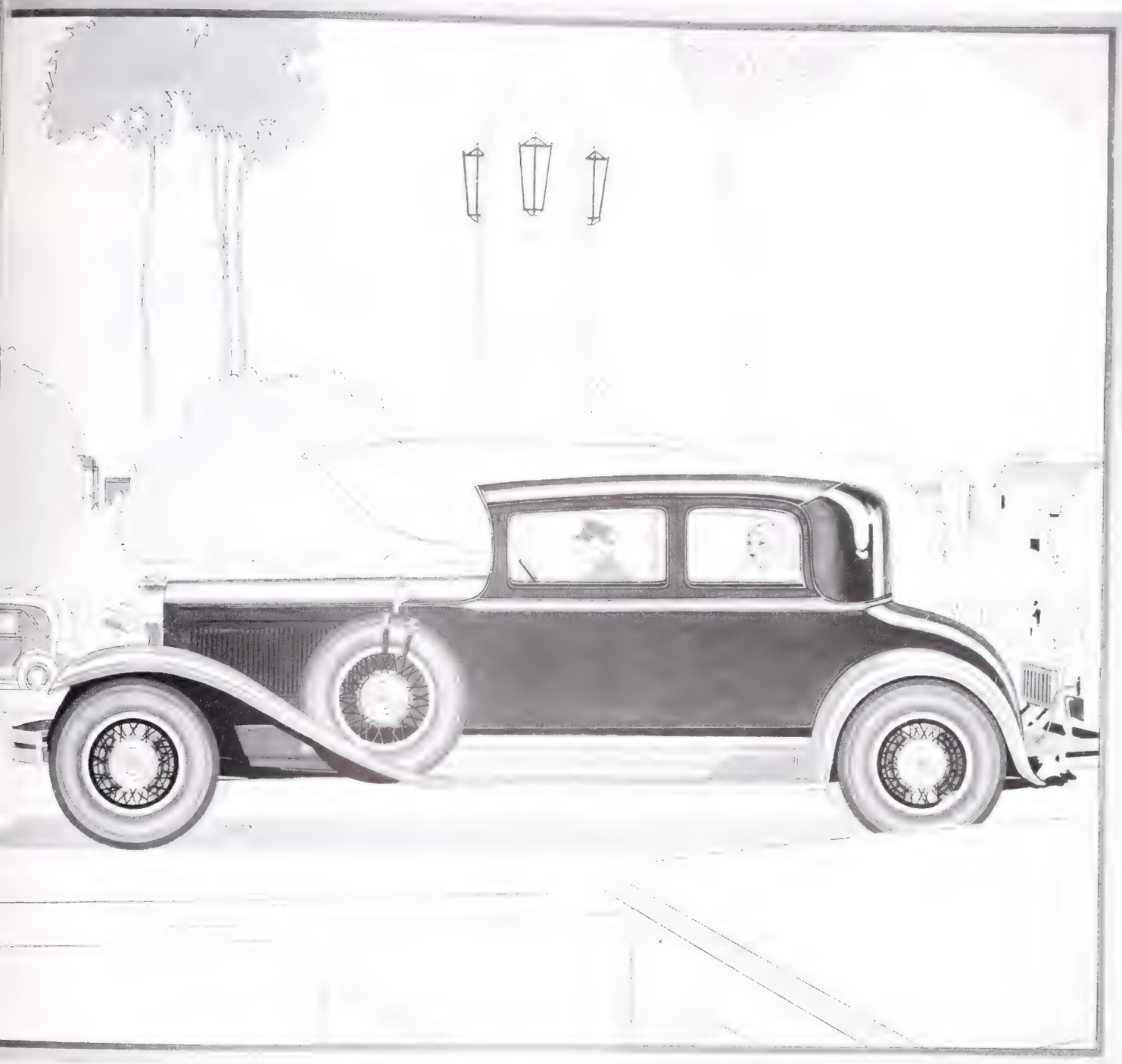
A six-sided or eight-sided shade is better when the material is stretched tight. Wrap all the wires with the fabric on the lining. Put the lining on first, sewing it tightly to the wires like a drum. Then sew the outside on the the same way. This type of shade looks better with the top covered. Sew on the top lining and the outside piece together, stretched flat. Then make a small hole for the top screw to come through and button-hole stitch it. A tiny flat ruching finishes off this point successfully.

The trimming depends upon the size and character of a shade and the type of material used. For taffeta shades, self fabric trimming is advisable. Flat folds of a contrasting color are smart, especially when piped with still another color. Make this trimming the exact size of the shade and sew together before sewing on to the shade. Ruchings of taffeta with picoted straight, pointed or scalloped edges are also attractive. The stretched silk shades should be trimmed down each wire. If you do not wish the trimming to stand out too much, make a flat fold of the same material as the shade and paste to each wire. This will hardly show, and will give a finished look

Chiffons require a soft trimming. A shirred double fold of the same material is the simplest (be sure to gather the fold twice). Chiffons are also effectively trimmed with three ruffles of silk pinked on the bottom and drawn up on a tiny cord, one ruffle overlapping the other slightly.

The first requisite for pleating is a wire frame of the same type as used for silk shades. It is not necessary to wrap the wires, but the shade will look more attractive if the top wires are painted to match the binding. Measure the circumference of the bottom of the frame for the amount of material needed, and multiply this by three to allow for pleating. Bindings should be from ⅜ to ½ inches wide. Cut the material the necessary length and the necessary width, remembering to allow at least an inch top and bottom for the depth. Sew the various strips of the length together into one long strip and bind. Ribbon is a satisfactory binding and may be stitched on the machine, but hand sewing will make a less conspicuous finish. Then take a piece of stiff cardboard, cut the depth of the shade, and ½ inch wide. With this as your guide, press the pleats in evenly, by hand, beginning at one end and working along until it is entirely pleated. Do not try to have the ma-

(Continued on page 166)



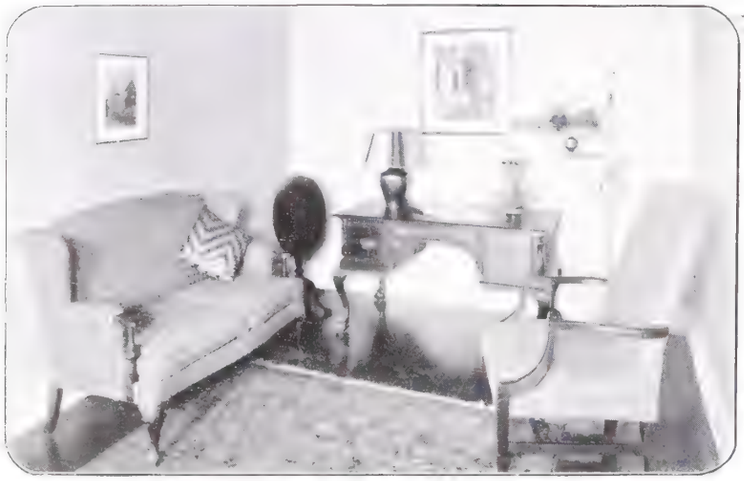
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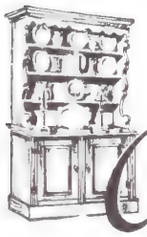
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Charak Arm Chair in finely carved mahogany. Upholstery to suit requirements.



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Here is a color combination that even the smallest rock garden can afford—white Achillea alpina and dwarf blue Veronica prostrata

An Ideal Rock Garden

(*Continued from page* 75)

Snowdrops and Winter Aconites are thickly spattered in the early days of March, and where later all sorts of Trilliums unfold their mysterious three-cornered blossoms and many Lady slippers are to be found. Along this path are naturalized many rare plants brought from the Adirondacks—the lovely pink Moccasinflower, mats of Wintergreen, colonies of Pyrola, Clintonia and the Orchises, as well as fine spreads of the more usual wild flowers—Bloodroot, Hepaticas, Spring Beauties, Wild Geranium and the like lovely small fry of our eastern woods and meadows. Just beyond this section of the garden the brook makes its noisy way over its rocky bed, the boughs of Dogwood and other trees meeting above it and its banks lined with Mertensia, Daffodils, Trilliums and Violets.

Far to the right a little precipitous path leads one to a most interesting collection of Violets, all kinds, lavender, blue, white and yellow, from the little white sweet-scented *Viola blanda* to the lush Confederate Violets and the aristocratic Bird's-foot. Still another path that ascends steeply through a sort of gorge, is overhung and lined and draped with luxuriant mats of Pinks. Pinks are undoubtedly a specialty of this garden. I have seldom seen them testify so vehemently to their pleasure in their surroundings. If you follow this path in late May or June you are entranced by the masses of fringy bloom and the delicious scent that assails the nostrils. The Cheddar Pink, (*D. caesius*) the Sand Pink, (*D. arenarius*), *D. petreus*, *D. superbus* and *D. deltoides* are all luxuriant and floriferous far beyond their usual wont. And here the crotchety *Dianthus alpinus* waxes as fat and opulent as any common thing.

As we make our way upward we find bursting out of crevices in a very exuberance of health and heartiness such little choice delights as *D. avernensis*, *D. neglectus*, *D. glacialis*, *D. microlepis* and many another. *Dianthus sylvestris* is especially happily placed high on the top of a jutting crag where its explosions of rose-pink fringed blooms are sprayed against the sky. Some fine masses of the beautiful hybrid Pink, Annie Laurie, are also to be seen and many mats, shaggy and gray, of the common uncommonly sweet Grass or Scotch Pinks.

Choose still another path and you will pass by *Geum reptans* growing stout and thrifty, many kinds of Gentian, superb masses of encrusted Saxifrages, and then after passing through a little thicket of crowding Azaleas beneath which blue Harebell and golden Potentilla bloom in a gorgeous tangle, you will find yourself surveying a cunningly devised miniature golf course, the velvet turf of which is fringed by dark Yews and shadowed by great trees. At one side the natural wall of gray rock rises many feet in height and against this neutral background great bushes of *Azalea amoena* glow magnificently, far from the jealous influence of detracting hues.

Azaleas indeed are a rather special feature of this garden. Huge old bushes that Mrs. Wurzburg sought out and selected for the sake of their irregular form, their awkward grace, so to speak, were moved in with enormous balls of earth and established along the paths or on the heights. Their crooked branches sweep down over the walls of rock with fine effect, and in their season the scented blossoms, white, saffron, pink, apricot, flame, ivory, buff, create a veritable fairyland. Many kinds of Broom, Genista and Cytisus are also here established among the boulders and display their characteristic butterfly blossom on the whip-like stems in season. No season is without its offering in this garden, from the time when the

(*Continued on page* 158)

now a tiny wire tells time!

PLUG YOUR TELECHRON CLOCK INTO AN ELECTRIC OUTLET . . . ITS INFALLIBLE ACCURACY IS ASSURED BY THE TELECHRON MASTER CLOCK IN THE POWER HOUSE

ADD TO THE OTHER WONDERS of this electric age, the accuracy of electric time! Over the same slender wire that now brings light and power, time will come to you . . . silent, precise, unquestioned . . . not for one day or eight, but for months and years . . . through Telechron Electric Clocks. • You can connect any Telechron with an electric outlet, set it and forget it. Its tiny motor is driven directly by impulses of alternating current from an infallible Telechron Master Clock at the power station. It eliminates completely the bother of winding, oiling, cleaning and regulating. And because it has no temperamental springs or escapements like clocks that are merely *wound* by electricity, Telechron is immeasurably more accurate and efficient. Its word can't be questioned! • Telechron time has been made as decorative as it is dependable. And inexpensive too. There are period and modern models for every purpose. Skilfully designed, richly wrought of fine woods and metals. Clocks for mantel, desk or dressing-table. Some with chimes. Some with illuminated dials. Wall clocks, kitchen clocks, even alarm clocks. Three are pictured on this page. There are many more at your dealer's. He'll gladly display them. Prices range from $9.95 to $55.* And every model provides the same uncanny accuracy! • Warren Telechron Company, Ashland, Mass.





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This is the Telechron Master Clock in your power house. Checked by radio with naval observatory time, it governs the speed of the giant generators that supply impulses of alternating current to regulate the Telechron in your home. These are the only master clocks used by power companies to furnish regulated time to the public.



top, above: *Madeson, an attractive banjo clock in early-American design. Mahogany case with colored glass panels. Six-inch silvered dial. Height 23". Price $50.*

above: *Modernique, for the home of today—and tomorrow. Designed by Paul Frankl, foremost exponent of modern decorative art. Metal case with brushed silver finish. Height 7". Price $30.*

lower left: *Vernon, particularly popular for bedside or dressing-table. Mahogany case. Three-inch gold finish dial, illuminated by two-watt lamp. Height 6½". Price $21.*

★*The Reverie Clock Company, at Cincinnati, Ohio, produces grandfather's clocks and other distinguished examples of fine cabinetwork equipped with Telechron motors. Their prices range from $40 to $120.*

Silver... in the Spirit of the Important Periods



THE GRANADO

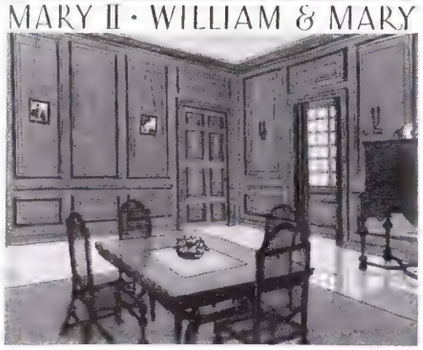


GRANADO, THE NEWEST *of the Treasure* [illegible] *is the last of the Spanish Colonial designs. With its dramatic combination and finely wrought ornament, it is ideally suited not only to the architecture of California and Palm Beach, but also to the many delightful Spanish homes and apartments under Northern skies.*

THE WILLIAM AND MARY PATTERN *and its contemporary,* MARY II, *have the same basic lines and border. Handles in the* MARY II *design are ornamented after the manner of mar-* [illegible] *Both patterns are planned for the panelled walls, beamed ceilings and stately furniture of English dining rooms.*



MARY II · WILLIAM & MARY



To the woman with an instinct for exquisite living, sterling silver is a supremely satisfying possession. She enjoys it with eyes that understand artistry with a touch sensitive to fine things. And she responds to the significance of solid silver as a symbol of the genuine, the lasting, the well bred.

But this modern hostess sees her silver not only as a thing of beauty in itself. She considers it as an integral part of a decorative ensemble. She chooses it as an accessory to harmonize with the architecture of her house, the style of her furniture and all the related appointments of her dining room. For her, whose taste is so discriminating, Rogers, Lunt and Bowlen have designed Treasure Solid Silver in the accepted period styles.

Early American. Spanish Colonial. Early English. Georgian. These are the most important periods in the decoration of American homes. An artistic inheritance from Colonial forebears . . . New England founders, Spanish grandees, Knickerbocker patroons and Southern cavaliers . . . these four styles have a permanent place in our culture.

Treasure patterns, inspired by these traditions, are designed for a modern age. Modified to meet twentieth century needs, they are understanding interpretations of the period spirit.

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SILVERSMITHS

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"Treasure" Solid Silver

STERLING 925/1000 FINE

for the Decorative Ensemble of Your Home.

or every occasion of entertaining, Treas- re presents the appropriate silverware, rom the young bride's simpler table set- ng to the ceremonious array of formal inners.

ll the Treasure designs illustrated on ese pages may be matched in hollow- are . . . tea sets and coffee sets, serving ishes and candle sticks . . . beautifully alanced shapes, subtly modeled surfaces, at proclaim an aristocratic heritage and istinguished craftsmanship.

Most jewelers are prepared to show you reasure Solid Silver in its various styles, t should you care to have the advice of r Service Department in selecting your ttern, write us about the decorative eme of your house, and particularly of ur dining room, and we will be glad send you special information and any escriptive booklets you may desire.

s a member of the Sterling Silversmiths uild of America, we are also able to xtend to you, through leading jewelry ops, the privilege of purchasing Treas- re Solid Silver out of income. Should it appen that you are unable to arrange for is service, please write us, and we will e glad to supply you with the name of a onveniently situated jeweler who has ch facilities.

BOWLEN CO.

REATORS of DISTINCTIVE TABLEWARE

GREENFIELD · MASS.

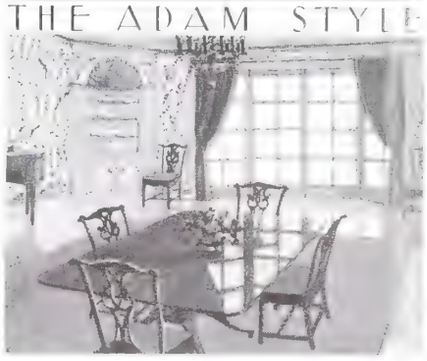


EARLY AMERICAN STYLE





THE ADAM STYLE



THE TREASURE ADAM PATTERN *is [illegible] reminiscent of [illegible] delicacy and beauty. [illegible] a period when [illegible] was [illegible] and [illegible] of dining rooms.*

THE EARLY AMERICAN STYLE *is shown in two variations—altogether simple, or with the engraving equally characteristic of our ancestors' silver. This favorite pattern among recent brides may be correctly used with either the simple, New England type of maple furniture or for dining rooms in colonial mahogany.*

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1140 Lake Street OAK PARK

Garden Secluded in Paris

(Continued from page 82)

Usually the transition from city rooms to outdoor areas is via porch or special room designated as the "garden room," but in this instance the whole house is intimately connected with the garden in such a way that every room might have the above designation.

The building is one story high, smooth stucco with dull red tile roof, and all windows are doors, ground level with a low sill through which one passes directly to the garden. This is on three sides of the house, for while the ground area is comparatively small, a greater sense of space is given because of the way the building cuts into it. Thus the garden might be said to consist of three parts: the pergola and terrace immediately at the entrance, the long walk between house and boundary wall, and the sheltered terminal with its garden furniture at the other side or end, the whole covering an average oblong city lot.

THE ENTRANCE

From the street there is no hint of the beauties within; the entrance door is flush with the sidewalk, and the high wall is of the same material as the house, only the creeping Ivy which tops it, and the sight of trees give an inkling of what may be expected.

The outer door opens into a pergola entrance, arched, with the service house wall on one side and the formal garden on the other. The floor is tile, ivory and deep écru, and the same tan color is used on the stucco as a wainscoting about 18 inches high; the light sconces are of iron, forged, and on the wall a bas-relief of a dog stands guard. The whole scheme is subdued in color and arrangement as a foil to brilliancy elsewhere. The first room entered from this passage is a combination reception and dining room, although the only suggestion of the latter use is a center table, and here the floral motif is found constantly in the decoration. The color of the walls is a soft leaf green, two painted flower panels face each other, one over the fireplace, the other surmounting the console, the furniture is of a deeper green, and has bits of floral decoration. The rug might be grass sod. The adjoining bedroom is pearwood, walls paneled and furniture of the same material, in color an indescribable golden tint, reminiscent of filtered sunshine, and the only brilliant tones are given by the masses of flowers which fill the vases. This touch was an interesting contrast to the preceding room, where the only blooms were in the decorative motifs.

The largest room opened from the reception place, a studio-workshop, in corn yellow, filled with everything that spelled comfort; books, pictures, flowers, a fireplace, and huge doors that made the transition into the adjoining garden an imperceptible step. In fact I have never seen such complete blending of the in and out-of-doors. The general impression within the walls was of being in a garden, and when one stepped out, it was progressing into another room.

The planting was characteristically French, only a few varieties being used, and the main attention paid to color masses. In the area openi from the pergola, the center grassed, surmounted by a flagst walk of irregular sized blocks, ed by a narrow two foot border, wh was the only space for flower plants. When I first saw the garden, February, these were filled with P sies full of buds, even at that ti and by the end of March they w one sheet of yellow for they were of one color. Later in June th were replaced by low Snapdrago yellow and a luscious shade of salm pink. You did not think of them flowers, but strips of charming col The pergola pillars were wound w large flowering Clematis, Hon suckle and Roses, and the backgrou was treated in the following mann

There was already a high bounda wall between the garden and the a joining property, covered with Iv and in front of that was built lower wall, leaving a space betwe the two which was filled with so In this front wall holes were left, a rock plants inserted, mostly evergre varieties so there was always som thing growing even when the ma covering of Climbing Roses present only bare canes. The top of this lo er wall afforded a shelf for pots bloom, for while the major part the planting was permanent gree much color was afforded by numbe less pots set the whole length of t wall and on the pergola floor, arou the flag walk, everywhere that t eye needed something gay. These p were of uniform shape, unglazed p tery, blue or yellow with an occasion black, and were filled with Geranium Petunias and Marguerites.

GARDEN WALKS

The walk beside the house, whic connected the two gardens, is shad most of the day, and the only plan are Iris and Funkia, with here a there a small Rhododendron and Aza lea. Emerging from this narrow pas sage the garden proper, which faced th living room, had as its principal flow er, standard Roses planted directly i the grass with only a small area o bare soil at the base of each. Ros bushes as we know them are hardl ever seen in French gardens, th standard form is the favorite, an there is no gainsaying that the effe is far more attractive: a slende woody stalk, and an umbrella o bloom. Rhododendrons and Azalea based the house, and at either sid of the door clipped pyramidal ever greens gave a formal note of wel come. The furniture was wicker i yellow.

This entire construction is worth studying for the simplicity of its treatment and the great amount of interest that has been created in a small space. A sense of vista was given by the straight unbroken walk, diversity gained by different arrangement of the two garden plots, unity of aspect in restricted space obtained by the use of only a few varieties, yet a joyous blaze of color made by the lavish us of pots of brilliant blooms. Best of all was the harmony between house and garden, the absence of division. You never went into the garden, you were there all the time.

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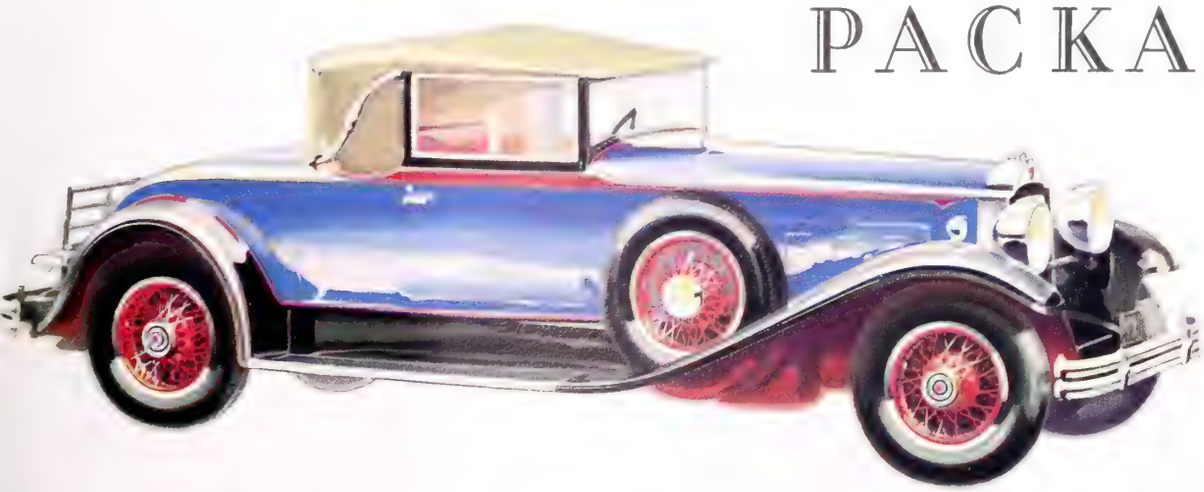
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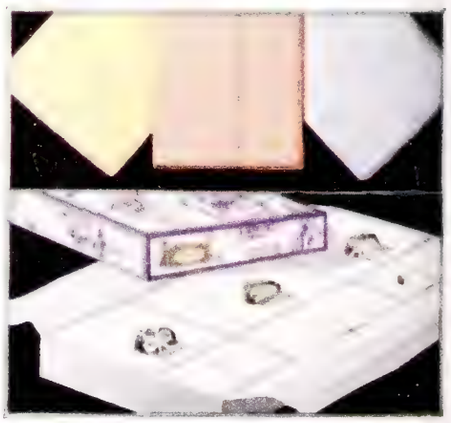


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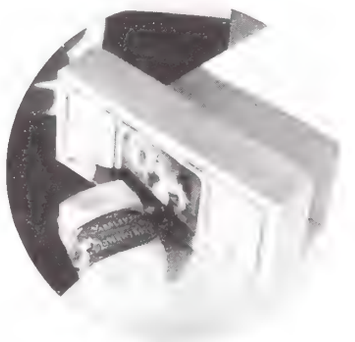
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In the land of its origin, Japan, the Camellia attains true tree form. This specimen of C. japonica is 35 feet high and at its base has a trunk girth of 3 feet

The Camellia—Rose of Japan

(Continued from page 81)

of many a fine old southern garden, indeed, the Camellia can be cultivated either under glass or out-of-doors in virtually every State of the Union and is well worth this distinction. In the colder States it can be grown in pots or planted out in greenhouses where the temperature in winter does not fall below the freezing point, though it is better kept about 40° F. On Long Island experiments have shown that in mild winters at least the Camellia will live through in sheltered places; however, it is not safe to regard it as a hardy plant north of Norfolk, Va. Its cultural requirements are so simple that there is no reason why anyone shouldn't enjoy a Camellia bush even as a house plant if so desired.

Virtually all the plants called Camellias in garden parlance are forms of *C. japonica*, a large bush or evergreen tree common in rich woods from the latitude of Tokio southward throughout Japan, occurring also on the southern tip of Korea, on the Liukiu Islands and on the coast provinces of China south of Shanghai. In Japan the Camellia is often a broad bushy tree from thirty-five to forty feet tall and as much through the crown, with a trunk three feet in girth clothed with perfectly smooth, thin gray bark. The leaves are lustrous dark green and the young foliage, especially, glistens in the sun.

The flowers, single or double and of various colors according to variety, are sessile and are borne one or several together in the axils of the upper leaves. So freely are the flower buds produced that it is a good plan to thin them out. The flower is inclined to fall complete and so may be collected and floated in bowls of water, which, by the way, is the best way of using Camellia flowers. The petals are fleshy and easily bruised, so care must be taken in gathering the blossoms. Being woodland plants, Camellias prefer a warm, open, loamy soil with leafmold and peat liberally admixed but the one essential is good drainage. Usually they grow on sloping banks and rocky places where perfect drainage is assured, a point to be borne in mind by those who live in climates where they can be grown out-of-doors.

Few exotic flowering shrubs have in the past found a more important place in our greenhouses than the Camellia but its merits as a hardy plant have yet to be fully appreciated. It is not adapted for windy situations but for sheltered regions and is happy when associated with Oaks and other such trees. In the open the plant flowers from late March into June and the best forms for outdoor planting are undoubtedly the single and semi-double varieties.

For indoor culture the soil best adapted for Camellias is a mixture of about equal parts good turfy loam and peat, with a liberal addition of sharp sand. The proper time for repotting is just when the young growths begin to start; some growers object to this operation being performed until the blooms are all past, but it seems most natural to give fresh nourishment to the young growth even though it be at the sacrifice of a few flowers. After potting, a little artificial heat should be given, and the plants must be liberally supplied with water, both to the roots and foliage. The growth being complete, heat must be discontinued and water given more sparingly, while more air is permitted in order that the plants may be hardened off, preparatory to being stood in the

(Continued on page 140)

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This charming tapestry, designed especially for a chair, is woven in warm tones of beige, rust and green on a rose background, or on a soft hazelnut or a subdued green background

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Camellias as they were a hundred years ago—a reproduction of one of the illustrations in Samuel Curtis' monograph, published in 1819

The Camellia—Rose of Japan

(Continued from page 138)

open air to ripen their wood thoroughly and swell up the flower buds.

In the autumn the plants must be removed indoors again and care taken that the watering is carefully done, for the giving of either too little or too much will cause the buds to fall off and the whole season's labor to be lost. If very large flowers are required, each shoot should be allowed to carry but one bud, though in other cases two or more buds may be left, according to fancy. Camellias are not forced into bloom very successfully in the ordinary way. Those intended for the first blooming should be potted and grown on before the others, and should be placed in the open air earlier and returned sooner to the greenhouse, than those required to flow[er] ...

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(Continued on page 142)

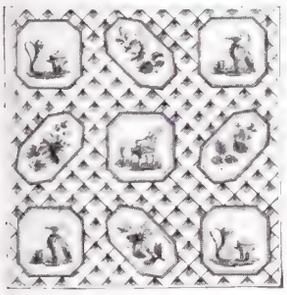


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The Camellia—Rose Of Japan

(Continued from page 140)

becomes impossible to move the Camellias out of the house after the growth is made, so in order to provide semi-outdoor conditions the top sashes, as well as those at the sides of the house, must be opened, exposing the plants as much as possible to the full influence of sun and air until autumn.

The Camellia is not very likely to suffer from attacks of insects. Green and black aphids attack the young growths and flower buds, but as fumigation with nicotine easily kills them they should not be allowed to remain long enough to do any injury. A white scale and mealy bug sometimes appear and these must be at once washed off with warm soapy water.

TO EUROPE

Known to the Japanese as Tsubakki, the Camellia was long ago christened the Japan Rose, a very appropriate name. It attracted the attention of the earliest foreign visitors to Japan and Kaempfer wrote about it and pictured it in his book published in 1712. Just when or by what means it was conveyed to Europe we do not know, but it is on record that it was cultivated in England before 1739 by Lord Petre. Very probably it went first from Japan carried by Dutch traders to Batavia, thence to Holland in the same manner as the Camphor-tree, Chrysanthemum, *Azalea indica* and a number of other plants. Be that as it may, it was grown in many of the best gardens of Europe toward the close of the 18th Century. It is figured in that wonderful old publication, *The Botanical Magazine*, in its first volume, plate 42 (1787) and the flower pictured is exactly that of the wild species.

It would appear, therefore, that up to that date little or no improvement in the Camellia had taken place. Considering what happened within the next few years, this may at first seem strange but the explanation is simple. In Japan the Tsubakki was regarded with superstitious awe by the warrior or Samurai class. The color of the flower is red and it has a bad habit of falling off at the neck almost as soon as its petals are expanded. The color suggested blood to the Samurai and the fallen flower a human head severed from the body, and so to those who lived by the sword the Tsubakki symbolized their probable fate by decapitation. One sees the plant in Japanese gardens today and one or two distinct varieties are grown, but the Japanese really favor another species *(C. sasanqua)* of which more anon. On the other hand, the Chinese appear to have no superstitious dread of this plant. It was cultivated in China's nurseries, temple grounds and gardens of the wealthy. Evidently quite a number of varieties were grown in Chinese gardens for we find the old East India ships plying between Canton and England carrying Camellia plants back to their friends and patrons. Through this means eleven well-marked varieties were in cultivation in England in 1812; by 1819 the number had so increased and the plant established itself so firmly in popular estimation that Samuel Curtis published a special monograph, elephant folio size, with eight pages of text, enumerating twenty-one varieties and illustrated by five beautifully colored plates, one of which is reproduced here. The artist, Miss Clara M. Pope, evidently possessed great ability, for her drawings are admirably done and the coloring is remarkably good. This monograph is interesting as being about the only one of this size devoted to a single genus of flowering trees. As different varieties blossomed they were figured in the current magazines which helped increase their popularity.

Early in the 19th Century nurserymen began the raising of Camellias from seeds. Later the intercrossing of varieties was diligently and successfully carried out and many hundreds of sorts resulted. As the Victorian Age approached its optimum the breeders of Camellias lost sight of everything else but the regularity of the blossom and, moreover, kept the plants trimmed into ovoid masses which in the end brought about a revolution. The old-fashioned varieties of Camellias like Alba Plena, Lady Hume's Blush, prim, stiff and solid, not inappropriately typify the period; indeed, this type of Camellia might well be its floral emblem. The single varieties with their cupped blossoms, their abundant yellow-anthered stamens, and the semi-double forms had passed out of fashion in favor of the severely double, regular shaped blossom types.

One of the earliest introductions from China was known as the Warratah or Anemone Flower, and very beautiful it was with its mass of stamens partially converted into narrow petals. This was the forerunner of many similar varieties and this class together with the single-flowered forms is coming back into fashion.

THE BLUE

The ships of the old East India Company not only brought back a rich variety of Camellias but also stories about other colored forms which persisted down to the time of Fortune's visits in the middle of the 19th Century. Robert Fortune in his books makes frequent reference to his efforts to secure a yellow Camellia and a blue Peony. The blue Peony escaped him, even as it has all subsequent searchers, but in April 1850, when visiting a nurseryman's garden east of Shanghai, he came across one yellow Camellia plant in bloom and bought it. He tells us that the flowers belong to the Anemone or Warratah class, the outer petals being a French white and the inner ones a primrose yellow. Subsequently he safely transported it to England where it was identified as a variety of *C. sasanqua*.

Before the decline in popularity of the Camellia several hundreds of varieties were grown in greenhouses and in outdoor gardens. Many of these are now probably lost but enthusiasts are gradually bringing together a collection of what remain and breeding new ones and soon their efforts will place the Camellia on a pedestal higher than ever. An esteemed friend of mine, living in Long Island, has growing under glass some sixty different varieties, and at my request has kindly furnished the following

(Continued on page 158)

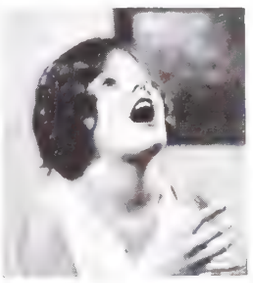


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Gargle full strength Listerine every day. It inhibits development of sore throat, and checks it should it develop.

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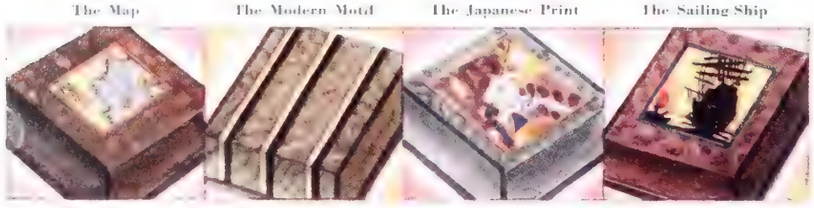
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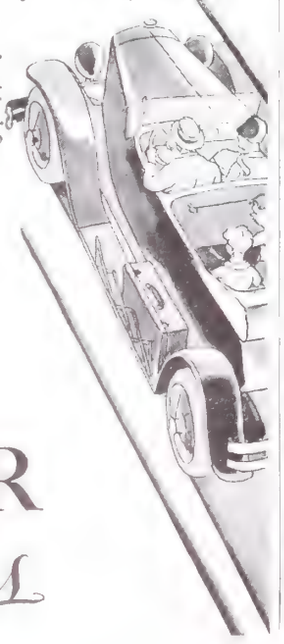
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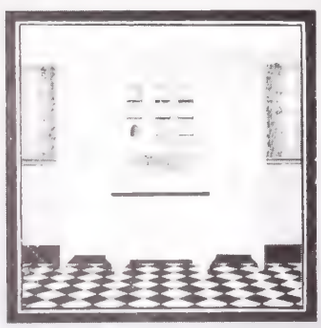
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The Foundation For Finer Rose

(*Continued from page 78*)

long in any soil capable of supporting the average shrub.

The majority of garden Roses are highly bred. They make plants of fairly vigorous or of somewhat weak growth, two to three feet above ground with the roots extending twelve inches or so deep and wide. A root system consisting of the hard, woody main roots and the distinctly different soft, white feeding roots is rather scant and straggling, and not at all fibrous (like that of a Barberry, a Privet or a Boxwood, for instance)—just the type of root which is not capable of foraging far and wide for plant food, and which will quickly feel the effect of the lack of sufficient moisture in the soil.

In contrast to this rather inefficient root system below the ground, what do we have above? A top which is in continuous active growth for a longer period than almost any of our other common garden plants, often from April to November, and from which a great percentage of growth is cut away in the processes of pruning and removing the flowers. In other words, we have very nearly the minimum of a root system, with a maximum load to carry, over an exceptionally long period. It does not require a scientist to make the deduction that such a root system must be given every possible advantage if it is to do its job satisfactorily.

Common sense tells us, therefore, that to have garden Roses do their best they should be provided with plenty of root room, every cubic inch of which is so prepared as to help to support the plant, either by supplying plant food or through a constant supply of soil moisture. And while we are touching upon the subject of soil moisture, I cannot refrain from saying that, judging from my own experience, much of what has been written about Roses and "wet feet" is merely unchecked hearsay, handed down from one writer to another.

ROSE SUPERSTITIONS

I found that Roses will stand no more, but quite as much, abuse as the average shrub, and more than most perennials. The Rose garden shown in one of the accompanying photographs was completely flooded twice in the spring under several inches of water—the second time, after the foliage was fully out! Of courses, Roses will not grow in soil that long remains sopping wet, but very few things will.

Another Rose superstition is that one must have clay soil. If you want Roses and have no clay soil, don't worry. Good clay soil *unaided* will retain both plant food and moisture longer than a sandy loam and is usually well supplied with potash. Undoubtedly this is the cause for the origin for this particular rose theory, back in the days before we knew as much as we do now about how to treat sandy soils to make them retain moisture, and about plant nutrition—not to mention the advantages of modern methods of supplying moisture artificially. Anyone can grow Roses successfully even in a light sandy soil.

The subject of manures and fertilizers is a matter about which wordy discussions have raged for y Special Rose foods, and elaborate mulae, have been compounded recommended by many experts. I tried not a few of these but have n discovered anything giving better sults than the very simple system w I have employed for a number years.

It is getting more and more ficult to obtain animal manures, for many purposes in the garden t are not at all necessary. In makin Rose bed, however, I like to get h of genuine barnyard manure if i at all possible to do so. It is now s posed to be an "exploded" theory t cow manure is better than stable horse manure for Roses—anot instance of the swing of the pendul to extremes in these matters. C manure is a cold, heavy manure, wh decomposes much more slowly th horse manure and remains in the s for a much longer period—even af it has rotted it has more body, a is capable of holding more moistu than horse manure. If cow manure not available, good stable or ho manure will answer the purpose, b not so well.

THE FERTILIZERS

Fertilizers for Roses should be two quite distinct types—those u for helping to build a soil foundatio and put into the ground before plan ing, and those used afterwards to he feed the growing plants. If the soil t be used in the bottom of the bed of good quality, I add nothing h bone meal before planting, a mixtu of two parts of the coarsest grade o crushed raw bone and one of bon meal. It takes several years, often fo or five, for crushed bone to disin tegrate in the soil, phosphoric aci and nitrogen being gradually release in the process. Ashes or tobacco fe tilizer will furnish potash, a plentifu supply of which Roses require, if th original soil is likely to be deficien in this element. Quick acting fer tilizers, with a high percentage o nitrogen, may be used in the soil nearer the surface of the bed, if the plant are to be put out in spring, or applied to the surface and cultivated into the soil in the spring after fall planting. They should be added thereafter either annually or semi-annually to maintain a plentiful supply of well balanced plant food which Roses must have at all times to continue growth and replace the parts of the plant being constantly removed as part of their culture.

With the conclusion of this somewhat dry but nevertheless very important survey of the conditions garden Roses require, and the materials which may be used to supply them, we come now to the actual work of preparing the beds.

In selecting the space for the Rose garden, or for the bed if a garden devoted exclusively to Roses is not possible, three things are desirable: plenty of sunshine, especially during the morning hours; good natural drainage, and therefore a slight slope, if it is available; and an open space, permitting free circulation of air in

(*Continued on page 148*)

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The Foundation For Finer Roses

(*Continued from page 146*)

all directions. You can grow Roses without these conditions, but they may be had more easily with them.

Lay out the design of the garden, or the bed, first on paper—because it saves time!—and afterwards with markers on the ground. I find that it is easier and less expensive in the end to mark them permanently by means of short stakes driven into the ground, to which flexible strips, about two inches wide, of inexpensive material are nailed. These may be left in, the gravel in the paths and the grass along the edges and around the beds soon covering them from sight. Paths may be from eighteen to thirty inches in width, and the Rose beds three to four feet wide, according to conditions and the design of the garden. Leave ample grass strips between beds even where there are no formal paths.

The next step is to remove all the soil. If the beds are being made in good sod, the soil may be thrown into shallow boxes, or onto pieces of burlap or canvas. Keep the good top soil separate from the poorer soil below. Go down to a depth of twelve to fifteen inches. If the drainage is naturally poor, it is advisable to go four or six inches deeper, replacing this bottom layer with crushed stone, gravel or coarse sand, to make sure of perfect drainage under the bed. Excepting under unusual circumstances, this will not be necessary, but the hard subsoil at the bottom should be thoroughly broken and loosened up.

Fill in from four to six inches in the bottom of each excavated bed with chopped sod and manure; if no manure is available coarse leafmold, compost or peatmoss in a rather lumpy condition may be employed as a substitute. On top of this scatter the crushed bone and bone meal; one to two pounds to each ten feet in length of a bed three feet wide; this is a heavy application, but it is to last for several years.

On top of this first layer place another of four to six inches of the best soil available, well mixed with granulated peatmoss, soil from the compost heap or other humus-supplying material. Add also fine bone meal or a good general purpose complete fertilizer, not too rich in nitrogen if planting is to be done in the fall, as much of this element would be wasted before growth begins in the spring.

The top two or three inches of soil should be well pulverized but need not be so good in quality, if a choice must be made, as that beneath, where the new root growth will develop. The beds when first filled in should be heaped up considerably as they will settle decidedly within two or three weeks. To hasten this process, if the weather is dry, soak thoroughly with the open hose two or three times at intervals of a few days.

In Rose beds prepared as suggested above, planting becomes a pleasure and consumes a minimum of time. A light forking over four or five inches deep, if the surface has become somewhat packed and hard, will give a fine and mellow soil not only easy to plant in but in which the Roses will find immediate nourishment, and they will spring to new life if there is any vitality in them.

If planting is to be done in the fall, it is well to procure the plants as soon as they may be obtained from the nursery, so that some root growth may be had before the ground freezes. Root action will continue long after frost has taken possession of the surface of the soil. I like to use an extra quantity of granulated peatmoss immediately around the roots in planting, as it seems to have a decidedly stimulating effect upon the development of new root growth. No additional fertilizer will be needed in the planting holes if the soil has been properly prepared. Fall planted Roses should be very thoroughly mulched for the first season, particularly in heavy soil.

If planting is to be done in spring, the dormant roots should be got into the ground at the earliest possible moment. Potted Roses may be set out at any time during April or May, or early June; but even with these, the earlier the better, as they will make much more vigorous growth in a well prepared bed than if left in the pots.

The method of preparing Rose beds above described is less of a task in the doing than it may seem to be in the describing. Roses, if one would grow them to perfection, are not among the easiest of plants to cultivate, but a really thorough preparation of the soil foundation will go far toward assuring success, not only for the first season but for years to follow.

Decorative Wall Surfaces And The Care Due Them

(*Continued from page 86*)

ing it to crack. Chintz papers with white ground and bright patterns develop a lovely ivory or antique effect by lacquering.

Factory lacquered papers are made on special stock and submitted to severe tests to prove their fastness to moisture and light. The wall lacquered after the paper is hung, on the other hand, has the advantages of thoroughly sealed seams and cut edges.

Whether paint is applied on plaster or wall board, it may be successfully washed if many clean cloths are used and the water changed frequently. Perseverance is the measure of a successful washing operation; only a small surface should be done at a time, with an up and down motion, taking care that each stroke overlaps the last to prevent streaking. Mild soap alone is permissible, for stronger alkalies may change the color of the wall. And as soon as the soapy water has done its work, the spot must be carefully rinsed and quickly dried.

When a wall is to be repainted the estimate should always include a preliminary washing, for paint on top of soil gives a far from satisfactory finish and on a greasy surface paint will not hold.

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A rear perspective brings out the compactness and balance of the whole property and the way in which the spirit of the house has been carried into the garden. Simplicity and straightforwardness mar it throughout

Grounds For The Modern House

(*Continued from page 94*)

hedge is sufficient room for setting out a number of Grape vines.

This long path affords a sense of distance through these various garden rooms, and it also affords easy access to the kitchen and the flower room.

One other auxiliary feature remains to be described before we go to the main garden—the Children's Playroof. This is laid out in tiles to make a Parchesi game. Around the edge are flower boxes in which can be grown annuals of bright hue in front of Privet. The boxes are low enough so that the children can do their own gardening and study and pick their own flowers.

As in the side auxiliary garden, so in the house garden, the area is divided into rooms laid out on definite axes. There is first the paved terrace behind the house—the open air living room of the family in summer. This is flanked on each end with a platform bowered by trees and potted plants, where a table and chairs are set. The service wing of the house affords protection to one of these and to the other a wall assures privacy. These will serve for summer breakfasts, and for tea or other al fresco entertaining. From each, steps lead down to a long panel of turf, bordered on one side by a hedge, on the other by the low wall that fences in the central panel.

The central panel is a continuation of the lines of the paved terrace behind the house. It is reached by two broad steps. On the main axis is a long pool in which Waterlilies may be grown; at the other end the terminus is marked by a low plinth on whose surface is a decoration cut in relief. The walls and the plinth are of cement over reinforcement or cinder blocks or hollow tile—the materials used for the house walls. Both at the entrance to the pool and at the side of the terminal plinth Bay trees or Box bushes in pots are used for accents. The remainder of the planting is in solid blocks of color—massed Tulips of one or two shades followed by massed annuals of selected colors. And in stating this we arrive at one of the features of the Modernist garden as it is being evolved abroad today. However strange and unaccustomed

(*Continued on page 154*)



The garden is so planned that even in winter, with heavy snow on the ground, its outlines and principal features will remain in evidence. Thus is maintained that sense of unity which characterizes the entire property



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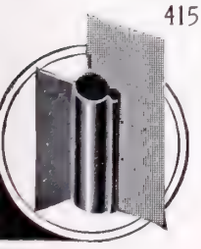
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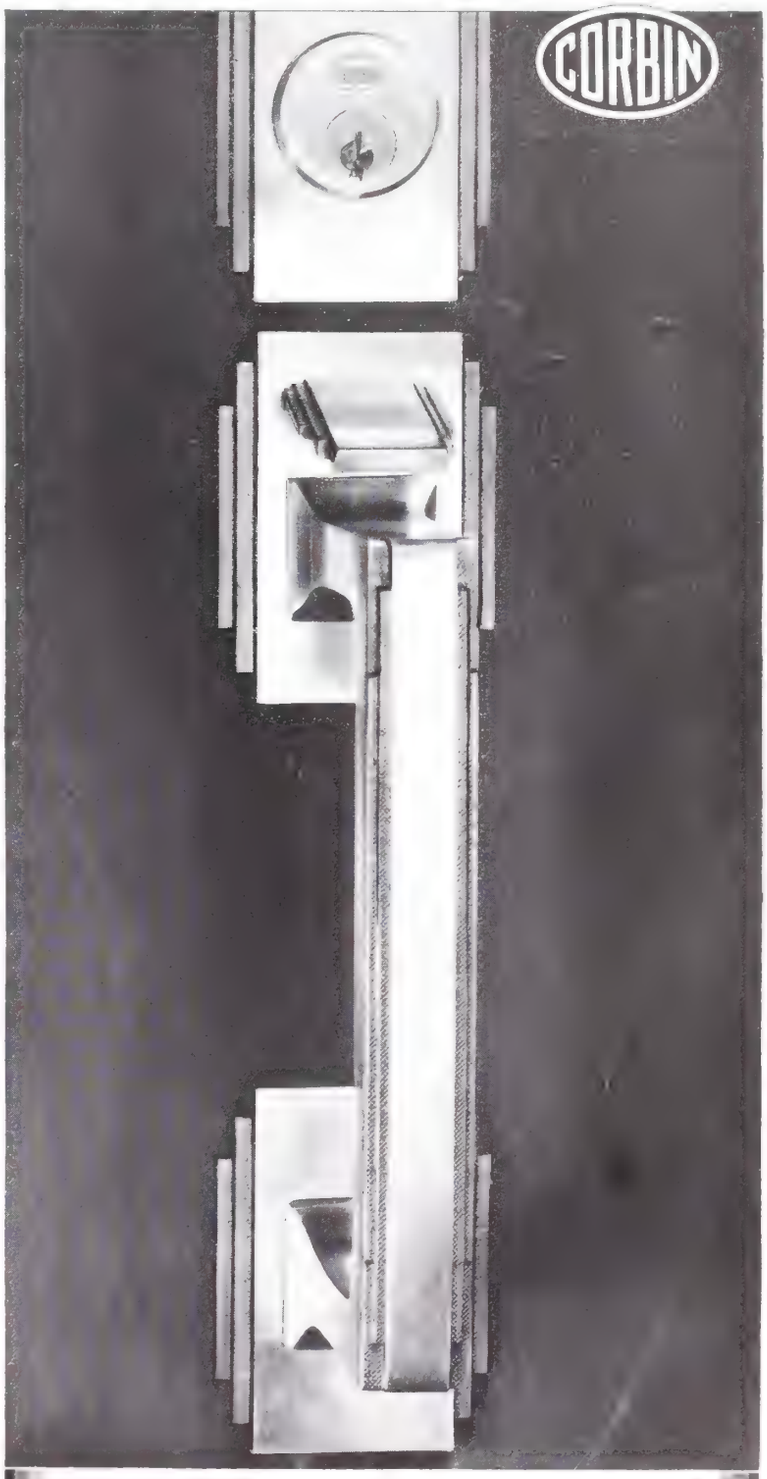
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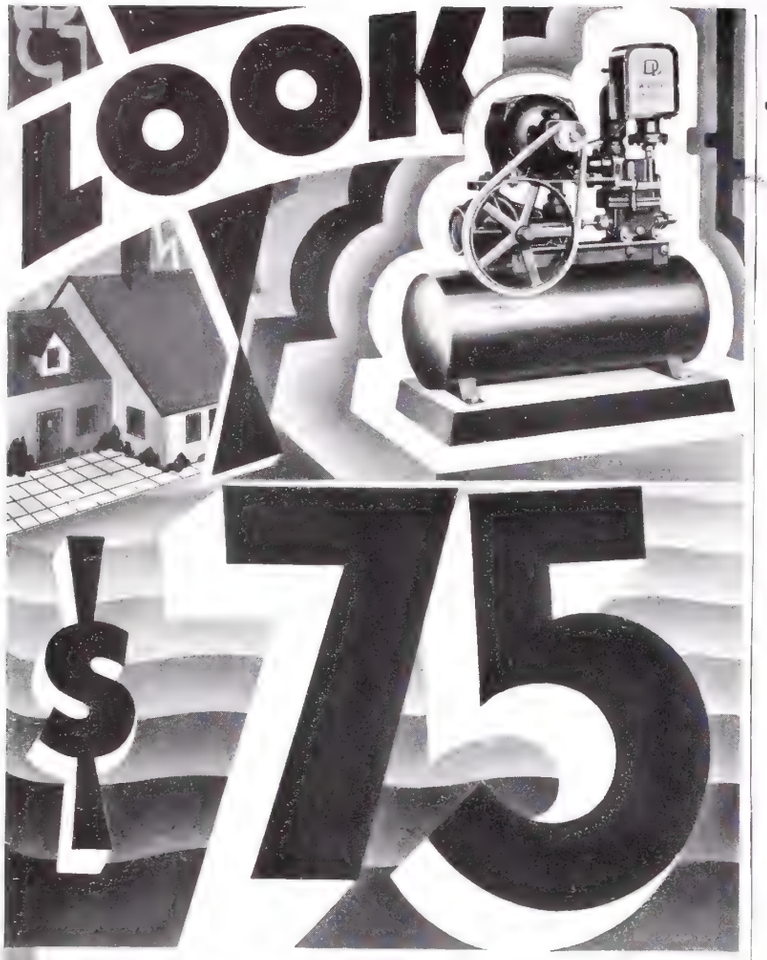
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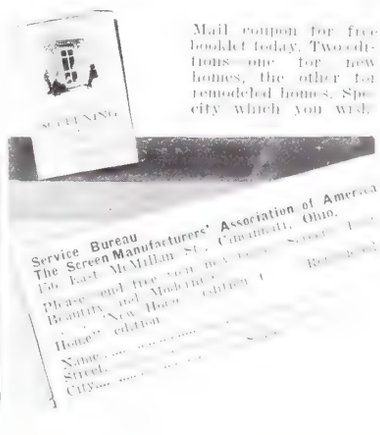
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57

SOME OF THE 57 VARIETIES

Heinz Queen Olives • Heinz Mayonnaise Salad Dressing
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The edging of the pool is made up of Tulips arranged in sections according to color, followed by Heliotrope. The outer border has Phlox divaricata and Cottage Tulips, interplanted and succeeded by Ageratum

Grounds For The Modern House

(*Continued from page 150*)

a shape the Modernist garden may assume, its planting is a distinct and definite return to what a previous generation called "carpet bedding". It is a garden of blocks of color, and sometimes the color effects are obtained with vari-toned pebbles and with only a minimum of flowers. In this design, as the planting list shows, the colors are massed for strong, direct effect, most of them being reflected in the waters of the pool. A Wall of Troy pattern edges the outside of these cement rimmed beds, and the intervening space between the beds and the retaining wall is covered with pebbles.

A garden such as this could be taken care of by one man. The lawn areas to be kept clipped are not too much. The hedges could be gone over once a year and with a modern rotary machine this would not be too arduous a task. The work in the Cutting Garden, Rose Garden and Vegetable or Fruit Patch should occupy half his time to attain perfection of flowers and fruit. The main job in spring, early summer and fall is filling the beds beside the pool—Tulips to plant in the fall, lifting them when their bloom has faded and filling in the area with annuals. Lest these beds appear too meagre between times, the edgings are planted with low-growing perennials.

List of Trees, Shrubs and Plants

TREES

For East Entrance,
3 *Populus* var. Lombardy (Poplar), center one 17′ high, others 10′ and 15′ high, at corner of plot.
Alternate (southern) Planting,
Eucalyptus Robusta, tall, towering gracefully, excellent for background.
1 large *Ulmus Americana* (Elm 50′ high, at northeast corner house.
Alternate (southern) Planting.
Cocos nucifera (Palm)

For West Entrance,
1 *Tilia americana* (Linden) high.
Alternate (southern) Planting,
Jacaranda mimosaefolia, lovely fern-like foliage.
3 *Populus* var. Lombardy (Poplar 17′, 15′ and 12′ high, in corner of plot.
Alternate (southern) Planting,
Eucalyptus robusta, tall, towering gracefully, excellent for background.

For South Corner of Gardens,
3 *Ulmus americana* (Elm) 40′ high and 35′ (two).
Alternate (southern) Planting
Ficus altissima, commercial Co coanut.

For Southwest Corner of Plot,
1 *Ulmus americana* (Elm) 45′ high
Alternate (southern) Planting,
Ficus altissima, commercial Co coanut.

For South Pool Garden,
3 *Tilia americana* (Linden) 1 high, trimmed as umbrella trees, in pairs at ends of both lawns, flanking central pool garden.
Alternate (southern) Planting,
Jacaranda mimosaefolia, lovely, fern-like foliage.

HEDGES

For East Side of Plot and North Entrance Drive,
Ligustrum Regelianum (Regel's Privet) 3′ high, clipped in square form.

For House Side of Drive,
Berberus thunbergii, 2′ high.

(*Continued on page 156*)



The
PERFECT HOSTESS
..always considerate for the health of her guests..serves
POLAND WATER
morning, noon and night



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WARNING to Hostesses: Don't blame hopkeeper if he 'runs' short. Tasty shor-ess of these Oven-kist Scotch Oatcakes the whole trouble. Deliriously delicious ith cheese, fried with bacon or crumbled rh scrambled eggs.

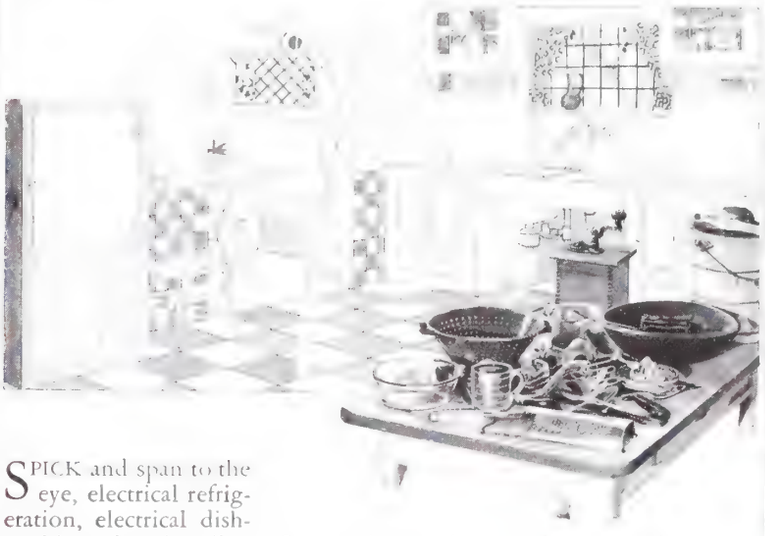
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potatoes (thick or thin) vegetables, firm fruits
Chops
meats (cooked or raw) nuts, raisins, figs
Freezes
ice cream, sherbets and other frozen dainties
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coffee and cereals
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vegetables, cheese, cocoanut, chocolate, etc.
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L-O-O-K closely



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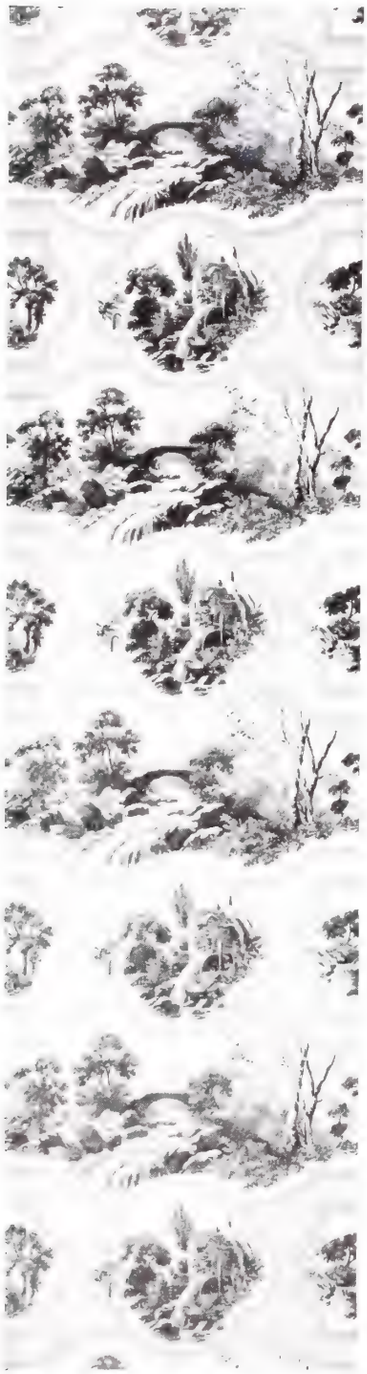
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Factory . . Chelsea, Massachusetts

Grounds For The Modern House

(*Continued from page 154*)

Alternate (southern) Planting for both sides of drive, *Carissa acuminata*, dense, thorny growth, glossy green foliage.

For Blocking Vegetable Garden, Lawns and South End of Central Garden,
Ligustrum regelianum (Regel's Privet), clipped square, 6′ from lower garden level.

For Enclosing Vegetable Garden, up to Lattice,
Ligustrum regelianum (Regel's Privet), clipped square, 2′ from garden level.
Alternate (southern) Planting, for both, Australian Pine, same height.

For South Pool Garden,
Berberis vulgaris (Common Barberry) 8″.
Alternate (southern) Planting, *Duranta plumieri*, Golden Dewdrop.

VINES

For Boxes on Garage,
Actinidia arguta, Japanese Moon Vine.

On House,
Akebia quinata and *Euonymus radicans*, broad-leaved evergreen variety.
Alternate (southern) Planting, *Jasminum gracillimum*, Star Jasmine.

Breakfast Garden, Lattice,
Clematis caerulea, blue (blooms June and July), and *Clematis paniculata*, white (blooms in September).

Service Courtyard, Lattice,
Euonymus radicans, broad-leaved evergreen variety.

Children's Roof Garden,
Akebia quinata.

SHRUBS

For South Pool Garden,
4 Pyramidal Box bushes at base of house facing south garden.
Alternate (southern) Planting, *Duranta plumieri*, Golden Dewdrop.
4 Pyramidal Box Trees, *Buxus sempervirens*, in pairs at side outlets.
Alternate (southern) Planting, *Duranta plumieri*, Golden Dewdrop.
2 Pyramidal Box Trees, 6′, at end of pool, or 2 *Juniperus virginiana*, 6′.
Alternate (southern) Planting, *Aralia balfouri*, tall columnar growing shrub.
2 Round Box bushes or Box Trees, 3′ in diameter, at house end of pool.

Alternate (southern) Planting, *Tecoma capensis*, handsome pinnate foliage.

For West Side and North of House,
Retinospora filifera, 5′ with *Spiraea van houttei* in front and *Juniperus prostrata* at base.
Alternate (southern) Planting, Hibiscus and Nerium Oleander, dark green foliage; both have bloom, white, pink and red.

For Enclosed Courtyard Garden or Outdoor Living Room,
Berberus aquifolia (Holly-leaved Mahonia) with *Ilex verticillata* and Pachysandra at base.
Central panel of fine turf.
Alternate (southern) Planting, *Pittosporum tobira*, thick, dark glossy green foliage.

For Children's Roof Garden,
Ligustrum vulgaris (Privet).

FLOWERS

Edging Pool,
Tulips arranged in five sections according to color—two outside and center sections of pale yellow (Old Times); second and fourth sections of mauve (Le Mogol).
Giant Heliotrope interplanted and to follow.
Alternate (southern) Planting, Repeat Tulips, with *Plumago capensis alba* to follow.

Outer Border,
Phlox divaricata or *Sedum spectabile* and Cottage Tulips, var. Mrs. Moon, interplanted and followed by Ageratum.
Alternate Planting, *Bellis perennis*, followed by White Petunias, double fringed.
Alternate (southern) Planting, Lantana and *Plumbago capensis.*

Two Side Terrace Gardens,
Berberis thunbergii, 2½′, at corners and at base of walls.

Breakfast Garden,
Red Tulips, var. Lord Byron.
Antirrhinums (Snapdragon) Pale Yellow 12″ to 18″
Bright Pink 12″ to 18″ and 3′
Blue
Alternate (southern) Planting, *Allamanda nerifolia* (Bush Allamanda), medium size, bright yellow flowers.
Plumbago capensis.

Children's Roof Garden,
Marigolds (yellow)
Babysbreath (white)
Violas, var. Johnny Jump-ups (yellow and blue,
Dianthus plumarius (Pink)
Chrysanthemums, var. Shasta Daisy (white).

Country Conversation

(*Continued from page 76*)

enough that we retreat from city noise and city bustle, from nervous tension and a multitude of complicated social endeavors; it is not enough that we go back occasionally to touch real earth and have contact with green growing things. Nor is it all that the country can give us when we play there or sow and reap. Until we catch the rustic viewpoint, until the similes of our conversation are bred from contact with soil and crops and cattle and the superstitions of the rural race—until then we are merely visitors or invaders. We are not real countrymen until we can greet our friends with both the spirit and words of "Set down and rest your face and hands". RICHARDSON WRIGHT



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or Your
hild's School

If you have children ho will be going to pri- ate school within the ext ten years, it is not o early to think about now.

Enrollments in the est schools are often ade years before actual trance. And, of course, ou wish plenty of time consider the many ssibilities.

You will find an excel- nt selection of the most esirable schools in the ducational pages of ogue, Vanity Fair, and ouse & Garden. You e also welcome to make e of our experienced dvisory service.

When inquiring about hools or camps, it is st to let us have full tails concerning your y or girl—age, health, ecial interests, apti- des, also any other ints which will enable to give you the most telligent and practical vice.

Our attractive reception ooms are located con- eniently for New York- rs and visitors in the Graybar Building ad- oining the Grand Cen- ral Terminal.

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REAL HOME INSULATION



UNITED STATES MINERAL WOOL

"The Perfect Insulator"

cold-proof, heat-proof, fire-proof, sound-proof, vermin-proof

Placed in the walls, floors and rafters of your home, Mineral Wool is an unfailing protective shield against the elements. Heat is kept where it belongs, inside in Winter and outside in Summer. Sound is deadened. Mineral Wool is sanitary, indestructible, entirely mineral and easily applied. The saving effected in Winter fuel alone will quickly cover installation cost and insure greater comfort.

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Padanker can be cut to fit your rug exactly, as it comes by the yard...and it will not mar the floor because no tacks or nails are necessary to keep it in place...We shall gladly send you a piece of Padanker to fit one of your small rugs. . just pin a dollar bill to the coupon and mail it.

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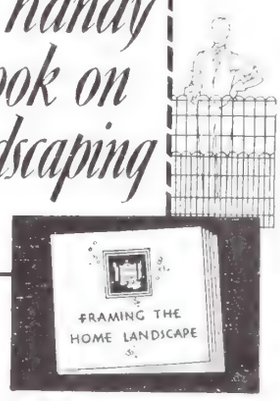
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This *unique book* will give you valuable suggestions for turning just a "house and lot" into a beautiful, livable "home landscape." Contains authentic plans for planting lots of average size. Fully illustrated with views of beautiful yards before and after planting. Send 25 cents with coupon.

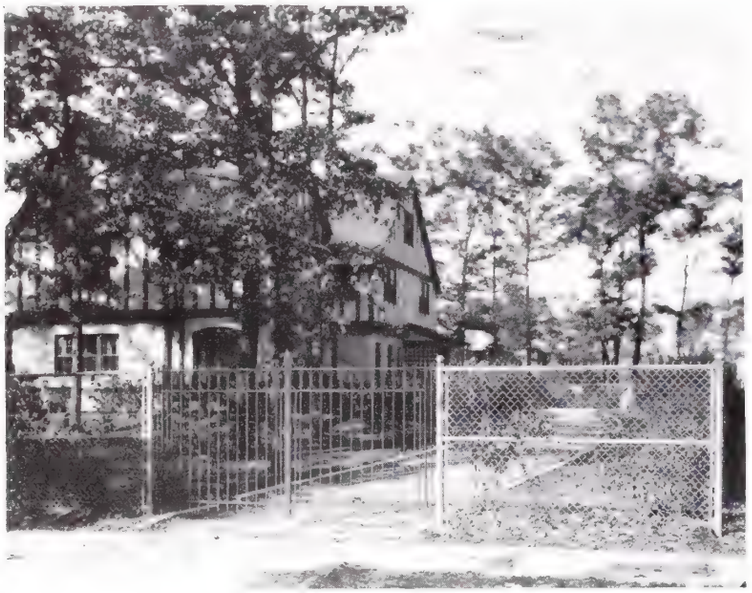
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Enclosed find 25 cents for which please send me a copy of "Framing The Home Landscape." Also free circular describing your Lawn Fence.

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Install Cyclone Fence NOW — before the growing season starts

This month, before the first bulbs begin to bloom, is the time to erect your Cyclone Fence. For now installation can be made without disturbing your lawn or shrubs.

As the growing season advances, your Cyclone Fence will nestle softly into the home picture . . stern in its task of protecting home beauty but pleasing in its harmony with your landscape plan.

Cyclone Fence transforms your garden into an outdoor living room—privacy for your leisure hours. Your children play in security, safe from intruders, safe from street traffic.

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Pacific Coast Division
STANDARD FENCE COMPANY, *Oakland, Calif.*

The Camellia—Rose Of Japan

(*Continued from page* 142)

list of thirty varieties which he considers the pick of his collection.

Alba Plena—full double flower, clear crystal white.

Auguste Delfosse—double red.

Carlotta Grisi—very large, full double flower, orange crimson, Dahlia form.

Chandleri Elegans—double, pink and white.

C. M. Hovey—very large semi-double, cherry red.

Comte de Gomer—double, flesh pink with a few markings of carmine.

Empress—very large, semi-double, beautiful shade of salmon pink.

General Washington—large semi-double, creamy white with delicate pink markings.

Gigantea—semi-double, red with white markings.

Gloire de Nantes—very large semi-double, cerise, center of long yellow stamens.

H. A. Downing—very large semi-double, bright vermillion.

Il Cygno—semi-double, pure white, Waterlily type.

Imperator—very large double, deep salmon pink, irregular petals, intermixed with golden stamens.

Julia Drayton—large salmon pink, lighter toward the center.

Kellingtonia—double, red and white.

Lady Derby—double, rose pink, medium sized bloom.

Lady Hume's Blush—double, white flaked with delicate pink.

Lady Marion—double, deep flesh pink.

Marchioness of Exeter—double, salmon pink, Peony type bloom.

Mathottiana Alba—double, very pure white, fine formed flower.

Minerva—single, beautiful clear pink with golden stamens.

Mrs. F. Sander—single white.

Nobilissima—creamy white petals interspersed with yellow stamens, full double.

Preston Rose—double, pink, a few white markings, Peony form.

Princess Bachinachi—double, medium sized flower, red, white and pink.

Professor C. S. Sargent—full double, Peony formed flower, deep crimson.

Sara C. Hastie—beautiful full double, flesh pink.

Rev. John Bennett—double, salmon pink, center petals interspersed with golden stamens.

Tricolor Sieboldii—single, red, pink, and white.

William S. Hastie—double, deep [illegible] milion red.

Strange as it may appear, of the sc[ore] and scores of varieties referable to [the] Rose of Japan *(C. japonica)* not [one] equals the wonderful *C. reticul[ata]* This Camellia is easily recognized [by] its dull green, netted leaves and by [its] enormous, soft red flowers, each fi[ve] six to seven inches across, semi-dou[ble] with undulated crinkled petals [in] rounding a cluster of yellow stam[ens] This gorgeous Camellia was taken [to] England by a Captain Rawes in 1[8]; where it flowered for the first t[ime] in 1826. In 1824 it was received by [the] Horticultural Society of London fr[om] its collector, Parks. Since that tim[e] century has elapsed and thousands [of] new plants have been discovered [in] China, but so far as is known no p[er]son has seen this Camellia outside [of] a garden; neither has any wild spec[imen] been discovered to which it could [be] remotely referred, and so it rema[ins] an aristocrat of the purest water wh[ose] origin is wrapped in obscurity.

I mentioned earlier that the Japa[nese] had not taken any particular pa[ins] to improve *C. japonica* but h[ave] devoted more time to *C. sasanqu[a]* This is also a native species, less robu[st] in habit, and of twiggy growth, w[ith] smaller leaves and hairy shoots [and] with flowers only slightly inferior [in] size to those of *C. japonica.* Many [of] the forms have saucer-shaped blosso[ms] each fully three inches across with [a] central mass partly of stamens a[nd] partly of narrow, sometimes creste[d] petals making a delightful Peony [or] Anemone-like blossom. Some of t[he] white forms are particularly lovel[y] Evidently the Japanese garden for[ms] of *C. sasanqua* were carried by t[he] flower-loving priests and traders to t[he] wealthy cities of China, for several [of] them were found in and around Ca[n]ton and taken to England with t[he] varieties of *C. japonica.* There a[re] many other species of Camellias; i[n] deed, the plant which yields the we[ll] known beverage tea is a Camelli[a] All have attractive flowers but i[n] size and brilliancy of color non[e] approaches those of the three specie[s] already mentioned. There is, however a free-flowering species known as *C. cuspidata* with small white blossom[s] which I may be pardoned for men[-] tioning since it is one of my own dis[-] coveries and introductions.

An Ideal Rock Garden

(*Continued from page* 130)

first Snowdrops, the rare little early Crocuses and sprightly Pyrenean Daffodils make their appearance, to the time when the autumn Crocuses and Colchicums are blown out of the ground like colored bubbles, and the Michaelmas Daisies twinkle out far up among the trees and shrubs at the top of the hill. Here at the top of the hill a very complete collection of wild flowers is assembling, the taller wildish things, Foxgloves, Snakeroot, Butterflyweed, Mulleins, Cohosh, that would be out of place lower down among the little rare treasures. And bulbs are everywhere; hundreds of Daffodils, hundreds of the gay little Tulip species, Grape Hyacinths, Scillas, Chionodoxas, Crocuses, Troutlilies, Stars of Bethlehem and what not.

Altogether it is a lovely garden and one from which many lessons are to be learned. Its plants are in the pink of condition and kept so by intelligent and unremitting care; the associations are delightful, the colors complementing each other most becomingly, and the collection of plants itself is of rare interest and variety. Such a garden is far-reaching in its influence and a boon to the neighborhood in which it springs up.

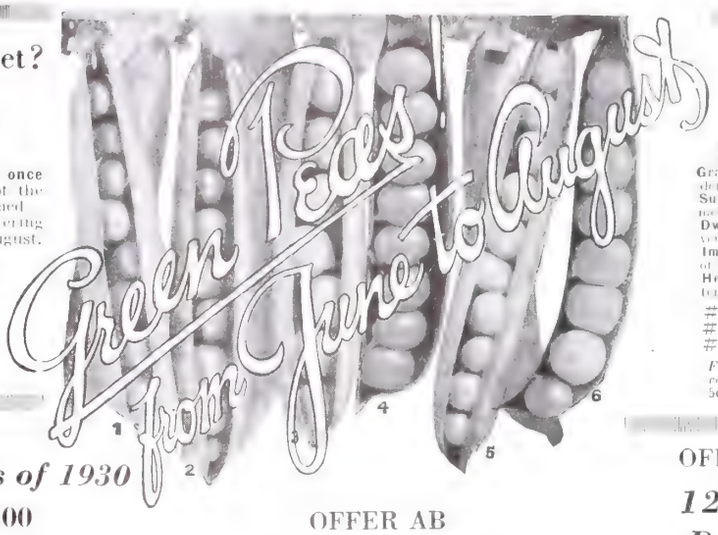
Page of SCHLING SPECIALTIES for 1930

Last Minute Novelties and Recent Introductions

You Know This Secret?

GREEN PEAS, *and plenty of them, from June to August– if you follow the simple directions.*

this collection of 6 choice varieties **all at once** pring, just as soon as the frost is out of the l—and they will mature in the order named ing a steady procession of big, mouth-watering from about June 20th till late in August. eason for this is evident. Peas must de their roots in the cool weather and so are supply sufficient moisture to leaf, flower od as they rapidly multiply under the r sun. On the other hand late planted re almost always a disappointment, as experienced gardener knows.



Schling's "Long Season" Pea Collection

Schling's Pedigree Extra-Early. 2½ feet. The earliest Pea known, large wrinkled pods.
Gradus or Prosperity. 3 feet. An early but wrinkled Pea of delicious flavor.
Sutton's Excelsior. 1½ feet. The most prolific dwarf medium early wrinkled Pea; very sweet.
Dwarf Champion. 2½ feet. An enormous cropper. Blooms late, very sweet.
Improved Telephone. 5 feet. Luscious pod, large wrinkled Peas of fine sweet quality.
Heroine. 4 feet. Pod and peas large, deep green, unrivalled for tender Peas of finest quality.

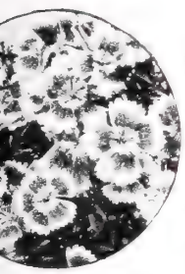
#1—½ lb. each of all 6 varieties, 3 lbs. in all $1.75
#2— 1 lb. each of all 6 varieties, 6 lbs. in all 2.75
#3— 2 lbs. each of all 6 varieties, 12 lbs. in all 5.00

For once all the green Peas you want in one buy this collection. Delivered free within 300 mile. Beyond, add 5c per lb. for postage.

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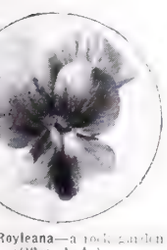
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Wivelsfield"—(Dian-
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markable new strain
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a Hascombensis—a new
warming Gentian. (Offer



Royleana—a rock garden
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Mrs. Pierre S. du Pont
remarkable variety in
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Veronica Teucrium, Royal Blue—This lovely new Gentian blue dwarf speedwell is a gem for the rockery and border. The plants are 1 foot high of spreading habit and are in bloom from June to August.
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Clarkia Dble. Copper Scarlet Adding a brilliant new shade to the collection of very popular easily grown. Are very lovely for cutting and so effective in beds. **Pkt. 60c; 3 pkts. for $1.50**
Gentiana Farreri (Gentian)—A beautiful rare species from China, resembling in shape and size double flower with white throat veined black. Perennial. **Pkt. $1.00**
Gentiana Hascombensis—This lovely new Gentian will grow in colder climate. Flowers bright mid-blue produced in great masses award of merit R. H. S. **Pkt. $1.00**
Sweet Wivelsfield (Dianthus Allwoodii x D. barbatus)—This remarkable hybrid has the habit of the annual Sweet William but its flower are twice as larger. **Pkt. 75c; 3 pkts. for $2.00**
Surprise-Aster "Salmongold" A distinctive new color. Flowers are pale salmon-yellow and when fully developed contrast with salmon pink.
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Venidium Fastuosum Brilliant daisy flowers 4 inches across with lustrous black center displayed to perfection on a setting of soft gray woolly foliage. Make these a most decorative and effective plant. Received award of merit R. H. S. **Pkt. $1.00**
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Hetherdell deep, iridescent rose—
Pkt. $1.00
Victoria Aster, Golden Fleece A lovely pale yellow Aster with large size of buff. **Pkt. 35c**
Larkspur, Los Angeles—Rich crimson undertone overlaid with a brilliant iridescent sheen. **Pkt 50c**
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Pkt. $1.00
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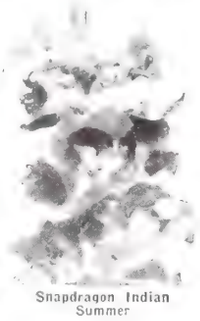
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Schling's New Erysimum, Orange Beauty—Pale orange-yellow, wallflower like flowers. Delightfully fragrant. **Pkt. 25c**
Schling's New Giant Early Flowering Pansy—World Record Flowers of immense size on long stems. In bloom in May to December. **Pkt 25c**
Schling's New Marvelous Dahlia-flowered Zinnia—True Dahlia flower up to 3 inches. Like huge dahlias. **Pkt. 40c**

Indian Summer

Latest and Loveliest of Schling's New Supergiant Snapdragons



Snapdragon Indian Summer

Marvelous not only for **size**, though its flower spikes rival the gladiolus in height and vigor, but also for its **color**, in shades and tones hitherto unknown in snapdragons and incredibly beautiful no other snapdragon remotely approaches it—a [illegible] when once [illegible]

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GLORIOUS GLADIOLI!

100 for $4.00



Choicest Mixture In bulbs of all the latest and most beautiful [illegible] Primulinus or Orchid Glads, in a blend of soft pastel shades from ivory yellow to an [illegible] the finest nasturtium collections. Start planting April 25th and [illegible] 15th and enjoy a long process [illegible]

A $7.00 Value for only $4.00 or 50 Bulbs for $2.25.

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12 Prize Dahlias

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A $15 value for $5

By a special arrangement we are able to offer a limited number of our choice Dahlia collection, consisting of 12 exhibition Dahlias in 12 named varieties, at a **truly remarkable price concession.** Never sold for less than $15.00 before. They are all exhibition varieties that will be the pride of your garden for years to come.



Venidium Fastuosum Unbelievable, the latest creation! It [illegible] quickly to perfection. Like it not only the year's prize but the pride of each garden for years to come. (Offer A-A.)

OFFER AH

Montbretias

whose flower clusters [illegible] pastel shades ranging from pale yellow to deep orange, hung like golden stars on long, slender, wiry stems, have all the airy grace of the orchid Odontoglossum. Plant the bulbs in April and May, 3 inches deep and enjoy them all season [illegible]

25 Bulbs for $2.00
50 " $3.75
100 " $7.00

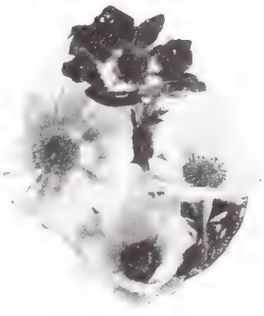


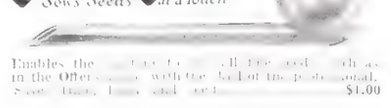
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Marvelous poppy-like flowers in wonderful color combinations. Blue with white bases. Pink with base brilliant. Cream and apricot shades in endless color tone. Treat a row of the first week. Plant in Fall or in May, 2 inches deep.

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50 " " 5.50
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Enables the [illegible] to sow all fine seed such as in the Offer [illegible] with the help of the [illegible] Saves Time, Labor and Seed. **$1.00**

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No stooping, no grubbing! Destroys dandelions, poison ivy, and all other noxious weeds easily and quickly by depositing a small quantity of the Killrite chemical at the heart of each plant. **Absolutely harmless** to all animal life, hands and clothing.
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A garden house at Oak Park, Illinois, size 11 x 8 feet

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With harmonizing curtains, and bath mats, and other little notes of color which your bathroom may already have, Church Colored Stools and Chairs will add a pleasing brightness which you and your guests will find attractive.

The entire line of Church Bathroom Furniture is covered with a solid, ever-durable material guaranteed to last indefinitely. Church Seats, Stools and Chairs will not chip, crack nor lose their original luster. Any reliable plumbing store will be able to supply you.

We have prepared a *Color Folio* which illustrates different color combinations you are able to create. It will be sent on request. C. F. Church Mfg. Co., Dept. H-3, Holyoke, Mass.







CHURCH sani-SEATS

"TOILET SEATS FOR BETTER BATHROOMS"

Elusive beauty of age-old marble

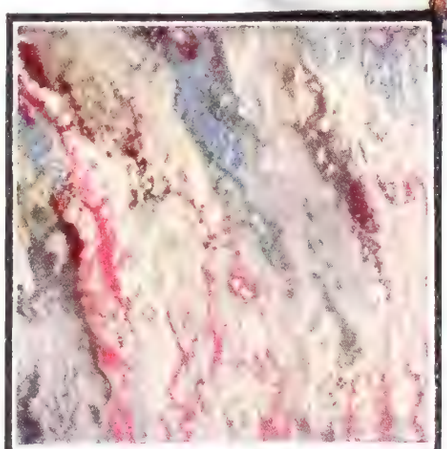


THROUGHOUT the ages, marble has ever been associated with culture, nobility, power. Kings and conquerors have commemorated their triumphs in lustrous marble — great cities and nations have written the story of their achievements in this imperial stone.

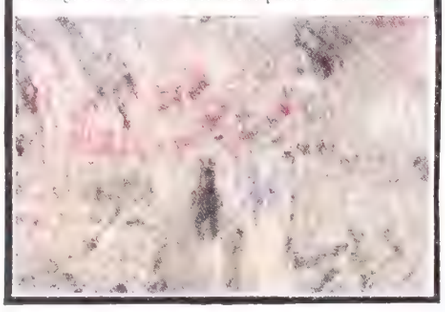
And today marble is still in style. Modern interior decorators, eagerly seeking new and strikingly unusual color effects, have found them in the richly veined varieties of marble.

Today, however, you need not be a prince to "dwell in marble halls"—to have handsome marble effects in your home or place of business. For an inexpensive, modern material — *Sealex Linoleum* — has rivaled the beauty of marble itself.

A challenging statement — but here are pictures to prove it. Look at the realism of these Karnean marbled patterns. Unexpected dashes and splashes of blue and ivory. Flickering red flames. A vivid streak of color sweeping across the tile like a flash of lightning. Almost incredible, that man should succeed in equaling the gorgeous beauty of nature.



A close-up showing the gorgeous colorings and delicate veinings of one of the tiles in the pattern shown below.



All marble's subtle loveliness—and none of its disadvantages. Resilient *Sealex Linoleum* is warm, comfortable and quiet underfoot — a really "well-bred" floor. And, thanks to the famous *Sealex Process*, almost as easy to clean as marble itself.

Don't expect to find the wonderful marble realism we have been describing in any other linoleum. The process by which the Karnean designs are made is secret. So remember to ask for *Sealex*, when buying your linoleum.

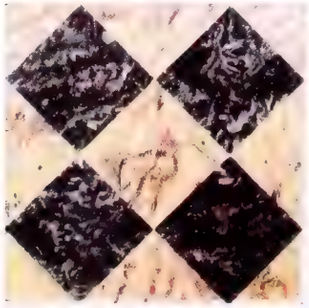
"WOMEN'S RADIO INSTITUTE"—look for it in the radio column of your newspaper. A half-hour morning program of delightful entertainment and practical help. Write us—*or ask your local dealer*—for a copy of the *WOMEN'S RADIO INSTITUTE* folder with broadcast time-table. *(Not yet on Pacific Coast.)*



"MARINE"—A beautiful Karnean pattern in Verde Antico marbled effect. *Sealex Linoleum* [illegible].



"LEONARDO"—This design was inspired by the works of Leonardo Da Vinci, great artist of the Renaissance period. Note the individuality of coloring achieved by a skillful blending of sky blues, sunset pinks, grays and cream yellows. *Sealex Linoleum* 3225.





"SEAROCK"—Black and Sienna Karnean marbled design. *Sealex Linoleum* 3037.

CONGOLEUM-NAIRN INC., *Gen'l Office:* KEARNY, N. J. New York Philadelphia Chicago San Francisco Pittsburgh Boston Detroit Minneapolis Kansas City Dallas New Orleans Atlanta

SEALEX

SEALEX LINOLEUM

Stain-proof – Spot-proof – Easily cleaned

LINOLEUMS

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PRIVACY

Only Dubois can give seclusion immediately . . . artistically . . . and serve for years and years without upkeep expense.

WITH over 4 million more cars on the d in 1930, the average American home-ner faces a real problem.

How can he escape the world that rushes as he sits with his family on the lawn works in the garden?

f you would find the one conclusive wer to this acute need of modern day ng, erect Dubois!

t will safeguard your children at play, ude picnickers and other trespassers, ect your flowers and shrubs, and shut the blinding night glare of motor head-ts. The quaint, rustic beauty of Dubois increase the value of your property. Dubois is also highly effective in hiding ghtly views, screening laundry yards, It requires no paint or upkeep expense, asy to erect, and lasts a lifetime.

Made complete, by hand, in France of -cut *seasoned* French chestnut and rust-of Copperweld wire. Comes ready to t in sections 5 feet wide, and in five ghts: 3'10", 4'11", 6'6", 8' and 10'. Write ay for beautiful illustrated catalog with description and prices.

SEE THE DUBOIS EXHIBITS AT LEADING FLOWER SHOWS:

New York, March 17-22

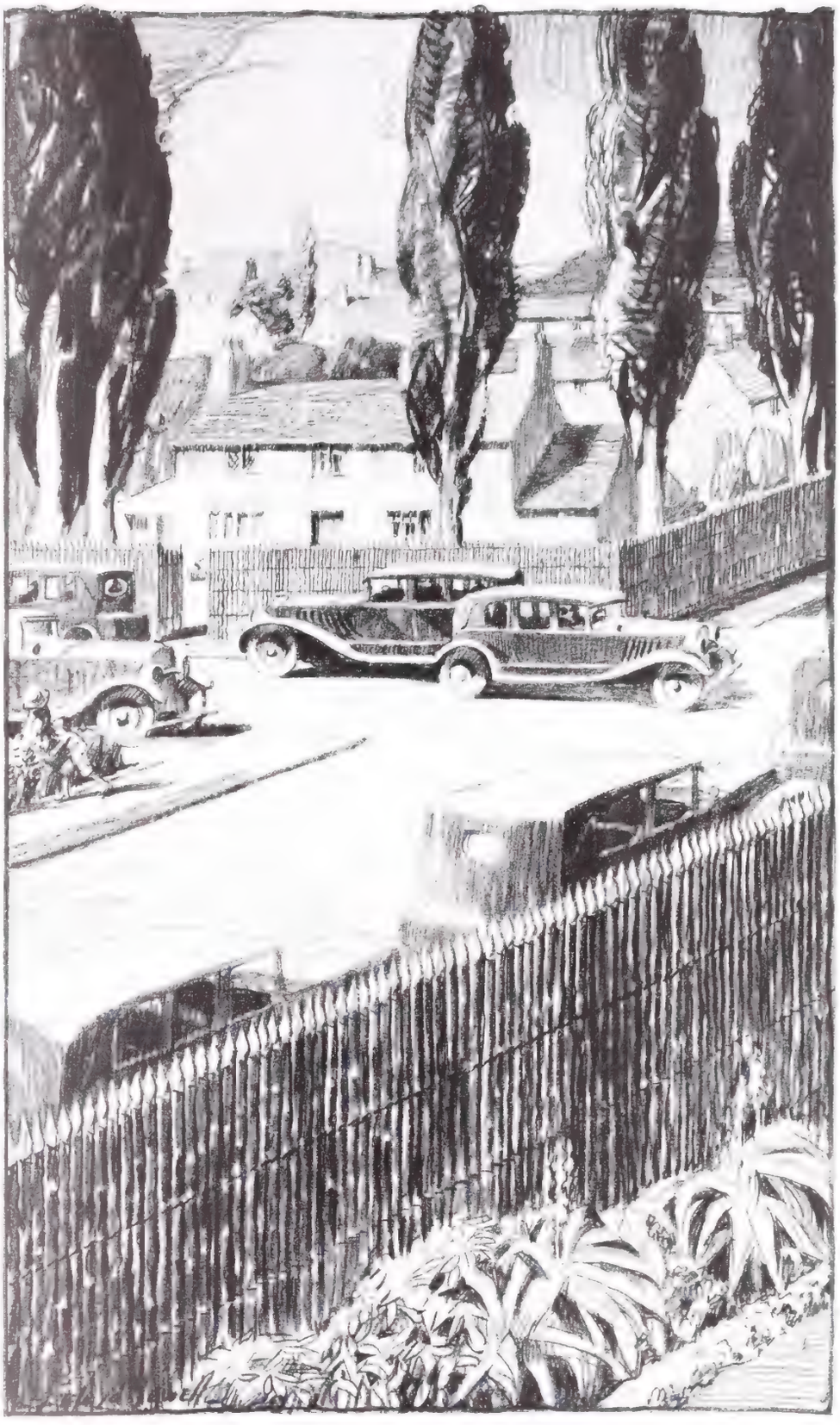
Chicago ch 28—April 5 · Minneapolis March 29—April 6

y it Pays to ask for Dubois *by NAME*

uine Dubois lasts many years and does not warp end, because the saplings are aged for three years, with typical French thoroughness, and scientifically heat treated before being used. The first installation of this famous fence, made in Westbury, Long Island, in 1901, is still in excellent condition. The test of time proves the wisdom of seeing that the fence you buy is actually branded *DUBOIS*.



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DUBOIS*
Woven Wood Fence
MADE IN FRANCE

DUBOIS FENCE & GARDEN CO., Inc. · 101 PARK AVE., NEW YORK, N. Y. · *Phone: Lexington 2404*

Please send me your free illustrated catalog with [illegible] Dubois. I am interested in using it for:

[illegible] ☐ laundry yard
[illegible] ☐ garden

Approximate number of feet needed..... NAME.....

ADDRESS.....

1 C



"PRESIDENT HOOVER"

NOVELTY ROSES FOR 1930

"PRESIDENT HOOVER"

This is a glorious Rose, wonderfully free in the easy manner in which it grows and charming in its color arrangement which is a splendid combination of cerise pink, flame, scarlet and yellow, and this combination gives the most dazzling color effect ever seen in any Rose.

The exquisite fragrance of this Rose is one of its strongest points, and we never had a Rose to compare with it in fragrance. It is wonderfully free flowering and everyone will be delighted with its habit of growth.

"MRS. HERBERT HOOVER"

The most vivid glowing red Rose that we have ever introduced. While the individual flowers are smaller than many of the red varieties grown today, still it produces quantities of flowers at all times. It is exquisitely fragrant and with its beautiful clean foliage it is an acquisition to any Rose garden.

"CLIMBING ROSE"
"Chaplin's Pink Climber"

Unquestionably the most important introduction in Climbing Roses. It is a cross between Paul's Scarlet Climber and American Pillar, of strong, vigorous growth, producing its large flowers, similar in size and form to Paul's Scarlet Climber, very profusely in strong trusses of from 8 to 12 flowers each, but in color it is a rich lively pink.

SEND FOR OUR 1930 CATALOGUE

PRICE—$2.50 each; $25.00 per dozen.



Totty's

MADISON, NEW JERSEY

In Staging A Flower Show

(*Continued from page* 100)

was used in financing a worthy civic project—the planting of trees along the levee bank.

LABELING

It is very important, too, that all the exhibits be plainly and properly labeled. The names of the exhibitors must not appear before the judging is done, and yet afterward the people like to know to whom the exhibits belong. In the bulletin mentioned a label is described which does just this trick. It is square with a hole punched near one margin for an attaching string. Two horizontal ruled lines divide the face of the label into three parts—top one for Class Number, Subclass and Exhibitor's Number; center, Name of Variety; bottom, Exhibitor's Name.

This label is folded so that the exhibitor's name is inside and pasted shut, with all other information showing. If it is too expensive to have the flaps mucilaged, then a small sticker can be used to hold down the flap. After the judging is finished this edge is slit open and the name is with the rest of the information. At the desk or table where entries are made, those in charge may have a book in which they put each entrant's name and address and in which they give him a number. This number appears on all his entries. In classes where the same entrant is allowed only one ribbon, it is easy for the judges to adhere to the rule without knowing the name of the exhibitor, merely by watching the numbers. This label has been used now by several clubs in different sections of the country with great success.

The judges almost always have a difficult task, but it can be made simpler for them. In the first place the judges for the classified divisions should never be the same as the ones for the artistic arrangements. The classified divisions require professional knowledge of the particular flowers exhibited and not necessarily any artistic sense, while in the arrangements almost the reverse is true. Even if the show is small, make this division of labor. If very large, as in an autumn show, then there should be judges who are experts in each variety of flowers shown, such as Zinnias, Gladioli, Roses and Dahlias, and still others for the mixed exhibits and artistic arrangements. If these judges are not overworked, they can give much better and fairer judgments. They should also be given some scale of points to use in judging. These can be decided upon by the committee in charge or some of the many published ones may be used. It is often well to have one of the committee in charge, who is thoroughly acquainted with all the regulations, accompany each judge, ready to answer any particular questions which may arise.

Three well planned show programs follow:

THE LITTLE GARDENS CLUB
DAYTON, OHIO

EXHIBIT OF DAFFODILS

Class I—Best collection of unnamed Daffodils. This may include all members of Narcissus family. One specimen of each variety.

Class II—Best collection of named Daffodils. This may include all members of Narcissus family. One specimen of each variety; each marked with its name.

Class III—Best three Yellow Trumpet Daffodils of one variety.

Class IV—Best three Yellow or White, or White Trumpet Daffodils of one variety.

Class V—Best three Incomparabilis Daffodils of one variety.

Class VI—Best three Leedsii Daffodils of one variety.

Class VII—Best three Barrii Daffodils of one variety.

Class VIII—Best three Poetaz Daffodils of one variety.

Class IX—Best three Poetaz Daffodils of one variety.

Class X—Best three Double Daffodils of one variety.

Class XI—Best three Hyacinthiflora
A—Named
B—Unnamed

Class XII—Best collection of named early Tulips. One of each variety each marked with its name.

Class XIII—Best collection of unnamed early Tulips. One of each variety.

Class XIV—Best three early Tulips of one variety.

Class XV—Best collection of early spring garden bulbs.

Class XVI—Artistic arrangement of Daffodils:
A—Baskets
B—Vases or bowls

Class XVII—Artistic arrangement of Daffodils, combined with other spring garden flowers or shrubs:
A—Baskets
B—Vases or bowls

Class XVIII—Artistic arrangement of any other spring flowering bulb alone or combined with other flowers

Class XIX—Artistic arrangement of any early spring flowers.

Class XX—Artistic arrangement of spring flowering shrubs:
A—Baskets
B—Vases or bowls

KEY TO DAFFODILS

Trumpet Daffodil—Trumpet or crown as long as, or longer than, the perianth segment.

Incomparabilis Daffodil—Cup or crown from one-third to almost as long as perianth segment.

Barrii Daffodil—Cup or crown less than one-third the length of perianth segment.

Leedsii Daffodil—Comprising all chalice, or short-cupped varieties, having white or nearly white perianth or petals, and pale yellow or white cup.

Poetaz Daffodil—Having several short-cupped flowers to a stem.

Poeticus Daffodil—Snowy white perianth segments or petals and a flattened eye or crown, yellow or lemon edged more or less with red.

Double Daffodil—All double flowering Daffodils, regardless of their individual classification.

RULES COVERING EXHIBITS

Exhibits must positively be in position by eleven o'clock on the first day of the show.

(*Continued on page* 164)

Plant Hill's Evergreens for





PERMANENT BEAUTY —INCREASED PROPERTY VALUE



YOU see them everywhere—Hill's Evergreens. They add picturesqueness to foundation plantings. Colorful beauty to gardens. And as backgrounds or hedges bring a charm unlike that of any other growing thing. And the passing of the years will not dim their beauty.

Why not you, too, plant evergreens? The few dollars invested will bring you a rich return. And look to Hill's for your needs. In our 600-acre nursery are untold varieties—all shapes, colors and sizes. For three-quarters of a century we have specialized in Evergreen growing—nothing but Evergreens. Our 1930 catalog is now ready for mailing. It contains practical planting suggestions—a wealth of valuable, usable information, with 50 natural-color illustrations. Send for it today, enclosing 25c (coins or stamps), which will be refunded on receipt of first order.



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EVERGREEN SPECIALISTS LARGEST GROWERS IN AMERICA

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Decide now to increase the beauty of your lawn, shrubbery, flowers and garden this year. Keep them fresh, green and growing, even blooming, with the Double Rotary Junior Sprinkler.

This all-purpose sprinkler gives you—right at your finger tips—a mist-like spray for seeded flower beds; rain-like drops for lawns and [illegible] for shrubs and gardens. Easily regulated to sprinkle in a circle or on a straight line—to operate as a stationary sprinkler or to rotate. Covers area from 15 to 80 feet in diameter, according to pressure. Finest construction. Bronze and steel gears operate in bath of oil.

Guaranteed—Order now. Try 10 days. If not satisfactory in every way, return sprinkler and money will be refunded. Descriptive literature on request.

DOUBLE ROTARY SPRINKLER CO.
100 Coca Cola Bldg. Kansas City, Mo.

DOUBLE ROTARY JUNIOR SPRINKLER

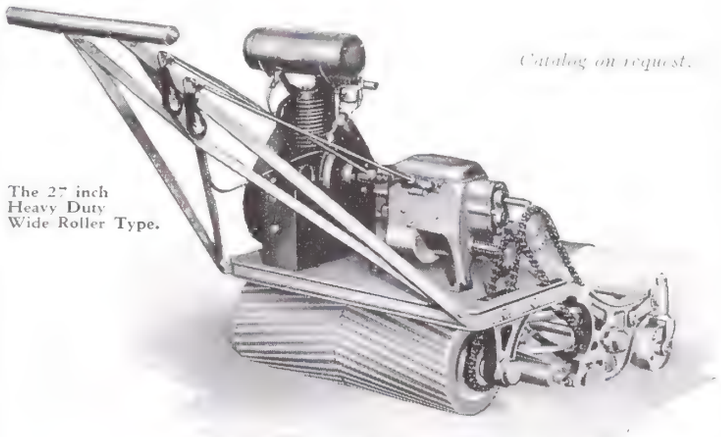
A MILBRADT POWER LAWN MOWER
for every kind of lawn

MILBRADT Power Lawn Mowers are made for any kind of lawn. There are four types to choose from.

They do a beautiful job of cutting and give the lawn a gentle rolling too.

They will trim closely around trees, shrubbery and flower beds. Rigidly constructed and will last for years.

Catalog on request.



The 27 inch Heavy Duty Wide Roller Type.

MILBRADT MANUFACTURING COMPANY
Established 1895
2419 N. Tenth St. St. Louis, Mo.



a garden of

famous California flowers

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10¢

CALIFORNIA'S oldest horticulturists now make this special introductory offer to you:—5 packages of Famous California Flowers for ten cents—Zinnia, Aster, California Poppy, Candytuft, and Painted Daisy—all typically Californian...noted for their rare beauty . . . specially grown on Germain's great California growing grounds. They are offered to you at this ridiculously low price simply because we want you to try them in your garden—that you may become acquainted with Germain's famous Quality seeds—used in California gardens for over 58 years.

With the 5 packages of seed, we will send you our new, beautiful Catalog, "California Gardening," containing 112 pages, with 6 in full color. In it are offered hundreds of varieties of choice seeds, plants, bulbs, etc. . . . along with complete instructions for planting and caring for the garden.

If you choose, we will send you the catalog alone, absolutely without cost.

Send the Coupon today—before you turn the page! Receive this whole Garden of Famous California flowers, and our beautiful new 1930 Catalog—for only 10c either stamps or coin.

GERMAIN'S

SIXTH AND MAIN, LOS ANGELES, CALIF.

Growers of Seeds, Plants, Bulbs, and Horticultural specialties since 1871.

SEND THIS COUPON NOW!



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Dept. M6, Sixth and Main Streets,
Los Angeles, California.

Gentlemen: Enclosed find 10 cents. Please send me the 5 packets of Famous California Flowers, and your new beautiful catalog—"California Gardening."

☐ Check here if you wish only "California Gardening" absolutely free.

Name .....

Address .....

.....

In Staging A Flower Show

(Continued from page 162)

A collection must contain more than four varieties.

In class III to XVII, excepting class XIII, exhibits bearing names will receive the award over unnamed entries, in case of close competition.

Receptacles will be furnished by the Club, except in classes for artistic arrangement.

All flowers must be grown by exhibitors, out-of-doors.

Exhibitors limited to one prize in each class.

Exhibitors may not disturb or remove exhibit without the consent of the committee.

THE LITTLE GARDENS CLUB
DAYTON, OHIO

EXHIBIT OF TULIPS

Class I—Best collection of unnamed Darwin Tulips. One of each variety.

Class II—Best collection of named Darwin Tulips. One of each variety, each marked with its name.

Class III—Best three Darwin Tulips of one variety.

Class IV—Best collection of unnamed Breeder Tulips. One of each variety.

Class V—Best collection of named Breeder Tulips. One of each variety, each marked with its name.

Class IV—Best three Darwin Tulips of one variety.

Class VII—Best collection of unnamed Cottage or May-flowering Tulips. One of each variety.

Class VIII—Best collection of named Cottage or May-flowering Tulips. One of each variety, each marked with its name.

Class IX—Best three Cottage or May-flowering Tulips of one variety.

Class X—Best collection of Double Tulips. One of each variety.

Class XI—Best three Double Tulips of one variety.

Class XII—Best collection of Rembrandt Tulips. One of each variety.

Class XIII—Best three Rembrandt Tulips of one variety.

Class XIV—Best collection of Parrot Tulips. One of each variety.

Class XV—Best three Parrot Tulips of one variety.

Class XVI—Best showing of Lilies-of-the-valley.

Class XVII—Best showing of early Iris.

Class XVIII—Best showing of any other May flowering bulbs.

Class XIX—Artistic arrangement of Tulips in:

A—Baskets
B—Vases or bowls

Class XX—Artistic arrangement of Tulips, combined with other spring garden flowers in:

A—Baskets
B—Vases or bowls

Class XXI—Artistic arrangement of any other spring flowering bulbs alone, or combined with other flowers, in:

A—Baskets
B—Vases or bowls

Class XXII—Artistic arrangement of any other spring flowers.

Class XXIII—Artistic arrangement of flowering shrubs in:

A—Baskets
B—Vases or bowls

Class XXIV—Triumph Tulips.

RULES COVERING EXHIBITS

Exhibits must be in position by eleven o'clock the first day.

A collection must contain more than four varieties.

In close competition, exhibits bearing names will receive the award over unnamed entries. This does not apply to classes I, IV, VII.

Receptacles will be furnished by the Club, except in classes for artistic arrangement.

All flowers must be grown by exhibitors, out-of-doors.

Exhibitors limited to one prize in each class.

Exhibitors may not disturb or remove exhibits without consent of committee.

THE GARDEN CLUB OF DAYTON

1—All flowers for competition must have been grown out-of-doors by exhibitor.

2—All exhibits must be entered before eleven o'clock on the morning of the opening day.

3—Flowers in all entries save that of Artistic Arrangement must be shown in vases furnished by the Committee.

4—Only one entry of the same variety may be made in any one class.

5—The term "collection" means only one of each variety and does not signify only the greatest number, but quality, variety, rarity, effectiveness will also be considered.

6—In classes covering Artistic Arrangement, exhibitors will furnish own containers.

7—Exhibitors must state to what class each entry belongs, but the Committee has full power to change incorrect classification.

8—All entries in classes of Artistic Arrangement must be entered and arranged by exhibitors.

9—Entries of professional and amateur growers will be judged separately. The above rules apply only to amateurs.

IRIS

Class 1—Collection of named Bearded Iris.

Class 2—Collection of Non-bearded and Bulbous Iris. (Including Spanish, English, Siberian and Water Iris)

Class 3—Collection of Bearded Iris not named.

Class 4—Collection of Bulbous Iris not named.

Class 5—Three stems of one variety of named Iris.

Class 6—Specimen of named Iris.

Class 7—Vase of 10 stems of one variety of Iris.

Class 8—Artistic Arrangement of Iris alone in basket.

Class 9—Artistic Arrangement of Iris alone in container other than a basket.

PEONIES

Class 10—Collection of named Double Peonies.

Class 11—Collection of Single Peonies, not named.

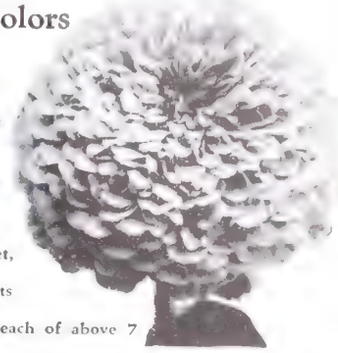
Class 12—Collection of Double

(*Continued on page* 166)

Dreer's Special Strain Giant ZINNIAS

Here is a giant race of this ever popular "Youth-and-Old-Age". The plants develop into husky, 3 foot specimens. The semi-globular flowers, often measure 5 to 6 inches across. Of exceptionally sturdy constitution, the plants bloom profusely all Summer long until late Fall.

Seven Distinct Colors *as follows:—*



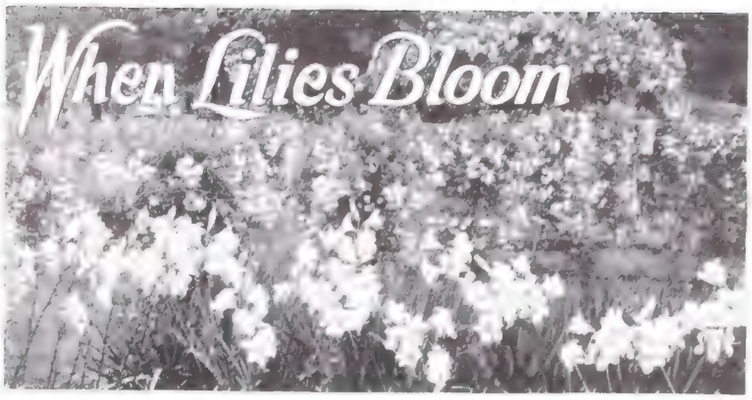
Orange King, rich, golden orange
Rose Queen, a deep rose
Purity, beautiful white
Miss Willmott, soft pink
Lemon Queen, canary yellow
Crimson, showy scarlet
Salmon, rich salmon-rose

Any of above, 15c a packet, 50c per ¼ oz.
4519 Collection of 7 packets (one each of above) 75c
4518, Collection of ¼ oz. each of above 7 colors $2.50.

The Dreer Garden Book Free

Whatever your garden hopes or dreams, here is a reliable guiding hand to their realization. 224 pages of sane advice and safe offers of the best in Seeds, Bulbs, Plants, Roses, Dahlias, Gladioli, etc, etc.—it's a book hard to put down, once you get into it. Write for it today, mentioning this publication.

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Gardens where lilies bloom never lose their charm. A few of these "aristocrats of the garden" give that distinction so much sought in the perennial garden.

Our thirty-five years experience in the growing of Hardy Lilies ensures your success. Five pages of our 1930 Garden Book are devoted to Hardy Lilies and we give a special three-page sheet of cultural directions with each order. Here is a selection of

Lilies Suitable for Spring Planting

that will produce flowers from June until Autumn:

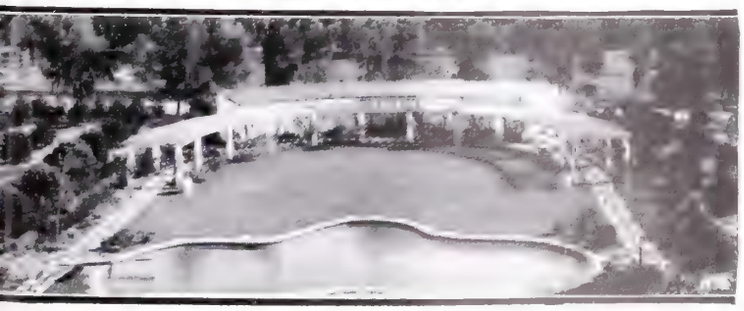
$14 COMPLETE COLLECTION *(Six of each)* HALF COLLECTION *(Three of each)* $7.50

EARLY	MEDIUM	LATER FLOWERING
L. hansoni —Orange	*L. regale* —Pink and White	*L. batemanniae* —Apricot
L. elegans —Red	*L. longiflorum* —White	*L. auratum* —Gold-banded
L. tenuifolium —Coral	*L. superbum* —Orange yellow	*L. speciosum* —Pink

OUR Garden Book abounds with many similar offers of Ferns and Wild-flowers, besides a large assortment of the choicest Hardy Perennials. Now is the time to order for Spring planting. Send for our Garden Book. It is FREE. Let it aid you in your selection.

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COOL GARDENS GREEN IN GENTLE RAIN



WHAT can be more inviting than a charming garden, with velvety lawns, luxuriant shrubbery and beautiful flowers fresh and green when bathed and cooled by gentle rain?

BROOKS Automatic Sprinkling System from the day it is installed makes it possible to keep the garden fresh and green without thought of drought or frost —for it is a permanent irrigation system, perfected after many years of scientific research and experiments.

The BROOKS System covers every nook and corner of the garden with a mist as fine as the morning dew, and operates entirely automatically whether on the large estate or the small garden, at home or away.

BROOKS System is efficient, dependable, economical and positively operates automatically. Easily and quickly installed—the patented disappearing head protects the mower and does not mar the surface of the lawn.

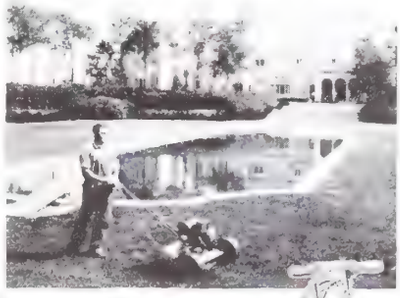
Write for booklet showing application of your own problems.

Dealers write for the BROOKS sales proposition. Some good territory is now available.

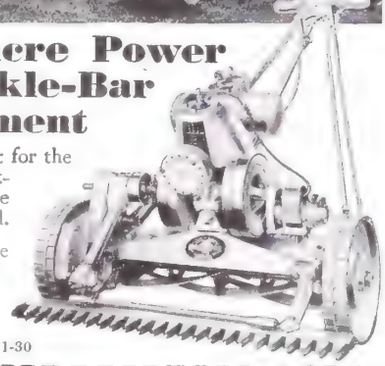
JOHN A. **BROOKS**
Rain's only rival!
IRRIGATION SPECIALISTS
4528 SECOND BLVD. ~ DETROIT, MICHIGAN

"The Smart Way" TO KEEP A LAWN BEAUTIFUL

JACOBSEN Power Lawn Mowers are responsible for a lawn beauty unknown a few years ago. They save time and labor for city parks, cemeteries, schools, institutions, golf courses, and thousands of estates. Enclosed gear drive, auto-type differential, separate clutch control of traction and cutting units, and self-sharpening reel give the Jacobsen a distinct advantage in performance recognized both in America and Europe.



JACOBSEN 4-Acre Power Mower with Sickle-Bar Clipping Attachment



The Sickle-Bar Clipping Attachment for the 4-Acre Mower gets dandelions, buckhorn, plantain and other weeds that are beyond the scope of the cutting reel.

The Jacobsen line includes the 4-Acre Model with 24-inch reel, a 19-inch Junior Power Mower, a 24-inch roller-driven estate mower, and a power putting-green mower, and important attachments developed during a period of ten years.

1-30

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Interesting problem in surgery on a giant white oak by Bartlett Dendricians Estate of Van S. Merle-Smith, Oyster Bay, L. I. Cavity filled with flexible Nuwud; healing stimulated by Bartlett Heal Collar.

The Bartlett Way

While it is natural to think of the tree surgeon's work in terms of picturesque cases such as this, fully ninety per cent of Bartlett practice centers on the promotion and furtherance of continued health for our clients' trees. Fore-sighted estate owners more and more appreciate the value of a regular conservation program as the really economical and far more satisfactory way.

Feeding, pruning, a regular program of protective spraying do wonders towards maintaining and increasing the health and beauty and all-around enjoyment of sound, healthy trees.

And how satisfactory it is to know that when this program is carried out by Bartlett Associates, it is guided and safeguarded in all its phases by the directing genius of Science. For consultation address Stamford, Connecticut, or branch office nearest you.

Vick's Nuwud

Bartlett Heal Collar

The F.A. BARTLETT TREE EXPERT COMPANY

Operating also the Bartlett School of Tree Surgery, and the Bartlett Tree Research Laboratories

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Philadelphia Chicago Boston Pittsfield, Mass. Danbury, Conn. Syracuse, N. Y
Orange, N. J. White Plains Westbury, L. I. Wilmington, Del.

In Staging A Flower Show

(Continued from page 164)

Peonies, not named.

Class 13—Three stems of one variety of named Double Peonies.

Class 14—Three stems of one variety of named Single Peonies.

Class 15—Specimen of named Double Peony.

Class 16—Specimen of named Single Peony.

Class 17—Vase of 10 blooms of one variety of Peony.

Class 18—Artistic Arrangement of Peonies alone in basket.

Class 19—Artistic Arrangement of Peonies alone in container other than a basket.

PERENNIALS

Class 20—A collection of perennials may include bulbs exclusive of Iris and Peonies.

ROSES

Class 21—Three stems of one variety of any Rose.

AQUILEGIA (Columbine)

Class 22—A single specimen of Columbine or a collection.

SHRUBS

Class 23—Artistic Arrangement of shrubbery alone, in a basket. Artistic Arrangement of shrubbery alone in container other than basket. Flowering or Foliage.

DINNER OR LUNCHEON TABLES RULES

Round or oblong tables will be furnished by committee.
No flat silver allowed on table.
Flowers and fruit may be used but not fruit alone.

ECONOMY LUNCHEON AND ECONOMY DINNER TABLES

Judging Points	
Harmony of whole table	40
Completeness of table	20
Artistic arrangement of flowers	20
Cost	20
	100

FLOWER PICTURES

Flower pictures shown in some of the largest flower shows in America will be open to individual exhibitors.

A SHADOW BOX

Will be built by each of the Garden Clubs in Dayton.

NO RESTRICTION TABLES

Judging Points	
Harmony of table	50
Artistic arrangement of flowers	30
Completeness of table	20
	100

ECONOMY LUNCHEON

Table set for first course for four persons having following articles: cloth, runner or doilies, plates, glasses, bread and butter plates, peppers and salts, napkins, two compotes with candy or fruit, flower bowl or holder and flowers. Each article on the table must be itemized and priced.

Disbarred—Any table not having all articles listed above.

FORMAL LUNCHEON

Table set for six or eight—candlesticks and candles may be used—no restriction on cost.

ECONOMY DINNER

Table set for first course for six persons, having the following items: lace, linen or damask cloth, runners or doilies, plates, glasses, peppers and salts, napkins, candlesticks and candles, two compotes with candy or fruit, flower bowl or holder with flowers.

Each article must be itemized and priced.

Disbarred—Any table not having all articles listed above. Maximum price $30.

FORMAL DINNER

Table set for six or eight persons. No restriction on cost.

Size of tables may be obtained through The Elder & Johnston furniture department (in whose store the show was held).

Flowers used for tables need not be grown by exhibitors.

It may seem to the new garden enthusiasts who read this article that exhibitions are nothing but work. But they are really great fun and are of such great value—first of all to the committee in charge, then to the club which sponsors them, to those who bring exhibits and to the public who come to see them—that they have become one of the best means of spreading gardening knowledge and love.

How To Make Shades

(Continued from page 128)

terial accordion pleated by machine as this is never done evenly and will not go on the frame nicely. Adjust the pleated material around the shade. This part must be done exactly or the shade will look amateurish. Punch a hole, with a conductor's punch, through each pleat, a half inch below the top, and run a silk cord through the holes. Tie the cord at one side, knot the ends and fray them out into a tassel. Be sure to punch the holes before sewing to the frame. The cord will help adjust the fullness evenly. Glazed chintz, plain or figured, book linen, wall paper or taffeta may be used for pleated shades. If wall paper is used, the shade is improved by glazing first with thin shellac. This deepens the color and stiffens the paper.

For Quick Growing Shade

Plant the New

CHINESE ELM

Beautiful
Fast Growing
Hardy



ear old tree. 5 feet
h when planted. Now
feet high with 18
spread

Plant this spring and enjoy luxurious shade in a few short years. The 4 year old tree illustrated was 5 feet high when planted. Now it measures 20 feet in height with 18 foot spread—a real shade tree.

The U. S. Dept. of Agriculture says: *"The Chinese Elm is very hardy and has proved valuable under a greater variety of climate soil conditions than any tree yet introduced."* Thriving everywhere from bleak Saskatchewan to torrid Arizona it is one of the first trees to leaf out in spring and the last to shed its leaves in the fall. Remarkably free from plant diseases.

We can furnish a limited supply of these beautiful, fast growing, hardy Chinese Elms, ideal for quick shade, in excellent nursery grown stock. Place orders now for spring planting.

Write for our beautifully illustrated Catalogue describing with sizes and prices Chinese Elm, evergreens, shrubs, perennials, trees and plants of every variety for large and small gardens, homes and estates. Mailed free on request.

Glen Brothers, Inc. GLENWOOD NURSERY
763 Main Street, Rochester, N. Y. Established 1866
"We furnish the home—outdoors"

To the Contrary

ROCKERY PLANTS *Are Easy To Plant*



All our Rock Plants are at least two year field-grown, full rooted big clumps. We guarantee arrival in good condition, or cheerfully replace at our expense.

YOU don't necessarily have to plant or grow them among rocks. There's many a place in the hardy border where rock plants fit like no others do. If you have a low wall, there's a number of the creeping close-covering blooming kinds, that are a joy to grow on it.

If you have a notion to have the fun of having a rock garden of your own, then send for our catalog on Hardy Plants and Rock Plants. Along with it, we will send you our own fully illustrated book telling in a neighborly and practical way how to make one. *What* to make it with. And *where* to get the right makings. This booklet is charged at cost, 25 cents; which may be deducted from your remittance, or will be refunded on receipt of your order.

Wayside Gardens
Reg. U. S. Pat. Off.
E. H. Schultz, Pres. MENTOR, OHIO J. J. Grullemans, Sec'y-Treas.

Here is Your *Free* Copy



The
Storrs & Harrison Co's. 1930 Spring Catalog.

JUST off the press—the beautiful new catalog of America's Oldest and Largest Departmental Nursery. More illustrations in color than ever before—more new charts and diagrams to help you beautify your grounds—and the most complete listing of trees, shrubs, plants, seeds, etc., including uncommon varieties not usually found in the average Nursery catalog.

Illustrating and describing America's most complete assortments of
TREES · PLANTS
SHRUBS · VINES
SEEDS · ETC.

The Outdoor Living Room and Rock Garden

Easy-to-follow instructions on how to plan and plant a modern Outdoor Living Room or Rock Garden. Whether you plan to landscape your entire place or merely set out some new plants, you need this catalog. Send for it.



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Box 115, Painesville, Ohio
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Address .....

Cooper POWER LAWN MOWER



Where the Cooper Power Mower is used, frequent and regular cutting of a lawn becomes a pleasure. With it you can easily maintain . . .

Golf Green Beauty for YOUR LAWN

Outstanding Cooper Features

Two-speed cutting reel which can be operated in reverse for sharpening; reel drive and traction drive independent of each other; disappearing traction lugs on roller; all-steel shock-proof frame; anti-friction and roller bearings throughout. Two sizes: 27 and 20 inches.

Cooper Power Mower equipped with a Briggs and Stratton gasoline motor propels itself easily over level stretches of lawn and up or down steep terraces. It can be operated with ease around trees, bushes or flower beds.

The Cooper Power Mower rolls the lawn with each cutting, its traction roller operating entirely independent of the blade reel. Grass catcher and riding sulky are extra. Write for complete information.

Cooper Manufacturing Company
502 South First Avenue
Marshalltown, Iowa, U. S. A.

"IT'S NOT A HOME UNTIL IT'S PLANTED"



What is the view **from your rear window?**

WHEN summer comes, will you look out upon a modern *Outdoor Living Room?* A place where trees in leafy splendor give welcome shade—where shrubs, with graceful foliage, shut out undesirable views—where smiling flowers beckon you out of doors?

Or will you see a picture from which you instinctively turn away—an unattractive "back yard"?

In the modern home, beauty does not stop at the window—it carries on into the garden beyond. By planning now you can enjoy an *Outdoor Living Room* this summer.

Plan it as you would a room within the house. Let the sod provide a velvety green carpet. Plant shrubs and evergreens to give privacy—trees for shade and perhaps fruit for your table. Add color and fragrance by the generous use of hardy flowers.

Do this and you have created an *Outdoor Living Room*—the distinguishing mark of the modern prosperous, happy home. A place that will yield countless hours of happiness for all the family.

Write or consult your nurseryman. Any nurseryman displaying the insignia that appears in the coupon at the bottom of this page, will gladly help you achieve beautiful grounds.

These Books Will Help You Beautify Your Grounds

—"How To Plant The Home Grounds," edited for home owners by E. H. ("Chinese") Wilson. Sent FREE.

—"How To Make An Outdoor Living Room" tells how to plan and plant one. Send 25c.



Plant this Spring!

TREES-SHRUBS & FLOWERS

NATIONAL HOME PLANTING BUREAU H.&G.-3-30
466 Union Bank Bldg., Davenport, Iowa
Gentlemen: Please send me booklets as checked below:
FREE ☐ "How To Plant The Home Grounds"
Send 25c ☐ "How To Make An Outdoor Living Room"
Name .....
Address .....

NATIONAL HOME PLANTING BUREAU
Sponsored by the American Association of Nurserymen

The Gardener's Scrap Book

STRAWBERRY MULCHES. The well-managed Strawberry bed is always mulched with straw or some similar material after the ground freezes in the fall, in order to minimize winter damage to the plants' roots by heaving of the soil under the action of frost and sun. This is an important point in successful culture, but it may do as much harm as good unless the mulch is entirely removed by the time the frost is out in the spring. This early removal enables the plants to begin fresh growth normally, an activity which they begin early in the season.

NEW IMPLEMENTS. Those who are on the lookout for new types of garden tools that are really good from a practical standpoint will welcome two grass shears and a pruner which have recently been put on the market. Both the shears are self-sharpening and self-adjusting. One of them is an improved hand-grip type which minimizes effort and blister risk. The other, by an ingenious lever device which makes contact with the ground and operates the blades, is designed to do away with all stooping or kneeling on the part of the operator. It has a long wooden handle which permits one to stand upright and still do a thorough job. The pruner, though light, is so constructed that it will do heavy work. We will be glad to send the name of the manufacturer of these tools on request.

WILD VIOLETS. Many wildflowers show great improvement in size and quality when brought under cultivation where they will be freed from the competition of other plants which normally crowd them in their natural sites. One of the groups which are especially responsive to such improved conditions is the Wild Violets, some of which improve so under cultivation that they are hardly recognizable as the same plants which were so lowly in their native fields.

LAWN ROLLING. There are several definite reasons why a lawn should be well rolled soon after the last of the frost comes out in the spring. The improvement of appearance which follows such treatment is the one which most people think of first, and the ease of subsequent mowing is the second. But perhaps of greater importance than either of these is the fact that rolling firms the soil where the action of frost has loosened it from around the roots of the grass, causing the plants to grow better and form a denser turf early in the season. Even well-established lawns are distinctly benefited by spring rolling, while for those which have been made within a year or so the importance of such attention cannot be over-emphasized.

ANNUALS. However much of an enthusiast one may be on perennial flowers, one cannot escape the fact that some annuals are really indispensable. There are quite certain to develop gaps in the hardy border where plants have failed for one reason or another and cannot be replaced so as to be quickly and properly effective. The annuals do splendid service in such an emergency, to mention just one of their many advantages. Another and very important one is their ability to produce a great profusion and variety of blossoms within two or three months of the time seed is sown—in fact, a complete and elaborate garden can be made solely with them. Finally, there are the annuals which no real gardener would do without anyway, for the simple reason that no other plant group can produce their equal.

IRIS SOIL. In the spring, when flower-bed enrichment is in progress in thousands of gardens, it is well to remember that the German Iris is one plant which does not tolerate the presence of manure in the soil unless it is very old and thoroughly disintegrated. Ground bone is a far safer fertilizer to use on these plants, and it is entirely satisfactory in the results which it yields.

PAPER POTS. Young plants which have been grown in individual paper pots have a decided advantage over their less carefully cared for brothers. They are superior because their roots have had no competition in the vital search for food, but even more so on account of the fact that, when set out in the garden, they suffer no check in growth. In putting them in their permanent places, they are planted pots and all, thus eliminating any disturbance of their roots. The paper disintegrates under the influence of the soil and the elements, so that as the plants grow, the roots can extend through it without difficulty into the surrounding soil.

FOOD AND DRINK. It is a well-attested fact that liquid manure, applied at intervals of two or three weeks depending on the condition of the soil in the pots, is one of the safest and best stimulants for house plants. The very nature of its consistency makes it immediately available to the roots, and it contains valuable food in sufficient quantity to nourish the plants without forcing them unduly. The only objection to it is the difficulty of obtaining the fresh material out of which to make it.

Even this obstacle can be quite successfully overcome, though, by the substitution of dried cow or sheep manure, obtainable at the larger garden supply stores. If a quart of this material is put in a sack, soaked in a pail of water for an hour or so and then squeezed out, it will give you a liquid manure which will work wonders with under-nourished plants.

PLANTING BOGS. As we find it on most suburban and country places, the natural bog is seldom anything but a tangle of rank growths which have little or no decorative value, especially when they are all jumbled together. To see such an area is to despair of ever making it attractive, unless one goes to the expense of having the low ground filled in with good soil on which a regular garden can be established.

As a matter of fact, though, it is no herculean task to convert the average

(*Continued on page* 174)

A Garden Full of Gladioli



The Most Popular of All Summer-Flowering Bulbous Plants

For a number of years we have been offering a collection of 50 Gladioli Bulbs and have sold millions of them, receiving numerous testimonials as to their merits. This year we are also offering a choice collection of named varieties for those who wish to plan their garden according to a color scheme. All bulbs produced under expert supervision on our own Farms.

Special Collection No. 1

For **Two Dollars** we will send **50 Bulbs** of our **Grand Prize Mixture**, which covers every conceivable shade in the Gladiolus kingdom.

Special Collection No. 2

For **Five Dollars** we will send **10 Bulbs each of 10 choice named varieties**, separately labeled, (100 Bulbs in all) of the following:

America, *Lavender-pink;* **Crimson Glow,** *Deep brilliant crimson;* **Halley,** *Salmon-pink;* **Herada,** *Pure mauve;* **Mrs. Francis King,** *Vermilion;* **Mrs. Frank Pendleton,** *Deep salmon;* **Mrs. Dr. Norton,** *Cream and pink;* **Panama,** *Rose-pink;* **Peace,** *Splendid white;* **Schwaben,** *Canary-yellow.*

Simple cultural directions in each package.

Mail your order with check, Money Order, Cash or Stamps, mentioning this advertisement, and Bulbs will be sent prepaid to your home anywhere in the United States

Our 1930 Spring Seed Annual sent on request.

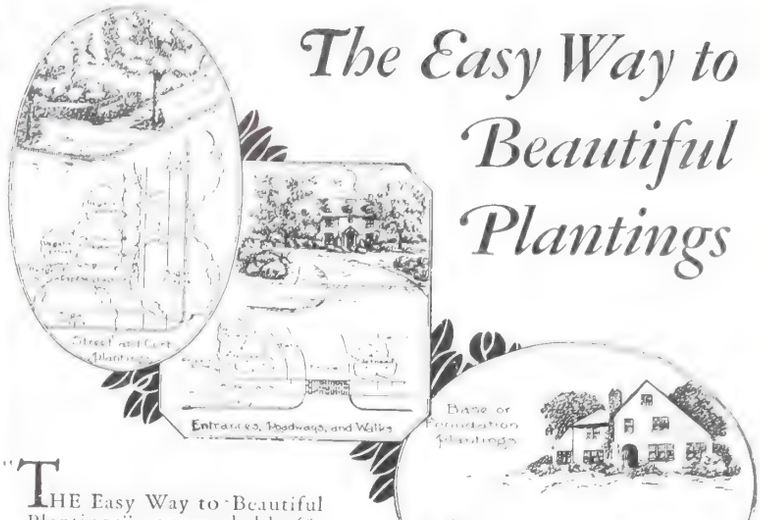
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The Easy Way to Beautiful Plantings



"THE Easy Way to Beautiful Plantings"—a remarkable 40-page book—shows how simple it is to give any home a handsome setting. Simple illustrations, like those above, help you to select and arrange foundation plantings, corner groups, borders, hedges and screens; to plan a rose garden, a rock garden, a trellis—to embellish any part of your grounds with rich and graceful plantings.

This book marks the fortieth anniversary of Barnes Bros. Nursery, with whom *quality* and *integrity* are a tradition. Send for it *now*. Soon the time will be here for making your selections. Nowhere else will you find such authoritative guidance presented in such a simple, concise, helpful way. It's *free* upon request.

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***The Original* BARNES BROS. NURSERY**
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World's Choicest Nursery & Greenhouse Products Grown In America

Visit Nursery

Hardy Evergreen and Deciduous Azaleas

We grow a very complete collection of these attractive garden decorative plants. They should be used freely in groups with or without other Broadleaved Evergreens. They are most attractive for Rock Gardens and are listed and described in our Evergreen Catalog.

ROSES—*Spring Planting*

Several hundred thousand, two-year-old, low-budded, field-grown plants, in several hundred varieties, are ready for shipment at the proper season. Many are new and rare; among them are **Mrs. G. A. Van Rossem, Lady Margaret Stewart, President Herbert Hoover, Everest** the largest white rose, and the well known **Etoile de Hollande** in the Hybrid Teas group. **Thelma,** one of the new dainty Pink Climbers, and many others. Also the wonderful Hybrid Perpetual **Arrillega.**

ROSES by Bobbink & Atkins

The 1930 edition is replete with up-to-date varieties—it is more than a Catalogue, it is a reference and guide for American Rose Amateurs and Growers; it presents late introductions which offer new surprises, and includes many favorites of olden days. Many are illustrated in color; correct descriptions are given with comments on their merits and demerits; cultivation instructions are simplified; all are classified and arranged to make ordering easy. Pen and ink sketches show planting steps and how to secure the most perfect flowers. A copy will be mailed on request to those who intend to plant Roses.

OUR SPECIALTIES Lilacs, Azalea Mollis and Pontica, Chinese Magnolias, Cotoneasters, Japanese Maples and Weeping Flowering Cherries, Blue Spruce, Grafted Koster and Moerheimi varieties, Red Dogwood. We shall be glad to give you prices.

In your request for Catalogue, it is important to state definitely what you intend to plant. You will confer a favor upon us by mentioning this magazine when writing.

BOBBINK & ATKINS
Nurserymen and Florists **Rutherford, New Jersey**



A Twist of the Wrist Guides It

BETTER AND BETTER RESULTS

EACH year brings better results from the Moto-Mower, for the very good reason that the Moto-Mower grows better and better mechanically. This year many noteworthy improvements are incorporated in the three sizes, or models, in the Moto-Mower line.

The Detroit Model this year has a new reel throw-out clutch which releases the cutting reel, so that the cutting and traction units operate through separate clutches.

New frame construction permits complete removal of the reel almost instantly—known as "drop-out" reel.

A weed clipper can be obtained for this model at small extra cost. Obtain complete information on all Moto-Mower Models by asking for our new 1930 catalog.

THE MOTO-MOWER COMPANY
3247 E. Woodbridge Street **Detroit, Michigan**



A French Frontier on an American Estate

It suggests an etching...this picture of peace and beauty. And its charm lies not only in the utter simplicity of its colonial architecture but in the added artistry of the touch of the old world...its woven wood fence.

French Provincial it is called. Its name brings to mind its inspiration...sturdy...protective...graceful. From the provinces of southern France where thrift and decorative qualities are anticipated equally.

Today, bordering the American estate, the French Provincial Woven Wood Fence serves many purposes. It screens its enclosure from gaze and intrusion. It softens the glare from the highway and it presents to the outside world an effect both distinctive and distinguished.

Only live young chestnuts are used to make its lasting palings. Copperweld rust-proof wire is used to weave them together and a firm stripping across the back insures them against the wear of time and the elements. The natural wood requires no painting. Comes in four heights 6'6", 4'11", 3'10", 18", in *full* five foot sections ready to erect.

An interesting story "Fence and Defence" which includes, as well, information about other Reeveshire products will be sent without obligation, on request.

French Provincial Woven Wood Fence

Pat. Appl. for

A Reeveshire Product

Robert C. Reeves Co.

101 Park Avenue · New York City

Oldest and largest distributors of wooden fences in America.



Robert C. Reeves Co., 101 Park Avenue, New York City

Please send me "Fence and Defence" without cost.

Name_____

Address_____

City_____ State_____ (H-3)

Gardening Guide

(*Continued from page 107*)

SPRING BLOOMING

EVERGREEN SHRUBS	DECIDUOUS SHRUBS & TREES	VINES	PERENNIALS	ANNUALS	BULBS
Daphne cneorum Skottia Andromeda Rhododendron (Catawba & Carolina) Drimyopsis Leucothoe	Azalea (various) *Daphne mezereum* Starry Magnolia Jap. Quince Redbud (*Cercis*) Dogwood (various) Rose Hugonis Flowering Cherries, Plums, Almonds, Peaches, etc. Forsythia and many others	PERENNIAL Honeysuckle Wisteria Jasminum Clematis (*C. montana*) Akebia ANNUAL Cardinal Climber Moonflower Morning-glory Japanese Hop Purple Bell (*Cobea*) Hardy Pea (latest	Alyssum Arabis Aubrietia Dicentra Iberis Iris (*spuria* and others) *Phlox subulata* Primulas Saxifrage Viola	STARTED PLANTS Pansies English Daisies Alyssum Ageratum Petunias Wallflowers QUICKEST FROM SEED Clarkia *Phlox drummondi* Poppies Leptosiphon Nemophila	Tulips Narcissus Hyacinth Crocus Snowdrops Snowflakes Grape Hyacinth Chionodox Scillas Fritillaria

SUMMER BLOOMING

Abelia Rhododendron (hybrids) *Rhododendron maximum* Honeysuckle (*Lon. pileata*) Mahonia, Leatherleaf Inkberry Heather (*Cailluna*) Hesth (*Erica*)	Jap. Dogwood Lilacs Sweet Bay (*M. glauca*) Mockorange Smoketree Sweetshrub Rose-of-sevel Hydrangea (early varieties) Deutzia (Pride of Rochester) Butterfly-bush	PERENNIAL Honeysuckle Clematis Silver Fleece-vine, Silver Lace Vine (*Polygonum*) Silvervine (*Actinidia*) Trumpet-creeper, *Bignonia* Hardy Pea (*Lathyrus*) ANNUAL Scarlet Runner	Anchusa Campanula Delphinium Foxglove Geum Iris, Jap. Phlox Platycodon Scabiosa	FROM SPRING SOWN SEED Cosmos (new extra-early type) Chrysanthemums Larkspur Candytuft Lupines Lavatera Portulaca Viscaria	Begonia, Tuberous Agapanthus Tuberose Summer Hyacinth Ismene Tigridia Tritoma (hybrids) Gladiolus Cannas Hardy Lilies (early sorts)

FALL BLOOMING

Daphne Abelia Heath (*Erica*) Menziesia BERRIES Holly Mahonia Cotoneaster Barberry Viburnum (Leatherleaf) Cowberry (*Vaccinium*)	Hydrangea Butterfly-bush Summer-sweet Rose-of-Sharon Hardback Waterer Spirea Chaste-tree Witchhazel *Lespedeza Japonica*	PERENNIAL Honeysuckle Clematis Kudzu-bean Hardy Pea Bittersweet Euonymus ANNUAL Cardinal Climber Morning-glory Moonflower Purple Bell	Anemone, Jap. Aconitum (*Autumnale*) Asters Chrysanthemums Heleniums Boltonia *Campanula carpatica* Gaillardia Plumago Stokesia Viola (Jersey Gem)	Asters African Daisy Cosmos Petunia Salvia Marigold Mignonette Zinnia Snapdragon Verbena Heliotrope	Crocus (*speciosus*) Canna Dahlia Gladiolus Montbretia Kaufily (Mrs. Haggerty) Sternbergia (*lutea*) Oxalis Hardy Lilies (late sorts)

RED & PINK

EVERGREENS & TREES	SHRUBS	VINES	PERENNIALS	ANNUALS	BULBS
Rhododendron Mountain Laurel Lambkill Laurel Daphne Abelia Dogwood, Pink Redbud Flowering Cherry and others	Azaleas Japan Quince Hawthorn Deutzia, Dwarf (pink) Weigela (rose-colored) Spirea (crimson) Spirea Anthony Waterer Shrub-althea (*Hibiscus syriacus*) Tamarix	ANNUAL Cardinal Climber Dolichos Scarlet Runner Cypress Vine Morning-glory (Brazilian) Moonflower PERENNIAL *Clematis crispa* Bignonia Honeysuckle (Dutch)	Anemone, Jap. Aquilegia Armeria Chelone Dianthus Dicentra Geum Gaillardia Hibiscus Peony Lychnis	Balsam Gaillardia Clarkia Crimson Flax Petunia Phlox Poppies, (small types) Scabiosa Cosmos Scarlet Sage	Tulips Hyacinth Narcissus (pink varieties) Fritillaria Bulbocodium Lycoris Gladiolus Dahlias Cannas Hardy Lilies (several)

YELLOW

Arborvitae (Vervane Golden) Chinese A. (Column, Gold Spire) Sawara Cypress Goldtip Jap. Yew Juniper Chinese "golden" Laburnum Tuliptree	Forsythia Genista Cornelian Cherry *Azalea lutea* Kerria, Jap. St. Johnswort Witchhazel Rose, Hugonis Rose, Harrison's Yellow	ANNUAL Canary-bird Vine Thunbergia PERENNIAL Jasmine (*nudiflorum*) Honeysuckle Bittersweet (yellow-orange berries)	Achillea Adonis Anthemis Goldentuft (Alyssum) Doronicum Coreopsis Helenium Evening Primrose Rudbeckia Trollius	Bartonia Calliopsis Calendula Poppies (esp. Golden West) Marigold Evening Primrose Sweet-sultan Snapdragon Sunflower	Narcissus Hyacinth Crocus Tigridia Sternbergia *Ornithogalum aureum* Dahlias Gladiolus Cannas Tritonias (Montbretias) Hardy Lilies (several)

(*Continued on page 172*)

A Water Lily Pool *for every garden ~*



Complete Collection Popular-Size Pool
5 different colored Lilies; 35 Aquatic Plants; 2 pair Giant Goldfishes; 12 Calico Fishes; 25 Tadpoles and other Scavengers; 1 lb. Praefecta Water Lily Fertilizer.
All for $25

Ganges Trio of Water Lilies $4.50
Three Water Lilies of exotic splendor: Frank Trelease (dark crimson); Caroliniana (rich blue); Chromatella (best yellow).
All three for $4.50

New beauty, gorgeous new colors and fascinating new interest may be added to your garden—and at surprisingly little cost—by the addition of a Water Lily Pool.

There is room in every garden, large or small for a Water Lily Pool or at least a simple tub garden. Marvelously beautiful effects can be achieved quickly and with little effort.

You Can Enjoy a Water Lily Garden This Summer

Water Lilies are the easiest of all flowers to grow. They require no weeding, hoeing or watering. The plants are inexpensive and their growth is rapid and certain.

Beautiful Catalog Free

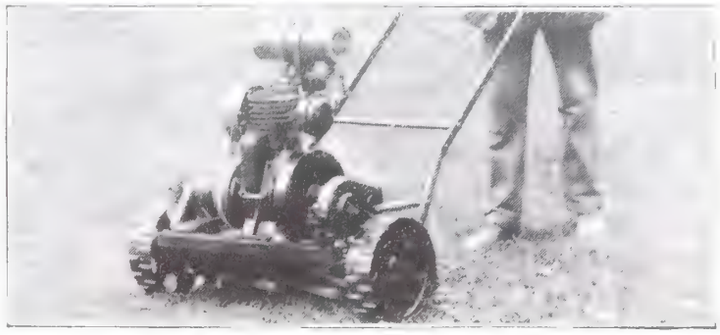
It pictures and describes Water Lilies, Aquatic Plants, Ornamental Fishes, etc. Many illustrations in full colors. Tells how to build a pool inexpensively or plant a tub garden and gives full cultural directions. Write for it.

Collection of Giant Fishes

Pair each of Giant Goldfishes, Giant Comets, Giant Orfes, Giant Peacocks. All sent for only $5

Wm. Tricker Inc.
304 Brookside Avenue — Water Lilies — Saddle River New Jersey

A CAREFUL JOB
. . . at lower cost



IDEAL Power Mowers mean smooth, close-shaven grass. The two Roller Type mowers cut a 22- and 30-inch swath. (They roll out bumps as they cut.) The Wheel Type (for heavy or hilly going) cuts a 20- and 25-inch swath.

The Ideal "25" illustrated above, cannot be surpassed for general cutting work. It is easily guided around obstructions and over walks. The power is controlled from the handles.

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35 CORTLANDT ST. NEW YORK

Gardening Guide

(Continued from page 170)

EVER-GREENS & TREES	SHRUBS	VINES	PEREN-NIALS	ANNUALS	BULBS
WHITE					
Rhododendrons Andromeda Drooping Leucothoe Flowering Cherry, Crab and others Magnolia Dogwood, Flowering Silverbell Fringetree Honey Locust	*Azalea viscosa* Hawthorn Deutzia Spirea, various Mockorange Viburnum, various Shadbush Summer-sweet Rose (*multiflora* and others)	ANNUAL Dolichos (Daylight) Moonflower Cypressvine PEREN-NIAL Clematis (various) Actinidia Madeira-vine Jasmine (*officinale*) Wisteria Honeysuckle	Arabis Achillea Anemone, Jap. Boltonia Gypsophila Iris (Siberian) (Snow Queen) Phlox (Miss Lingard) Shasta Daisy Viola (White Jersey Gem) Yucca	Alyssum, Sweet Ageratum Candytuft Cosmos Gypsophila Stevia Lavatera Petunia (esp. Balcony White) Poppy (White Shirley, Verbena (Seafoam)	Tulip Narcissus Hyacinth Crocus Snowdrop Snowflake Ismene Summer Hyacinth Madonna Lily and others
BLUE SHADES					
FOLIAGE Koster Blue Spruce Blue Colorado Spruce Blue Mt. Atlas Cedar Silver Redcedar Dundee Redcedar Juniper Chinese Column Moss Cypress	Hydrangea Mint Shrub (*Lobelia*) False Indigo Bush Lilacs Buddleia Chastetree (*Vitex, esp. V. macrophylla*) Blue Rose-of-Sharon Blue Spirea (*Caryopteris incana*)	ANNUAL Morning-glory Moonflower Climbing Foxglove PEREN. Wisteria Lycium Akebia Kudzu Vine *Clematis jackmani*	Aconite Anchusa Aster Delphinium Globe Thistle Iris, various Platycodon Lobelia, var. Stokesia Plumbago Myosotis Viola, Jersey Gem	Blue Lace-flower Asperula Ageratum Lobelia Larkspur Lupine Petunia (new blue) Torrenia Phacelia Zinnia (giant purple) Heliotrope	Hyacinth Grape Hyacinth Scilla Chionodoxa *Allium azureum* Iris, bulbous *Fritillaria meleagris* Agapanthus (Blue Nile Lily) Gladiolus (several) Nymphæas Brodiæ
FOR SUNNY LOCATIONS					
Redcedar Arborvitæ (Most coniferous evergreens require full sunlight to develop properly) Laurel Holly	Tamarisk Hydrangea Redleaved Barberry Bayberry (Practically all shrubs, including most of those in list below will thrive, in full sun)	ANNUAL Canary-bird Vine Cardinal Climber Morning-glory Nasturtium PEREN. Hardy Pea Wisteria	Aster Butterfly-weed Daylily Goldenrod *Dianthus deltoides* Iris (various) *Phlox subulata* Gaillardia Sedum Yucca	Sweet Alyssum Begonia Balsam Iceplant *Begonia semperflorens* Arctotis Portulaca Cynoglossum Anagallis	(Almost all hardy bulbs, except a few of the hardy Lilies, thrive in full sun, but will tolerate moderate shade)

(Continued on page 173)

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Gardening Guide

(Continued from page 172)

FOR SHADY LOCATIONS

EVER-GREEN TREES & SHRUBS	DECIDUOUS TREES	DECIDUOUS SHRUBS	PERENNIALS	ANNUALS	BULBS
Hemlock Balsam Fir Douglas Fir Canadian Yew White Pine Rhododendron (native varieties and other native evergreen shrubs) Flowering Dogwood	Summer-sweet Sweet Gum Witch-hazel Snowberry Coralberry Hypericum Winterberry (*Ilex verticillata*) Blueberry Flowering Raspberry Sweet Fern (*Comptonia*)	ANNUAL Smilax Jap. Hop Canary-bird Vine (also in moderate shade) PERENNIAL English Ivy Euonymus Clematis Vitis (Grape) *Vinca minor*	Aconite Anemone Columbine Coralbells Bloodroot *Phlox divaricata* Myosotis Globeflower Spirea Bleeding-heart	Clarkia Cleome Euphorbia Evening Primrose Gaillardia Myosotis Snapdragon Mimulus (Monkey-flower) Helianthus Impatiens Lupine Mignonette	Allium *Colchicum autumnale* Narcissus (*Poeticus*) *Scilla nonscripta* Camassia Colchicum Trillium Lycoris *Lilium philadelphicum*, etc.

FOR DRY LOCATIONS

EVER-GREEN TREES & SHRUBS	DECIDUOUS TREES	DECIDUOUS SHRUBS	PERENNIALS	ANNUALS	BULBS
Green Colorado Spruce (*pungens*) Redcedar Junipers White Pine Scotch Pine Jack Pine Pitch Pine European Larch Juniper Laurel	Red Oak Birch (Amer. White) Black Locust Sassafras Witch-hazel Persimmon	Beach Plum Sumac Rose (*rugosa*) Bayberry and other species Sweetfern Witch-hazel	Asters Achillea Anchusa Blue Salvia Evening Primrose Erigeron Globe Thistle Lupines Verbascum Yucca Poppy (Oriental)	Sweet Alyssum African Daisy Asperula Iceplant Leptosiphon Miniature Cal. Poppy Portulaca Sand Verbena	Allium Cooperia Crocus (species) Daylily Narcissus: *triandrus minimus minor* Sparaxis Sternbergia

WET OR MOIST LOCATIONS

Arborvitæ Baldcypress (*deciduous*) Whitecedar (*Chamæcyparis*) Tamarisk White Spruce Juniper (*horizontalis*) Canadian Yew Bog Kalmia Andromeda	Red (Swamp) Maple Waterlocust Green Ash Sour Gum Poplar Willow Pin Oak Swamp White Oak Elm Linden Red Birch	*Azalea viscosa* Alder (various) Buttonbush Summersweet Bushy St. Johnswort Winterberry Pussywillow Osiers Blueberry	Cardinal-flower Chelone Lobelia Boltonia Eupatorium Loosestrife Myosotis Iris (Blueflag) Marsh Marigold Partridgeberry	Anchusa Balsam Calendula Clarkia Cleone Euphorbia Impatiens Mignonette Myosotis Sweet Peas Stocks	Calla Caladium Begonia (Tuberous) Narcissus (*Poeticus* types) Hyacinth *Fritillaria meleag.* Galtonia Leucojum

1854 COLDWELL 1867



Above: Coldwell "L-Twin" Motor lawn mower and [illegible] 1 to 6 acres

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Larkspur (Delphinium)—Blue Lace. A Luxuriant Giant. A [illegible] Pkt. 50c; ¼ oz. $2.50

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The Gardener's Scrap Book

(*Continued from page 168*)

small natural bog into a feature of great interest and very real beauty. Most of the stuff found growing in it can be hauled out, roots and all, at the cost of a little muscular effort and plenty of mud from head to foot. Even an hour or so, energetically applied, will make such an impression that one begins to see definite areas for replanting with more decorative things.

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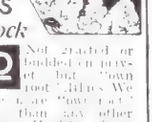
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The Gardener's Scrap Book

(Continued from page 174)

It is not generally known that the Marsh Marigold can be forced to bloom indoor considerably earlier than it flowers in its natural haunts. All you need to do is lift the clump—root, mud and all—when its buds first show and put it in a good sized bowl in a sunny window. Add enough water to come up to the crown of the plant and you will be delighted with its response to your attentions.

SALTING ASPARAGUS. The purpose of scattering salt over the Asparagus bed in the spring is to discourage the pest of weeds which otherwise would probably prove troublesome in the rich soil. It is doubtful if the salt has any stimulating effect on the Asparagus; it is merely a repellent for unwelcome intruders. The kind of rock salt that is used in ice-cream freezers is the best sort to use.

SEED SOIL. A great deal of the success of seed sowing operations depends upon the character of the soil in which the seeds are sown. The ideal type is a light loam containing plenty of humus. Soil of a clayey nature, which is likely to cake on the surface, must be carefully avoided. A good test of consistency is to take some of the dampish soil and squeeze it in the hand. When released, it should retain its compressed form but crumble apart at a touch. It is not necessary for seed soil to be well enriched; in fact, it will be better if only a moderate amount of plant food is contained in it, for over-stimulation in the first stages of growth is not advisable.

PRUNING MAPLES. While most tree-pruning work should be done during the dormant season, trimming the Maples is best accomplished just as their leaves are unfolding in spring. At this stage the trees are approaching their great tissue building effort and are favorably situated to heal quickly the small wounds which ordinary trimming entails. Further than this, the new wood which will soon be forming in the natural course of growth will be benefited by the diversion to it of that energy which otherwise would have gone into the parts which are cut away.

SWEET PEAS. These justly favorite flowers can hardly be given too early a start in the spring, for their success in the garden will depend largely on how good their root development becomes before the advent of hot summer weather. It is this fact which suggests planting the seed in paper pots indoors or in a hotbed early in March. Put two or three seeds in each 3″ pot and, after they are well up, discard all but the strongest plant. When it comes time to set them out in their permanent places, put pot and all a couple of inches below the ground level and fill in as they grow.



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TRADE LITERATURE
OF INTEREST TO THE GARDENER

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating and gardening fields. This issue is devoted to those in the gardening field.

• SEEDSMEN

EVERYTHING FOR THE GARDEN. Peter Henderson's catalog is a long established volume which covers the whole field of vegetables, flowers and many of the smaller fruits. It is compendium of information for the home gardener, and it is especially valuable because everything contained in it has been thoroughly tested. This new issue for 1930 has the usual number of new and recent introductions which will interest those who want the best. PETER HENDERSON & COMPANY, 35 & 37 CORTLANDT STREET, NEW YORK CITY.

• NURSERY STOCK

TOTTY'S CATALOG. The Chrysanthemum lover in particular will find a wealth of interesting material in Totty's catalog. This firm has long made a specialty of Chrysanthemums and offers a list that is unusually complete. The catalog also contains Totty's specialties in Roses and certain other types of plants which are of exceptional quality. Among the particularly outstanding offerings are an Apricot Colored Viola and several choice Delphinium varieties. TOTTY'S, MADISON, NEW JERSEY.

• WATER GARDEN PLANTS

WATER LILIES. The old fashioned list of varieties which used to be offered by the Water Lily growers is a thing of the past to judge by this most recent catalog from William Tricker, Inc. The Tricker Company looks upon the water garden as a complete unit and supplies everything which goes into its make-up except the water. The catalog contains concise lists and descriptions of aquatic plants ornamental fish, bog plants and various accessories. WILLIAM TRICKER INC., SADDLE RIVER, NEW JERSEY.

JOHNSON WATER GARDENS. Another excellent water garden booklet comes from the Johnson Water Gardens. Its offering of plant material and fish is varied and well chosen to meet the requirements of everyone who is interested in this sort of gardening. Of particular value are the pages devoted to the constructon of an outdoor water garden which can be made into a thing of great and lasting beauty. JOHNSON WATER GARDENS, HYNES, CALIF.

• GLADIOLUS

KUNDERD'S 50TH ANNIVERSARY. Half a century of work with the gladiolus is reflected in a list of varieties of this flower in many varied colors and forms. Mr. Kunderd tells of his years of work on the Ruffled and Laciniated types of Gladiolus. The booklet is profusely illustrated, many of the pages being in color. A. E. KUNDERD, GOSHEN, IND.

• HARDY PERENNIALS

HARDY PERENNIAL FLOWERS. A feature of this booklet is an ingenious rotating dial which, in seven different positions, shows harmonious color effect that can be secured in a garden. It lists the plants that achieve these colors and shows the way in which they should be planted. There are so many catalogs that take for granted that their purpose is only to sell merchandise, that it is a pleasure to find one that assists in the proper use of the merchandise. STUMPP & WALTER COMPANY, 30-32 BARCLAY STREET, NEW YORK CITY.

• ALPINES & PERENNIALS

HARDY HERBACEOUS AND ALPINE PLANTS. The Wayside Gardens published another edition of their *Hardy Herbaceous and Alpine Plants*. The descriptions are brief and the book is copiously illustrated. In addition to the plants after which the catalog is named and House Plants and Alpine Seeds it includes a list of very informative books on plants for different purposes. There is also an index in the back of the book. The Wayside Gardens announce in this catalog that they have arranged to be the American Agency for Henri Correvon whose writings on Alpine plants in House & Garden are well known. THE WAYSIDE GARDENS COMPANY, MENTOR, OHIO.

• HUMUS

RHODO-GRO FOR RHODODENDRONS. The purpose of this product is to supply all the conditions necessary to enable the ordinary garden soil, which is usually unsuited to the growing of Rhododendrons to produce luxuriant Rhododendron plants. Rhodo-Gro supplies the necessary acidity in the soil. Detailed instructions are given for the application of this product. Rhodo-Gro is recommended by William K. LaBar, who is an expert on Rhododendrons. HYPERS-HUMUS COMPANY, NEWTON, NEW JERSEY.

• GARDEN FURNITURE

RUSTIC CEDAR FURNITURE. Potash-Marl, Inc., make a specialty of rustic cedar furniture. It is made from wood from which the outer bark has been stripped. The inner bark will retain its natural color and beauty regardless of the weather. Several pieces are illustrated, and dimensions and prices given for them. This firm also designs and constructs log cabins and rustic garages. POTASH-MARL, INC., 15 EAST 40TH STREET, NEW YORK CITY.

THE PERGOLA. The purpose of this booklet is to show through the use of actual photographs the beautiful effects obtainable in gardens by equipping them with pergolas, garden houses and well-designed garden furniture. A description of the equipment shown, is given under each illustration. The size and proportions of the designs can always be changed to suit the exact requirements of any particular space. HARTMANN-SANDERS COMPANY, 2155-87 ELSTON AVENUE, CHICAGO, ILL.

GALLOWAY POTTERY. A large selection of decorative terra-cotta garden pieces by Galloway, including flower pots and boxes, jars, bird baths, sun dials, pedestals, fountain figures and benches, is shown in this catalog. There is a short description of each type of decoration and the dimensions are given for every article illustrated. GALLOWAY TERRA COTTA COMPANY, 3218 WALNUT ST., PHILADELPHIA, PA.

• GREENHOUSES

SOME GREENHOUSES WE HAVE BUILT. The eleventh edition of an extremely interesting and inspiring book of suggestions for the greenhouse gardener. It should be of great interest to the person either embellishing a house already built or planning one where a greenhouse can be considered. The illustrations are numerous and show a great variety of greenhouses. In the back of the booklet is a list of helpful books on how to grow plants in greenhouses. LORD & BURNHAM COMPANY, GRAYBAR BUILDING, NEW YORK CITY.

• CONCEALED IRRIGATION

RAIN FOR THE ASKING. The Skinner System as shown in this booklet is a concealed irrigation system which can be used for either small or large areas. One of its virtues is the fact that its distribution is uniform and it will not bruise tender plants. Illustrations, diagrams and text describe the details. Space is also devoted to an explanation of the advantages of irrigation and proper watering in general. THE SKINNER IRRIGATION COMPANY, TROY, OHIO.

THE LAWN BEAUTIFUL. A beautifully illustrated booklet showing a number of estates, the lawns of which are equipped with the Thompson Concealed Lawn Sprinkling System. This system consists of a number of sprinkler "heads" set in the lawn at intervals and connected to small pipes. A complete installation plan showing the correct location, the size and the number of sprinkler "heads", valves and pipe, will be furnished to anyone planning to install a system. A specimen plan is illustrated in the back of the booklet. THOMPSON MANUFACTURING COMPANY, 2251 EAST 7TH STREET, LOS ANGELES, CALIF.

• FENCES

RUSTICRAFT WOODEN FENCES. Several photographs of installation of Rusticraft fences appear in this attractively covered booklet. Rusticraft comes in two types, English Hurdle and Post and Rail. Both styles are described and photographs of recent installations show the various purposes for which they are used. SAMUEL H. TENDLER, MALVERN, PA.

• LAWN MOWERS

MOTO-MOWER GRASS CUTTER. The advantages in using the Moto-Mower are set forth in this catalog, which contains several beautiful color illustrations. Because of its unusual strength, its lightness in weight and its ample power this machine makes it possible to cut from four to five times the area possible by hand mowing, and with a minimum of labor. The text and detail drawings describe the construction and operation of this machine. A small model for moderately sized lawns is shown. THE MOTO-MOWER COMPANY, 3240-3246 E. WOODBRIDGE STREET, DETROIT, MICH.

IDEAL POWER LAWN MOWERS. For over twelve years this company has devoted its experience and facilities to the development and production of dependable power mowing equipment for large lawns. Ideal Power Mowers are built in types and sizes suitable for varying requirements on lawns of every character. Illustrations show the various sizes in which these machines are obtainable, and mechanical drawings show their construction. IDEAL POWER LAWN MOWER COMPANY, LANSING, MICH.

• SURFACE BINDER

SOLVAY CALCIUM CHLORIDE. We are told in this booklet that Solvay Flake Calcium Chloride is a natural dust layer. It keeps down the dust and acts as a surface binder. What it is, how it works and how it is applied are all explained fully. It is used for roads and driveways, and is excellent for Tennis Courts. SOLVAY SALES CORPORATION, 40 RECTOR STREET, NEW YORK CITY.

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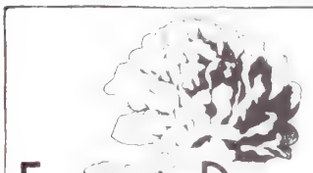
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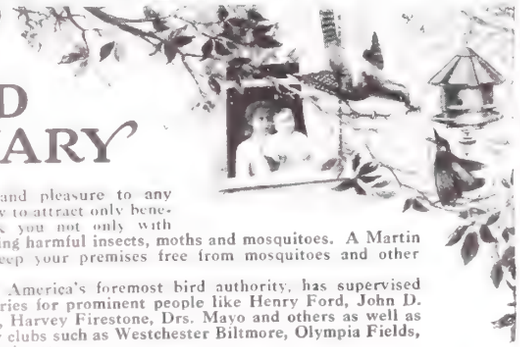
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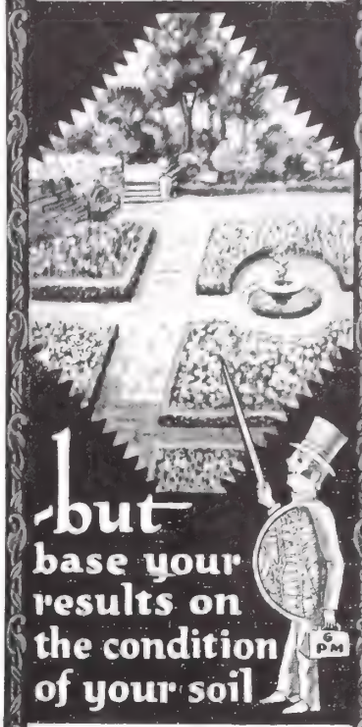
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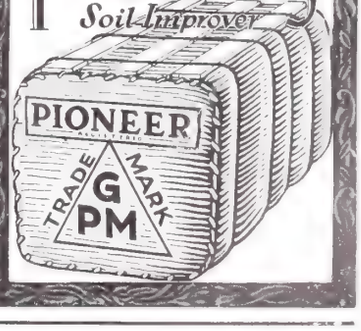
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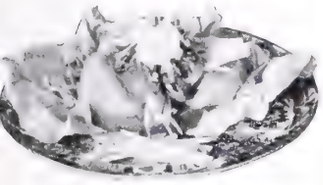
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★ ★ ★

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And in these homes you will find that things are planned with a view to greatest comfort and convenience. Telephones, for instance, are located wherever they will save steps and time and effort. By an easy chair in the sun parlor . . . in the breakfast nook, or kitchen . . . on the library table . . . bedchambers and guest room . . . maid's room . . . in fact, everywhere they will bring ease in placing and answering calls. Even in a small home, you can save an extraordinary amount of time and many, many steps by having enough telephones.

Telephone convenience is almost a necessity in modern homes. And its cost is surprisingly moderate. Your local Bell Company will be glad to help you select the best locations in your own home for telephones. Just call the Business Office.



It may be crispy cold outside, but here it is warm and cozy . . . with the late afternoon sun streaming through the windows . . . a comfortable chair and a good book . . . and, of course, a telephone right at hand for that final touch of complete convenience. A modern note, surely . . . and a sign of sensible living.



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And in the maid's room a telephone is not only a bit of thoughtfulness . . . but it also tends to assure the answering of calls when the family is out.

THE CONDÉ NAST PRESS GREENWICH, CONN.

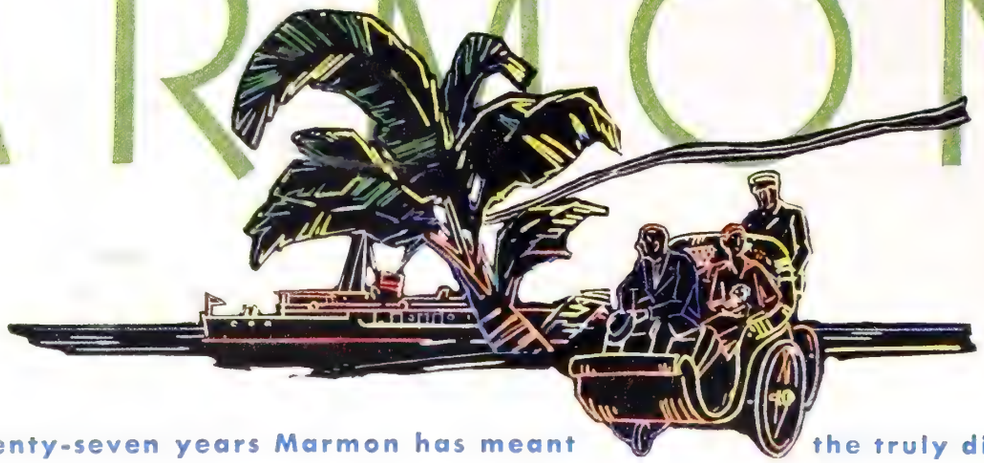
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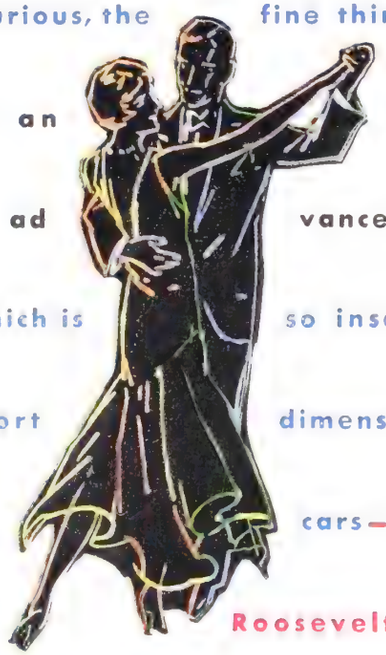
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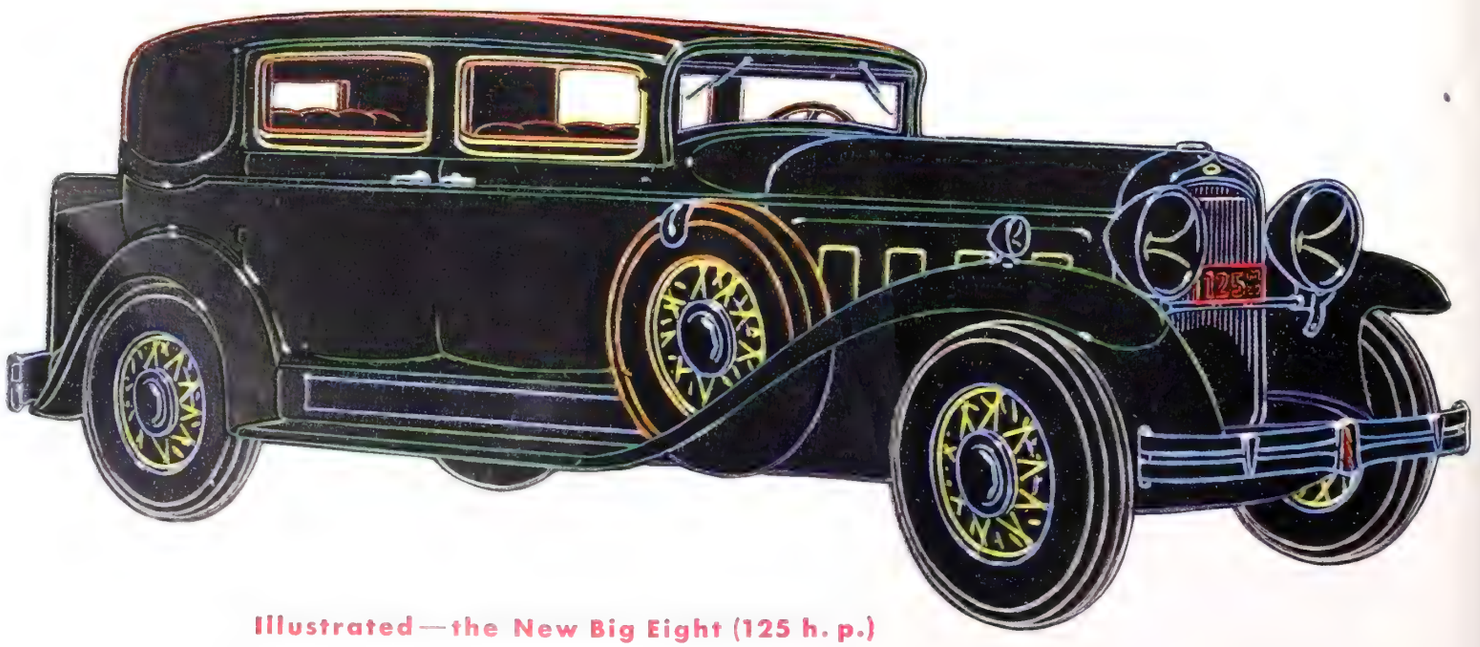
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A splendid example of the modern WHITE HOUSE Kitchen in the home of J. L. Jurden, Kansas City, Mo. Bryant Fleming, Arch't. Cabinets in kitchen and pantry are golden yellow, and in silence pantry walnut brown. Included in this installation are flour bins, closeted towel drier, and special enclosure for refrigerator motor.

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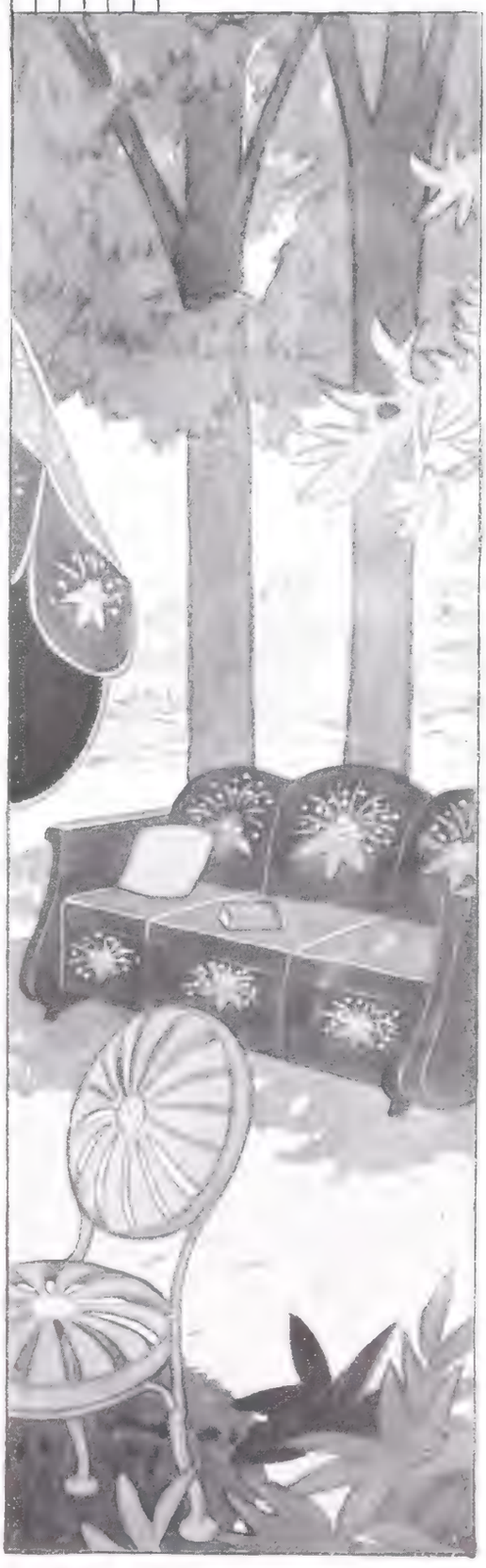
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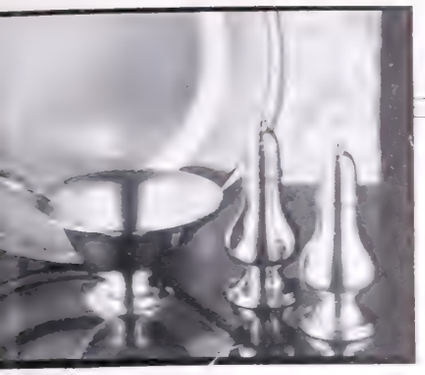




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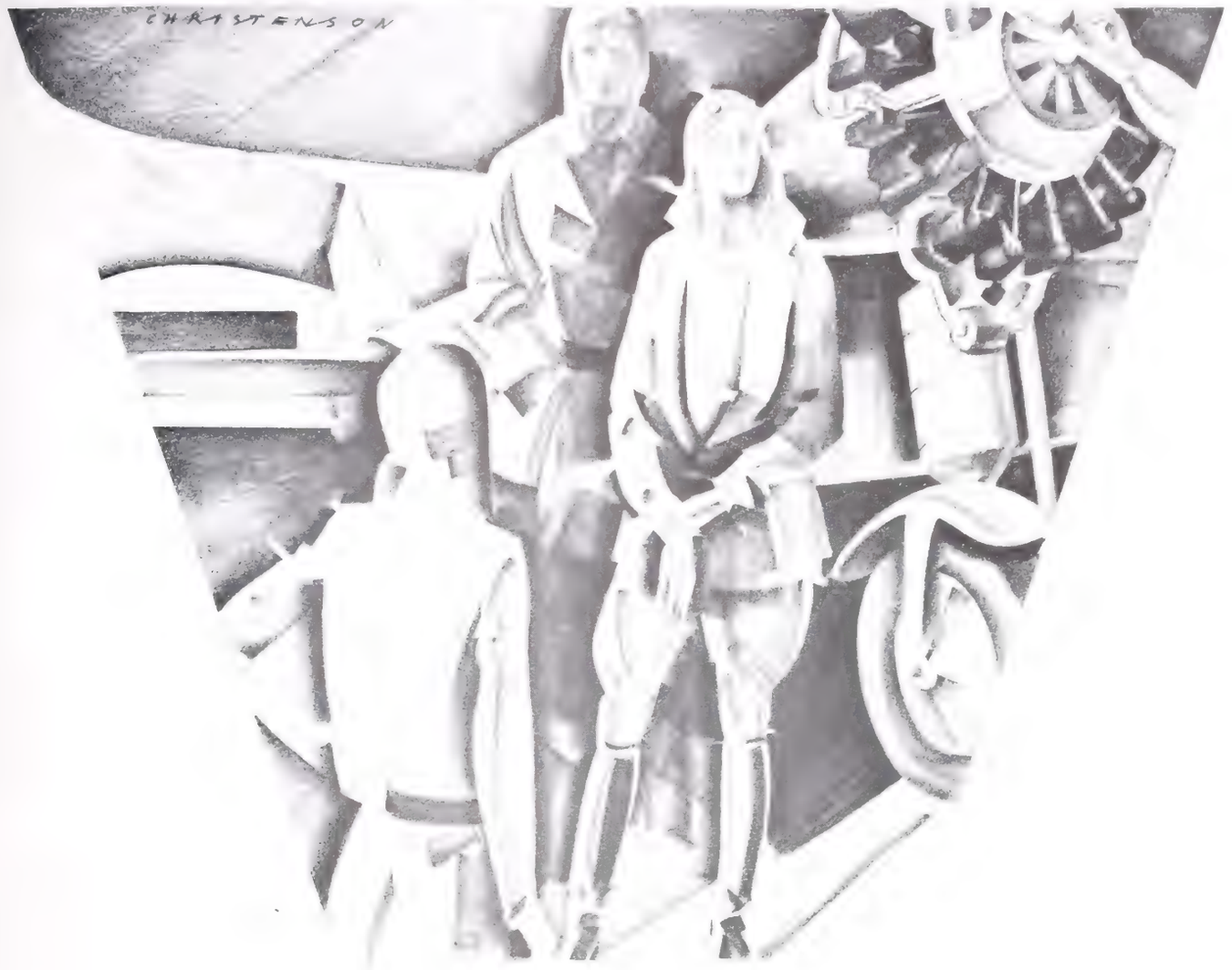
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Trentham Hall on River Trent, England. Seat of Duke and Duchess of Sutherland.

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In the dining room shown above, arranged by our interior decorating staff, furniture of the 18th Century is used. This room shows the affinity between furniture created by Heppelwhite, Sheraton and Duncan Phyffe—furniture designers whose vogue is constantly increasing.

Walls in Adam green, glazed, carry out the spirit of the period, a Kurdistan Rug with a rare cream ground and draperies in flame grosgrain over imported net glass curtains provide welcome notes of contrast. The accessories, a Lowestoft punch bowl, decanters of Waterford glass and Sheffield Lyre candlesticks are in harmony with the furnishings.

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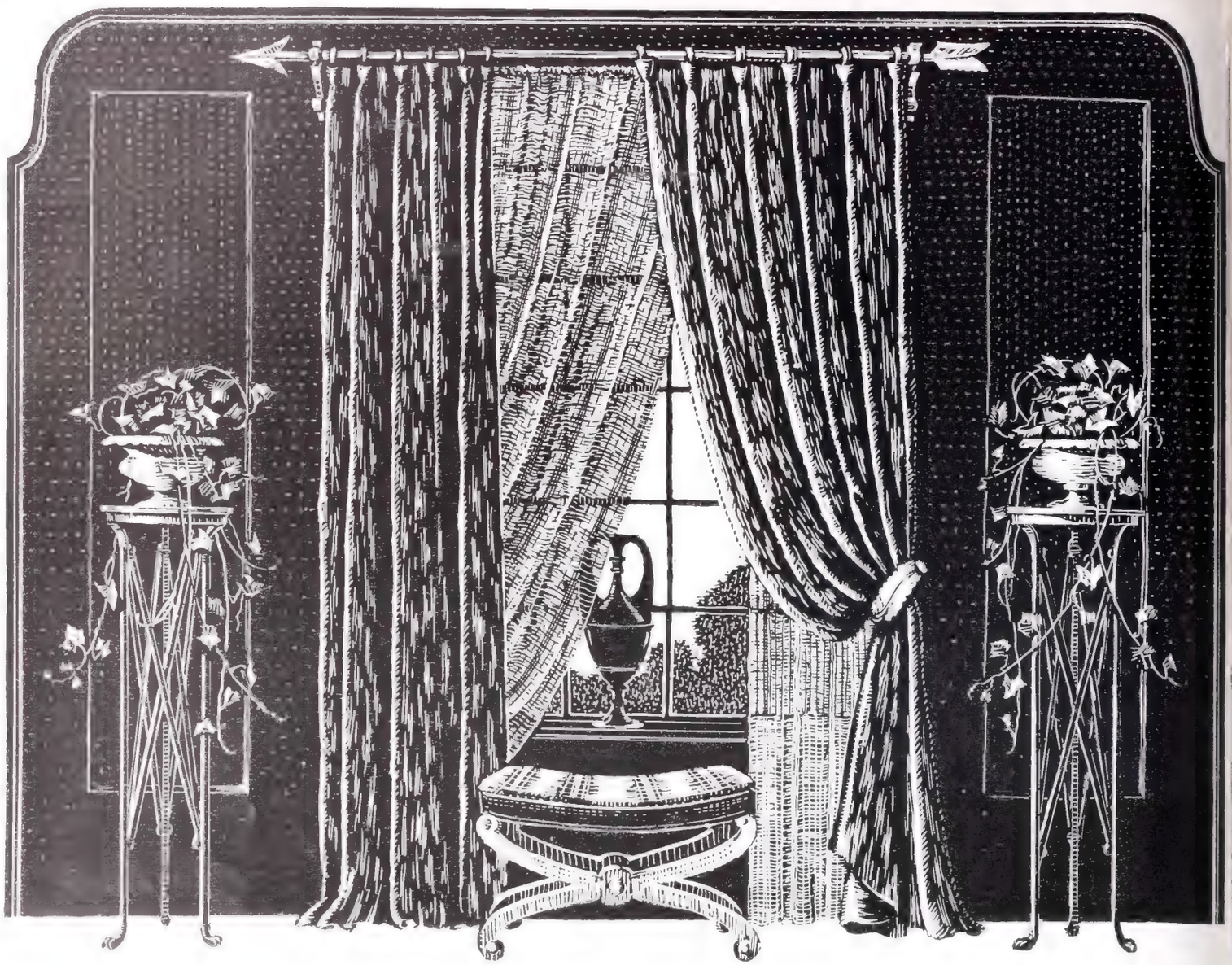
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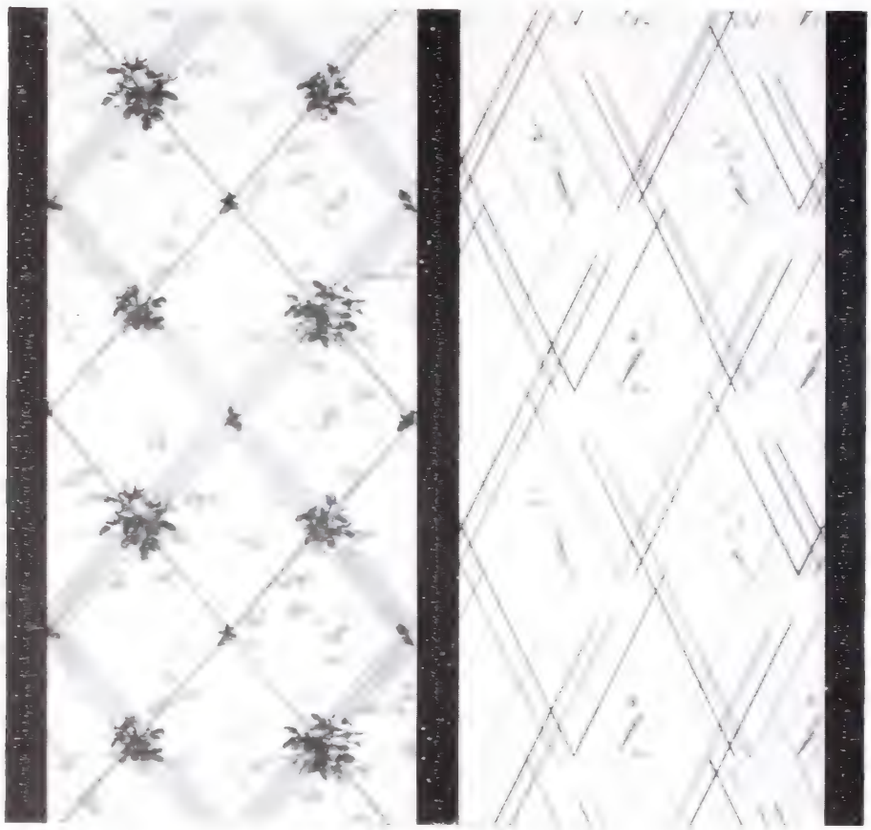
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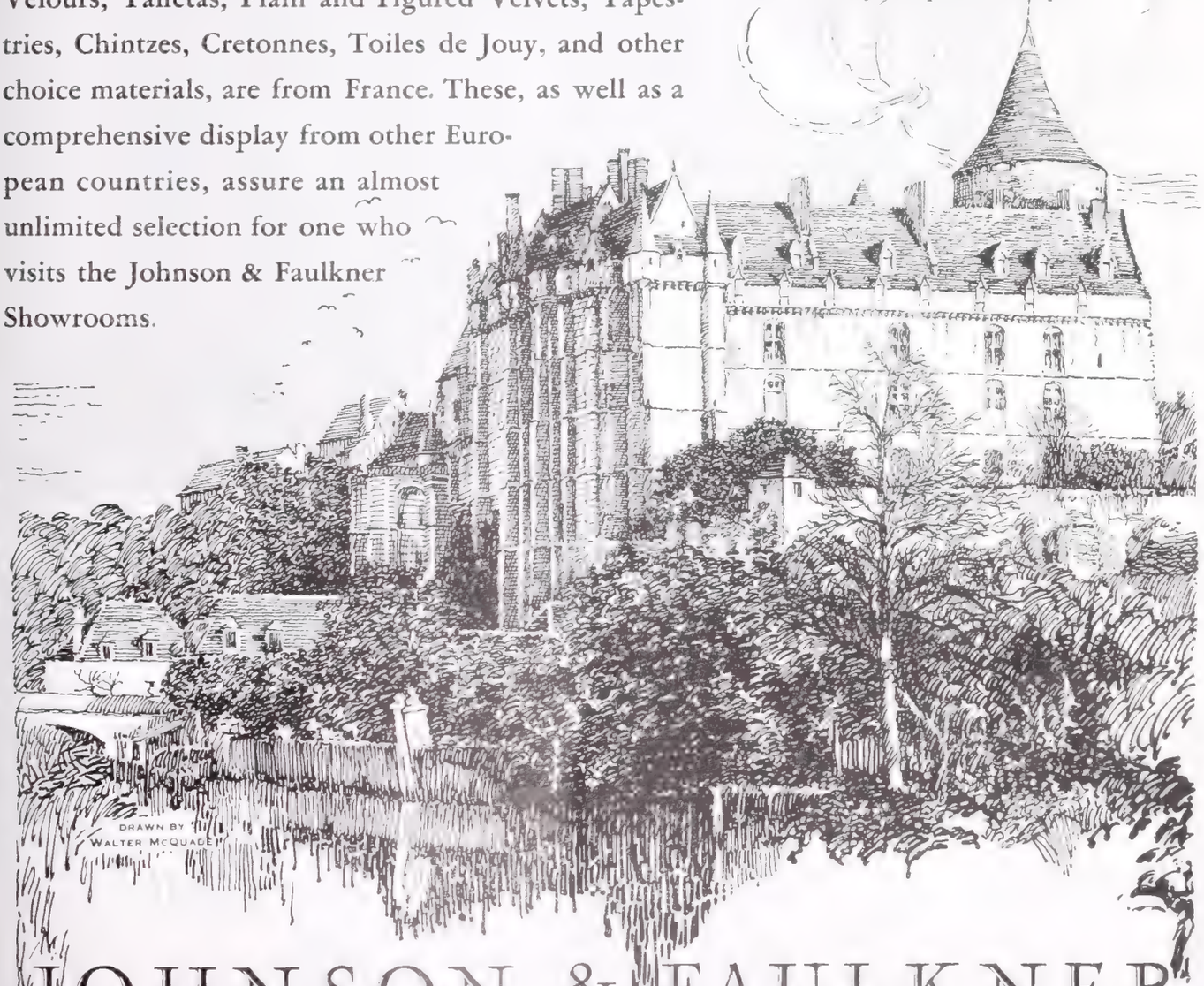
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WALLPAPER



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GENERAL MOTORS

BODY by FISHER

FISHER designs, engineers, and builds motor car bodies of such surpassing beauty, comfort, durability and value as to win for Fisher Bodies almost universal preference. The superiorities of Body by Fisher include such important features as the Fisher Non-Glare Vision and Ventilating Windshield which affords all the advantages of clear vision, adequate ventilation and reduces annoying windshield reflection; the adjustable front seat and form fitting cushions which add so much to riding and driving comfort; the Fisher wood-and-steel construction which makes a motor car body so strong and so satisfactory; the clarity and beauty of the genuine plate glass; the Protectalok door handles; the convenience of the appointments; and many other advantages of equal significance. The final result is value so much greater as to be unmistakably plain to everyone. This Fisher Body value establishes a leadership in every price field for General Motors cars, which are the *only* cars that enjoy the advantages of Body by Fisher. Make certain of these Fisher Body attributes by selecting a General Motors car.



A New Achievement for the Home
Fantom—The Recessed Radiator

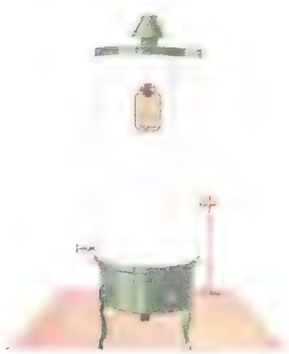
The new "American" **Fantom** Radiator has been characterized as "the recessed radiator with the retiring disposition."

As illustrated above, the **Fantom** becomes an integral part of your room. Recessed beneath the window, its simple, straight, unobtrusive lines merge into the interior as part of the architectural scheme. Nothing is sacrificed in heating, for its unshielded surface radiates heat—pure, stimulating, radiant heat like that from the sun—while the warmed air rises in a gentle flow through the grill work at the top, bringing warmth to every nook and corner of the room. The **Fantom** is a modern radiator of high efficiency and low visibility. It may be painted to match anything from a chair to a chintz.

Here is new beauty and efficiency in heating, combined with the fidelity and reliability of an old servant.

Architects know and specify the **Fantom** for the most select new homes; but it can be installed in old homes as well . . . and paid for conveniently.

With an American Radiator Boiler in the basement —**Fantom** Radiators upstairs—your home is known to be equipped with the most modern and best that can be made; and you are assured of a lifetime of genial warmth with the utmost in economy . . . . a postcard will bring full particulars.



About Your
HOT WATER SUPPLY
The Hotcoil Heater gives constant hot water and operates with the utmost economy. Write for details.

AMERICAN RADIATOR COMPANY
40 WEST 40th STREET, NEW YORK
DIVISION OF
AMERICAN RADIATOR & STANDARD SANITARY CORPORATION



The period of the Chippendale bathtub is drawing to a close

There it is, the Chippendale bathtub, in many a fine old home. You can distinguish it by its claw and ball feet. And since it is distinguished by nothing else, there's no other one-word description for it.

Prize Chippendale models as you will, they have no place in that modern interior, the bathroom. The later models of the Master Potters and Enamelers of the Standard Sanitary Manufacturing Company are much to be preferred.

These potters and enamelers are creating the new ceramic and enameled furniture for the bathroom, the new American interior. Because they have an innate feeling for the material with which they work, the new "Standard" Lavatories and Baths are characterized by the beauty of simplicity and perfect proportion.

Not content with beauty of form, they have drawn upon the ceramic art of all the ages to produce colors of exquisite beauty for plumbing fixtures. All "Standard" designs are now available in Ming Green, T'ang Red, Clair de Lune Blue, St. Porchaire Brown, Rose du Barry, Ivoire de Medici, Orchid of Vincennes, Royal Copenhagen Blue and Ionian Black.

It isn't possible that there is a Chippendale bathtub in your bathroom, but perhaps the plumbing fixtures belong to the middle period of 1914 and should be replaced. In that case, if you will write for it, a copy of the interesting book, "Color and Style in Bathroom Furnishing and Decoration" will be mailed to you. Details of an easy financing plan will be sent upon request.

"Standard"
PLUMBING FIXTURES



Standard Sanitary Mfg. Co.

106 SIXTH STREET, PITTSBURGH

DIVISION OF

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

Eleven years elapsed between the painting of the two Pierce Arrow portraits on this page.. both by the same artist, both the same scene, both portraying America's Finest Motor Car.





The Tyranny *of* Tradition

ONLY the stern mandate of very great pride .. and no lesser legislation on earth .. may command always the finest a man or an organization has to give. Such is the tradition which governs the creation of *America's finest motor car.*

No rules ever conceived could be more exacting than the set of ideals which freely operate in every phase of Pierce-Arrow manufacture.

There is in Pierce-Arrow precincts an always-burning fire of determination never to depart from a principle which puts *fineness eternally first.*

In every car of this patrician line is expressed a courage which scorns the accepted standards of excellence as commonplace, compared with Pierce-Arrow's own.

And there is ever present a pardonable disdain of any process less fine than the hand-craftsmanship which has always distinguished Pierce-Arrow motor cars.

It would be far easier to build Pierce-Arrows of average quality, and infinitely more profitable to produce them in greater numbers. But the tyranny of tradition forbids.

THE PIERCE-ARROW MOTOR CAR COMPANY • BUFFALO, N. Y.

PIERCE-ARROW

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



17th CENTURY ENGLISH OAK FURNITURE, *by* KENSINGTON

The Delightfully Livable Quality of 17th Century English Oak Furniture—and its Appropriateness in the American Home

THE delightfully livable quality of 17th Century English oak furniture gives it a well-nigh universal appeal. No more practical piece was ever designed than the long, low dresser which meets adequately the requirements for both sideboard and side-table, while the draw-top refectory table is the perfect expression of convenience and hospitality.

Traditional interest gives this early English oak furniture, so expressive of Anglo-Saxon character, a natural place in our American homes. As the illustration indicates, plain wall surfaces and the simplest kind of decorative treatment set off as effectively as the richest panelling its delightfully picturesque character.

Kensington Furniture in the style is authentic in every detail of design and is made of the solid oak by hand throughout in antique construction in a manner to retain the character and the decorative quality of old work. Long years of service only increase its charm.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

A·D·1780 150 years to A·D·1930



There is a decidedly homelike charm in this group of Sheraton, Hepplewhite, and Duncan Phyfe pieces.

150 YEARS

of uninterrupted service devoted to the creation of Fine Furniture, under the continuous supervision of men trained from generation to generation by their predecessors (as shown in the "family tree"), is a record that probably cannot be duplicated in the history of the furniture industry in America. It is quite natural, therefore, that Shaw Furniture is sought by those who will accept only the highest quality of workmanship and artistic merit.



Shaw Furniture may be purchased only thru a Decorator or Dealer.

Seventeen years before the frigate "Constitution" was launched at Charlestown, Jacob Forster founded there what is now the oldest furniture manufactory in America. Following strictly the precepts of that master craftsman of Colonial Days—to make only furniture of the finest quality—his successors have carried on his work without intermission for a century and a half. The reader is cordially invited to inspect Shaw Furniture at the Showrooms or, if that is inconvenient, to send for a copy of the Shaw booklet "H".

SHAW FURNITURE COMPANY

SHOWROOMS AND FACTORY
50 Second Street, Cambridge, Mass.

ESTABLISHED 1780
Specialists in Furniture Made to Order

NEW YORK SHOWROOMS
730 Fifth Avenue at 57th Street

YOU NEVER DREAMED OF SUCH BEAUTY ON WALLS

Thibaut in their display rooms are showing a glorious ew fabric for wall-covering. Imagine alls that glow with the lustrous sheen f satin—rich colors and designs harmonizing with the color scheme of rniture and draperies in the new enemble idea. . . . beauty that is decidly out of the ordinary.

ERMATEX, the perfect glazed fabric, is *ashable and waterproof*—and sunesisting, too! Let your decorator tell ou of the charm PERMATEX will lend your home.

or wall coverings, upholstery, draeries and pillows, this lovely adaptble fabric is unusually distinctive. Yet s beautiful surface is permanent—e lustrous sheen restored merely by iping with a damp cloth.

o woman who loves beauty can reist PERMATEX. Examine it in your avorite department store.



Created and designed by Hans Flato

ERMATEX for Wall Covering s exclusively displayed by Richard E. Thibaut, Inc., 24 West 40th Street, N. Y. C., New Haven, Conn., Newark, N. J., Buffalo, N.Y., Utica, N.Y., Brooklyn, N. Y., Boston, Mass.

PERMATEX for Draperies and Upholstery is shown by H. B. Lehman-Connor Co., Inc., 58 West 40th Street, N. Y. C., Boston, Mass., Philadelphia, Pa., Chicago, Ill., Los Angeles, Cal.

PERMATEX

WATERPROOF



Glasses will upset—but it's no matter if your bridge table is covered with PERMATEX. No liquid likely to be in a tumbler can do the slightest harm to PERMATEX. Just wipe it off—and that ends it.

SUNRESISTING



It's not only rain and dew that your lawn furniture will face this summer. Will the elements dim the gay colors of the outdoor upholstery — or will you have PERMATEX on your lawn umbrellas, gliders, hammocks and cushions?

WASHABLE



What matter if the Young Man About The House draws cartoons on the living room walls with your lipstick? If your walls are covered with PERMATEX just wipe it off and forget it.

PERMATEX FABRICS COMPANY
Division of the Aspinook Company
11 West 42nd Street, N. Y. C.
Mills: Jewett City, Conn.

© 1930—Permatex Fabrics Co.



mrs john hays hammond, jr

in the magnificent hammond castle at gloucester, massachusetts, art treasures of the ages are combined with all the comforts of modern living . . .

● The romance of a fairy tale weaves itself through every room in the amazing residence which John Hays Hammond, Jr. has been three years constructing. Treasures from the ends of the earth are side by side with every modern comfort. In this French bedroom with its rare old murals are Simmons Beautyrest Mattresses—as Mrs. Hammond says, "the most comfortable things I ever slept on." Of the new Simmons Deepsleep Mattress at a popular price, she said, "I am so glad that so many people now can enjoy the comfort of this modern type of mattress."

● Simmons mattresses and springs are in two price ranges: the famous Beautyrest, with hundreds of tiny, resilient coils, $39.50; Ace Box Spring to match, $42.50; Ace Open Coil Spring, $19.75. The new Deepsleep Mattress, also with inner coils, $23.00; Beds, $10.00 to $60.00. Rocky Mountain Region and West slightly higher. Simmons Company, New York, Chicago, Atlanta, San Francisco.



beautyrests, the "most comfortable" of modern mattresses, were chosen for this french bedroom with its old murals and precious furnishings . .

Simmons

beds · springs · mattresses and BERKEY & GAY furniture

Copyright 1930, The Simmons Company



DYNAMIQUE CREATIONS

©J-H-J. CO., '30—REG. U. S. PATENT OFF.

MODERNISTS IN WOOD. ALSO CREATORS OF FINE PERIOD FURNITURE

MODERN SETTINGS FOR REAL PEOPLE

TIME: 1930.
PLACE: A room of Utter Comfort and pleasant symmetries . . . packed with color . . . in Any Smart Person's house or apartment.

Only by the simple dramatic use of DYNAMIQUE Furniture could you achieve such a room!

For character and charm as well as modernity pervades each piece of DYNAMIQUE. From the tawny gleam of exquisitely grained woods to the last little significant detail, you will find this most liveable and attractive furniture. Note the occasional tables of rare woods with black glass tops . . . the spacious, gracious comfort of the lounge . . . the practical qualities of the corner desk. These are a typical group of DYNAMIQUE pieces, beautifully crafted and beautifully designed.

JOHNSON FURNITURE COMPANY
JOHNSON-HANDLEY-JOHNSON COMPANY
GRAND RAPIDS, MICH.



THE ROMANCE OF FRANCE AND THE TRADITIONS OF ENGLAND

— *in these lovely old world Mantels for American Homes*

Realism and idealism apparentl
are conspiring together for beau
tifying the American home
Never has there been such
demand for really fine old man
tels. This House is particularl
aware of it because in so man
of the homes now being buil
or remodeled, architectural plan
specify "a Jackson Antiqu
Mantel".

Architectsrecognize our century
old experience in acquiring reall
worth-while treasures of the Ol
World. When you buy an An
tique Mantel, you want to know
beyond any question of doub
that it is not only genuine, but ex
actly as represented. An unblem
ished record of over one hundred
years of service to America's
socially prominent families is
our most priceless possession.



Louis XVI Mantel of Sienna Marble with mounts of bronze gilt, $1000.

WM. H.

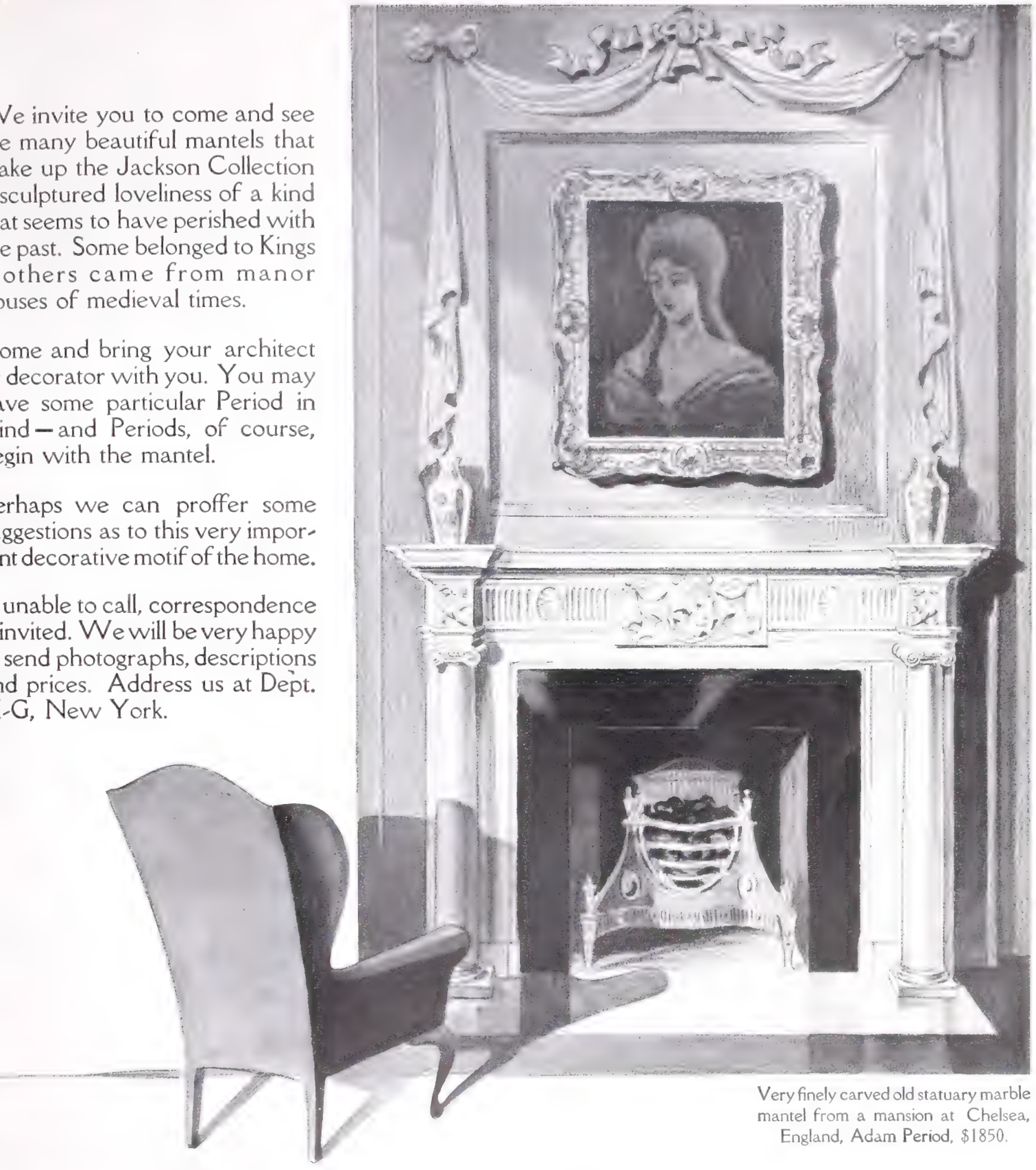
OVER A HUNDRED YEARS OF SERVICE TO THE

Ve invite you to come and see
e many beautiful mantels that
ake up the Jackson Collection
sculptured loveliness of a kind
at seems to have perished with
e past. Some belonged to Kings
others came from manor
ouses of medieval times.

ome and bring your architect
decorator with you. You may
ve some particular Period in
ind—and Periods, of course,
egin with the mantel.

erhaps we can proffer some
ggestions as to this very impor-
nt decorative motif of the home.

unable to call, correspondence
invited. We will be very happy
send photographs, descriptions
nd prices. Address us at Dept.
-G, New York.



Very finely carved old statuary marble mantel from a mansion at Chelsea, England, Adam Period, $1850.

JACKSON COMPANY

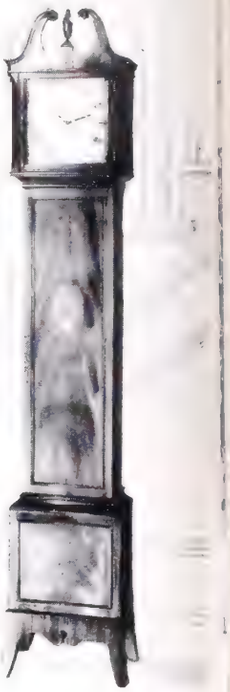
2 West 47th Street, New York

318 North Michigan Avenue, Chicago

Imagine!... it tells Hamilton Watch Time yet you never wind it!

KEPT WOUND BY ELECTRICITY





Above—*The* DOLLY MADISON—*a "Grandmother clock" reproduced from a famous original, even to the beautiful eagle inlay. 65½ in. high, 12⅝ in. wide, 7¾ in. deep. With a musical chime-like strike. $250.*

Left—*The* MIDDLESEX. *Early American in feeling and exquisitely proportioned. Mahogany with hand-painted dial. 11¼ in. high; 9¼ in. wide; 5⅞ in. deep. $75.*

WE SUSPECT that your eyes were so busy saying, "Lovely, lovely!" when you saw these Hamilton-Sangamo electric clocks that you missed two rather important points.

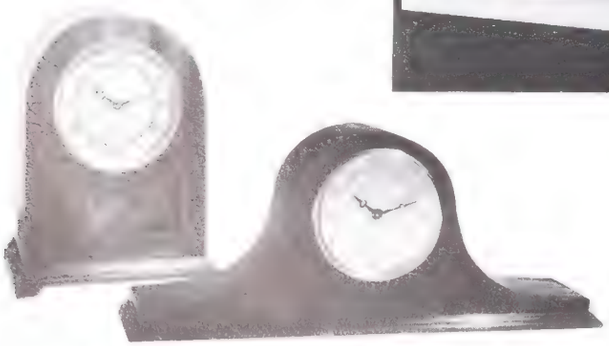
First, the makers of the Hamilton Watch now offer *a clock* that tells Hamilton Watch time . . . the same uncannily accurate time that guides our country's fastest trains. More, they use electricity to keep it fully wound *all* the time.

You never need wind it. Or level it. Or wheedle it into correct time. Storms, blown fuses, or freakish current irregularities simply do not affect the Hamilton-Sangamo. It actually tells railroad-accurate time for hours *even with the current off!*

No American manufacturer has a greater wealth of experience and craftsmanship in building railroad-accurate watches than Hamilton. No other timepiece can bring the Hamilton standard of railroad-accurate time to your home.

Won't you let any fine jeweler show you his variety of lovely models—if not today—very soon? (Or when you're in New York, drop into our showroom in the Chanin Building on East 42nd Street.) We believe you'll find one unusually well suited to that living room, that entrance hall, that sun porch, or that bedroom of yours.

And do let us send you "Telling Time"—a beautifully illustrated little book, showing 45 new Hamilton-Sangamo models, many of them in full color. Address Hamilton-Sangamo Corporation, 105 Race Ave., Lancaster, Pa., or our Canadian Distributors, Sangamo Electric Company of Canada, Ltd., Toronto. Write today.



Left—*The* RIDGON—*a charming little clock for desk or mantel, fashioned of mahogany or walnut. Non-strike movement with 7-jewel escapement. 8 in. high; 5¾ in. wide. $25.*

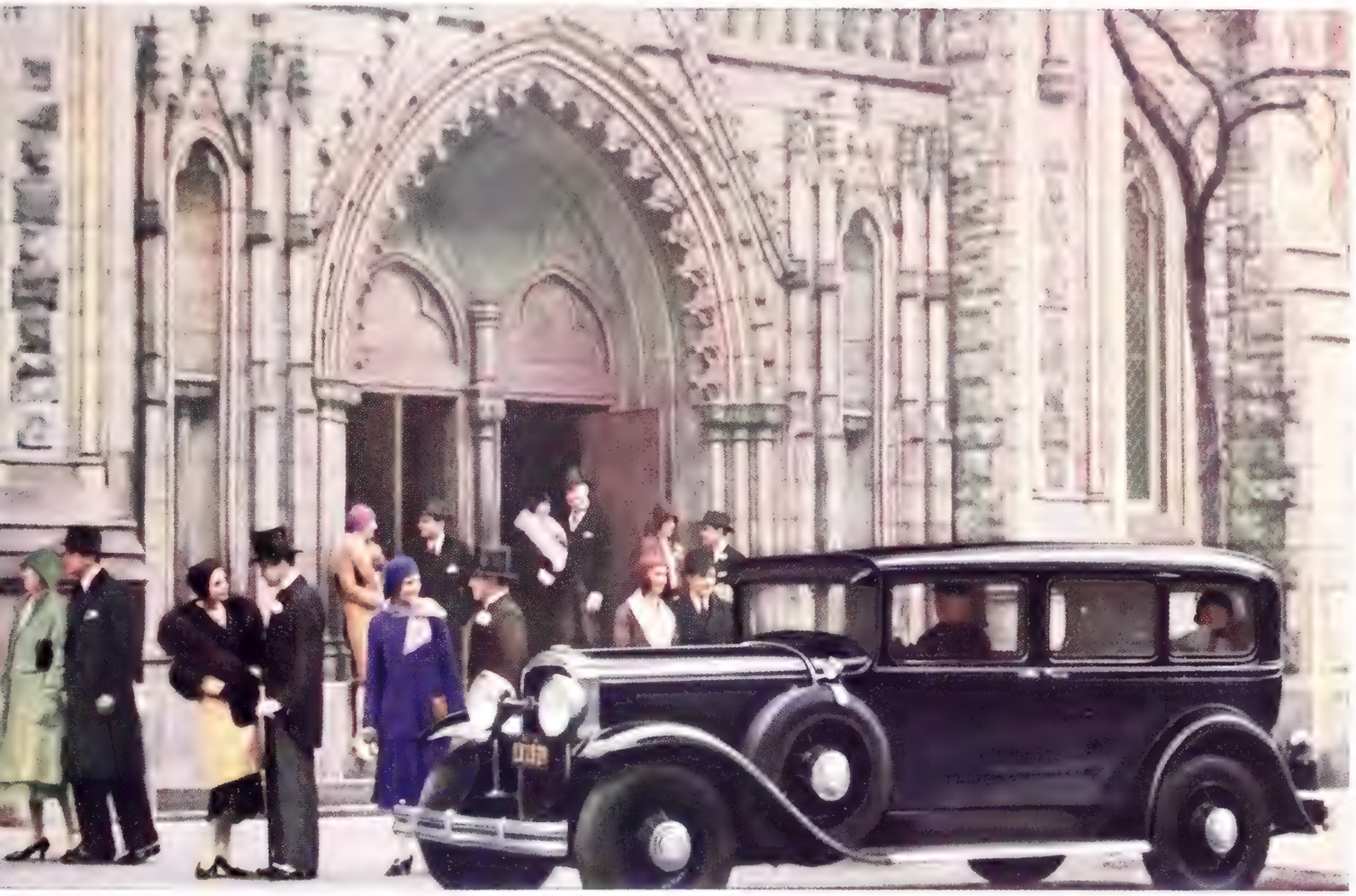
Right—*The* SAVERY—*designed with a touch of artistry, in fine mahogany or walnut. 6 in. high; 14½ in. wide. Non-strike movement, 7-jewel escapement. $25.*

HAMILTON

SANGAMO

The electrically wound **CLOCK** *of Railroad Accuracy*

BUICK



The choice of many of America's finest families

The superb 132-inch Buick models

An ever increasing number of men and women who formerly purchased more expensive cars now are turning to the 132-inch Buick models.

The trend to these de luxe Buicks with Body by Fisher is apparent in every section of the country. Many of America's finest families are making Buick their choice and many own from two to five Buick models.

Naturally, Buick value is one reason. But these discriminating buyers are not influenced nearly so much by Buick prices as by the conviction that Buick provides beauty, performance and comfort fully on a par with costly cars.

The seven de luxe Buick models—a Limousine Sedan, two Coupes, a Phaeton, two Sedans and a Sport Roadster—are, from every standpoint, ultra-luxurious cars.

Inspect these body types at the nearest Buick showroom. You will readily understand why more than twice as many people purchase Buicks as any other fine car, when you see how much more Buick offers in value and in real motoring satisfaction.

BUICK MOTOR COMPANY, FLINT, MICHIGAN

Canadian Factories
McLaughlin-Buick, Oshawa, Ont.

Division of General Motors Corporation

Builders of
Buick and Marquette Motor Cars

In addition Buick offers eight other modish body types, as well as six handsome Marquette models—a wide range of selection whether you desire master car, family car or sport car for son or daughter.

Buick

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM



Pine fashioned the beautiful colonial cottage at North Oxford, Massachusetts, where Clara Barton, founder of the American Red Cross, was born in 1821 and pine is again proving its enduring charm in modern cottages similar to the one illustrated here at Kingsport, Tennessee. Clinton MacKenzie, Architect.

DOES YOUR HOME REPRESENT YOU

The priceless privilege of inviting your friends to your own home is matched only by the knowledge that your home adequately represents you. In social standing, community prestige, even in your business—your home moulds public opinion as to what you are.

For many Americans tired of temporary living, a white cottage with green blinds similar to the one illustrated, is answering the need for a substantial home at a reasonable investment. From its Colonial doorway to its shuttered windows this pine cottage is dignified, well proportioned, beautiful. The use of Shevlin Narrow Bevel Siding will help you to build this cottage quite reasonably.

Shevlin Pine is genuine. It is not a substitute for anything. Here is a point to remember when you choose the material for your home. Pine is the traditional building material for American dwellings. In order to build within your means you need not accept a cheap, flimsy substitute. There is plenty of Shevlin Pine available.

Your dealer can easily obtain Shevlin grade-marked and trade-marked pine from the nearest office: Chicago: 1866—208 South La Salle Street Building; New York: N. H. Morgan, Sales Agent, 1205 Graybar Building; San Francisco: 1030 Monadnock Building; Toronto, Ontario: 606 Royal Bank Building.

"PINE HOMES AND PINE INTERIORS"

Just issued. An authentic account of the use of Pine in American homes. Introduction by Joseph Everett Chandler, eminent architect and authority on Early American homes. Exclusive photographs of choice pine rooms, entrances, hallways, staircases, book nooks, corner cupboards. Invaluable to those who are planning to build or modernize. Send One Dollar for this beautifully printed book to: Shevlin, Carpenter & Clarke Company, 904 First National-Soo Line Building, Minneapolis, Minnesota.

Shevlin, Carpenter & Clarke Company
904 First National-Soo Line Building
Minneapolis :: :: Minnesota

SHEVLIN PINE

That place called "HOME"

A HUNDRED YEARS AGO, John Howard Payne wrote "Home, Sweet Home." His song is immortal . . . who does not long to call his own some piece of the earth and a shelter built upon it?

There never has been a better time to realize your dream. Many sound finance plans make it easy for everyone to buy or build. Money rates are low.

There never has been a better time to assure that your new home will be comfortable and healthy. Heating has reached a new high standard in Capitol Boilers—the Red Top, the Red Cap, and for small homes, the Red Head.

Far more than a promise of adequate and thrifty warmth lies beneath the glistening red and blue of their handsome, rock-wool insulated jackets. These fine heat makers are sold with an iron-bound guarantee of results, whether coal, coke, oil, or gas is used for fuel.

In buying or renting, Capitol Guaranteed Heating is your assurance of a home built to serve and satisfy. When building, your architect and responsible heating contractors can prove that there is no wiser choice. Write now for the illustrated free booklet on house heating, *A Modern House Warming.*



The kitchen in the home of John Howard Payne

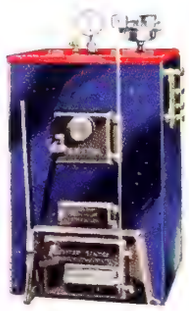
UNITED STATES RADIATOR CORPORATION

DETROIT, MICHIGAN

8 Factories and 75 Assembling Plants Serve the Country
For 40 years builders of dependable heating equipment

THE PACIFIC STEEL BOILER CORPORATION

Division of the United States Radiator Corporation
manufactures welded steel heating boilers for residential and small commercial buildings



The Capitol Red Head

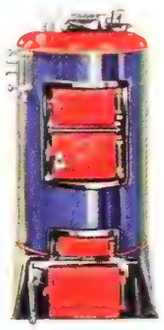
To small homes this handsome heat-maker, with rock wool insulation, brings the advantages of radiator heat for little if any more than the cost of your second choice in heating equipment.



The Capitol Red Top

This is, we believe, the finest square boiler yet achieved. Rock wool insulation. Staunch jacket in baked enamel. Vitreous enamel doors.

© 1930, U. S. R. Corp.



The Capitol Red Cap

Embodies every improvement known in round boilers. A thick blanket of rock wool, the finest insulation obtainable, suggests its quality in every particular. For medium sized residences.

Guaranteed Heating WITH

Capitol Boilers

AND RADIATORS

The Owner of this House forgot about RUST

EXPERIENCE has taught many home owners that gutters and rain-pipes of rustable metal are not economical.

In fact, the use of rustable sheet metal, anywhere on a house, is always expensive because its replacement is inevitable. When rustable metal is used for roof valleys and flashings, serious leaks often occur, damaging walls and ceilings. Then shingles must be removed and relaid. New shingles must sometimes be bought. Copper always costs less in the end.

Make sure that the house *you* build or buy will be free from costly rust. Insist on gutters, rain-pipes, valleys and flashings of Anaconda sheet copper . . . they cannot rust and leak.

For your protection, every sheet of Anaconda copper is trade-marked. Your sheet metal contractor may obtain gutters and rain-pipes bearing the Anaconda trade-mark and the words "Standard 16 oz." from leading fabricators.

A single organization of more than a century's experience is responsible for every step in the production of Anaconda metals...uniform, high-quality results.



The gutters and rain-pipes have rusted out. This could not have happened if Anaconda Copper had been used.



A roof's ability to protect depends considerably on the durability of its flashings and valleys. Seven years is the average service life of rustable metals. Anaconda Copper cannot rust and lasts indefinitely.



The use of durable copper nails for attaching the roofing material is important. With rust-weakened nails the shingles become loose ...as a result the roof leaks. Copper nails prevent this, for copper can't rust.

Send 25 cents for this valuable book: "The Home Owner's Fact Book," by Roger Whitman, not only tells you how to rust-proof your house, but it deals with important facts concerning planning, financing and maintenance cost. Address: The American Brass Company, General Offices, Waterbury, Conn.

SHEET METAL WORK OF

ANACONDA COPPER

CAN'T RUST ANACONDA SAVES MONEY



"Will you build them into your home—or out?"

Sturdy Permanent Walls

at shield you from colds and ills . . . that safeguard health

R-SEEING home owners prefer Celotex nsulation because it does *more* than in-e . . . it builds stronger, sturdier houses nakes them permanent.

hen used as sheathing on outside walls, tex adds bracing strength . . . provides er surfaces for stopping cold winds, for easing infiltration.

nd for inside walls and ceilings, there is tex Lath . . . a plaster-base that is designed einforce against cracks and eliminate marks . . . that gives finer, smoother tered surfaces.

esides being used as sheathing and plas-ter-base, Celotex is just the material for insulating roofs in old houses; for lining basements, attics and garages; for making comfortable extra rooms out of waste spaces.

Think how Celotex increases home comfort all year 'round by shutting out unkind weather . . . how it saves fuel bills by retarding heat leakage through walls and ceilings . . . how it protects health by keeping rooms free from dampness, chills and draughts!

Ask your contractor, builder or architect for further information on Celotex — and write us for our interesting new booklet, "Celotex Cane Fibre Insulation."

THE CELOTEX COMPANY
919 N. Michigan Ave., Chicago, Ill.

In Canada: Alexander Murray & Co., Ltd., Montreal. Member of the Home Modernizing Bureau of the National Building Industries, Inc. *Sales distributors throughout the world. Reliable dealers can supply you with Celotex Standard Building Board and Celotex Lath.*

Celotex Standard Building Board is 4 feet wide, 7 to 12 feet long, 7/16 and 7/8 inch thick. Celotex Lath is 18 inches wide, 48 inches long, 7/16 and 7/8 inch thick.

The word CELOTEX (Reg. U. S. Pat. Off.) is the trademark of and indicates manufacture by The Celotex Company, Chicago, Ill.

CELOTEX
BRAND
INSULATING CANE BOARD

When you buy a new house, look for the Celotex sign. It is your assurance of greater home comfort

ZENITHERM

For Walls and Floors

What is thi
vogue i



Zenitherm flooring in the Southampton home of Mr. and Mrs. John W. Kiser.

Elsie Sloan Farley, New York, Interior Decorator.



Zenitherm's twenty-one color tones range from the most subdued to the most vivid. For the Zenitherm Flooring in Mrs. Kiser's game room, Mrs. Farley selected a Tangerine shade with a rich Dark Brown border. Zenitherm's colorings harmonize with any decorative scheme.

ZENITHERM

General Offices: KEARNY, N. J

◆ PHILADELPHIA ◆ CHICAGO ◆ BOSTON



mart, new floors?

T IS ZENITHERM—a fabricated material that looks like marble, wears like marble, yet is pleasantly resilient under foot, "warm" to the touch.

enitherm is a flooring that harmonizes perfectly with resent day expressions of beauty in the home—and eyond the home, for Zenitherm is also being used for terior and exterior embellishment of prominent hotels, ubs, banks, and public buildings.

enitherm's colorings, are soft, vivid or contrasting, as e decorative ensemble may demand. It expresses indiduality. The *floor* is, after all, *the foundation* for all ood interiors!

enitherm is as correct for Old World Periods as for lodern Motifs. Indeed, its adaptability is one of its eatest charms. In squares or oblongs it is as conventional as the Period for which it is chosen. Or, if you efer, Zenitherm may be put down in interesting irregar effects with all the abandon of the most charming of odernistic treatments.

it hard to install? Not at all. Any carpenter can lay it. enitherm is sawed, nailed and worked like wood!

nother point! Soap and water keep it spotlessly clean.

our architect or decorator can tell you about Zenierm. Or perhaps you would rather write us direct. e shall be happy to send complete information.



Zenitherm, a fabricated material for walls and floors, "looks like marble but is sawed, nailed, and worked like wood." It is fire resistant, weather proof, highly resilient. Your architect has complete details in Sweet's Architectural Catalogue.

C O M P A N Y, Inc.

10 East 42nd Street, New York, N.Y.

S A N F R A N C I S C O ◆ D E T R O I T ◆



TWIN-IGNITION EIGHT SEDAN

DEMAND "SUPERIOR PERFORMANCE"

WHEN you are ready for your new car, Nash is ready to show you the best that money can buy. Nash engineering has created three new cars which demonstrate their superiority in a single ride. The new Twin-Ignition Straight-Eight motor, with its 9-bearing, integrally counterweighted, hollow-crankpin crankshaft, aluminum pistons and connecting rods, is so superior to other straight-eight and V-eight motors you will recognize it instantly. Likewise, the Twin-Ignition Six motor surpasses anything in its particular field. And the Single Six, high compression, 7-bearing motor is far superior to any other motor in the low priced field. ¶ Each of these cars—even the very moderately priced Single Six—has centralized chassis lubrication, built-in, automatic radiator shutters and the world's easiest steering. ¶ The Twin-Ignition Eight and Six introduce lifetime-lubricated springs with steel spring covers. And the Twin-Ignition Eight has Duplate non-shatterable plate glass in every door, window and windshield—priceless protection *at no extra cost!* ¶ Any Nash dealer can show you still more reasons why there is more value and superior performance in a Nash "400." Any model you select may be purchased on the convenient Nash monthly payment plan.

(1697)

TWIN-IGNITION EIGHT • TWIN-IGNITION SIX • SINGLE SIX

strich skin . .

other leather is so difficult

work. . . few other leathers

e so beautiful

ONE of the most striking aspects of the modern mode is the increasing vogue of ostrich skin. . . . C. F. Rumpp & Sons, Inc., enjoy the distinction of having been the first to adapt this luxurious leather to practical use. Today one sees an ample affirmation of its influence when a smart bag is clasped against a supple black kasha suit . . . when cigarettes are proffered from a monogrammed case . . . when a bill is removed from a soft, tawny folder.

It is perhaps not generally known that articles of ostrich skin are most difficult to manufacture. Only men with years of experience can be entrusted with this slow and tedious work . . . only those few who have a thorough understanding of this delicate, yet stubborn, material. In the very nature of things, ostrich skin is frankly expensive.

But to people of taste and judgment, quality and not cost must be the ruling consideration. And to such people, the presence of the tiny golden keystone R on every article of ostrich skin governs their careful selection. That imprint is placed upon each piece of fine leather manufactured by C. F. Rumpp & Sons, Inc.

It was the insistent wish of the founder, eighty years ago, that later development of the business should be based upon foundations of uncompromising quality, of fair and honest dealing, of straightforward relationship between this establishment and its customers. . . . And today, members of the family actively maintain that gracious tradition.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better leather goods stores, department stores, jewelers, and stationers.



lfold for the new currency, a cigarette case, a cigarette lighter, all in ostrich, gold nted. They may also be had in black seal, kin, and other leathers, in varying sizes.

n's shirt case, in ostrich, lined with moire The case, which accommodates six shirts, s available in goatskin, and in pigskin.



A smart bag, in ostrich, lined with calfskin, which includes a divided change compartment and a mirror.



A man's collar box, in ostrich, lined with moire silk. The clamp, though firm, may be easily and quickly released. The box comes also in pigskin, and in goatskin.

. F. RUMPP & SONS, INC.

PHILADELPHIA AND NEW YORK

ESTABLISHED 1850

By Invitation Member

the successful bridge party i
shadowles



OLD

Some seated directly beneath glaring rays...others in eye-straining shadows! Little wonder that bridge parties lighted by old-fashioned methods invariably are marked by headaches, misplayed hands and an atmosphere of general uneasiness.

NEW

By flooding the entire room with sh owless light, Luminator makes it possil to play cards hour after hour witho visual fatigue. It clearly illumina every hand, thus promoting bett bridge and adding to the pleasure of

Left: Model SPL-109. Concealed-type Luminator in antique English brass finish with laced parchment shade, $65.00. *Center:* Model SPL-102. Standard Luminator in Green, Black or Ivory finish, $17.95. Model SPL-104. Standard Luminator in antique English brass finish, $28.50. *Right:* Model SPL-115. Concealed-type Luminator in polished English brass finish. Shade has gold applique design on rose or green background with upper portion in tan. $52.50. *Prices include bulb and delivery charges. Slightly higher in distant states.*





The successful bridge hostess doesn't subject the eyes of her guests alternately to harsh direct rays and dark shadows. Instead, she fills the entire room with soft, shadowless light by means of Luminator . . . the first portable light of its kind.

Luminator throws its rays against the ceiling, which gently reflects them to every corner of the room and causes it actually to *glow* with a mellow, beautifying light. A single Luminator, under test, provided light sufficient for six tables of bridge, every player being able to read his or her hand with ease.

Eye irritation is impossible with Luminator because it makes it unnecessary to read, write or play cards under sharp direct rays. One doesn't have to move it about like a bridge lamp, as it diffuses ample light to every part of rooms as large as twenty by thirty feet.

We guarantee Luminator to satisfy you completely or the purchase price will be promptly refunded. Write for Catalog B, which pictures other Luminator floor and table models of smart design and fine workmanship. LUMINATOR, INC. (Albert L. Arenberg, President), 851 West Washington Boulevard, Chicago. New York Branch: 11 West 42nd Street. In Europe: Luminator Licht, G. M. B. H., Linkstrasse 1, Berlin, W. 8, Germany.

LUMINATOR

Protected by patent and patents pending. Trade mark registered

BEAUTIFIES—ELIMINATES EYE STRAIN

If Luminators are not carried by your interior decorator or gift shop, order direct from us

THE CLEVER HOSTESS PLANS... a Background of Well Chosen Music for the Pleasure of her Dinner Guests . . .

Crystal and silver sparkling beneath tall, stately tapers . . . the sheen of snow white linen . . . evening dress . . . and as a background for the hum of conversation the lightest strains of modern music. ' ' ' Demi-tasse and cigarettes . . . and as the banter of the dinner table wanes, a lovely concert, perhaps a symphony by Brahms. ' ' ' Bridge next has its hour . . . a low accompaniment of tuneful melody. ' ' ' Then dancing . . . to the syncopations of a popular "jazz band." ' ' ' The delighted guests depart . . . a vigorous march maintains the note of animation to the very end! ' ' ' The clever hostess has used music as a social grace and thereby won both admiration and renown.



NOW...PLAY CONTINUOUS PROGRAMS *of Your own* RECORDS

At the single touch of a button . . . without further attention . . . the Capehart AMPERION *will electrically reproduce a complete evening of music—of your own choosing.*

• • •

ENTERTAIN with music! The Amperion by Capehart brings a new wonder in music to your drawing room: an almost human mechanism that turns and changes records like unseen hands, enabling you to hear complete programs of your own selected records without attention on your part and without interruption. This fine instrument plays records on BOTH sides; or if your mood prefers, a radio hour to bring in the best that's on the air.

Perfect in tone, beautiful in modern cabinet design, The Capehart Amperion is a revelation of a dream come true . . . of the day when you could hear the *kind* of music suited to your fancy . . . *when* you want to hear it . . . for as *long* as you care to listen.

Music dealers will gladly demonstrate The Capehart Amperion and play a complete opera, or a symphony, or a program of modern jazz; and then tune in your favorite radio station if it suits your pleasure.



The Capehart Amperion

plays for hours . . . Changing and Turning Records Automatically and without attention.

RADIO in Combination if you wish

Capehart
AMPERION

THE CAPEHART CORPORATION, FT. WAYNE, IND.

ANSWERING YOUR UPPERMOST QUESTIONS ABOUT FLOORS



Are you puzzled about how to care for linoleum? . . . How to keep wooden floors from showing wear in doorways? Are your floors ever sticky? Do your children mar them? Would you like them to add more to the decorative scheme? Do you wonder how on earth to keep them CLEAN?

● For these and other floor problems, leading household institutes recommend a new treatment. It is less work, it is simple, and it is wonderful for the floor.

Scrubbing, of course, is banished, as it warps wood and defaces linoleum. Oil treatment is abandoned, too, for it leaves a sticky floor. Dirt and dust cling to it, become embedded, and the floor is never actually clean.

The new treatment is to clean as well as polish floors with Johnson's Wax. Wax won't injure anything. In fact, you need it to protect varnish, shellac, or paint, and to keep your linoleum supple.



Waxed floors, as you will discover, are the easiest to care for, and universally considered the most beautiful. Their deep lasting lustre enriches the entire house.

Where the floor is soiled, Liquid Wax is first used as a cleaning fluid. In liquid state it dissolves the dirt and dust, and this is wiped up with a few clean rags. A fresh film of wax, either paste or liquid, is applied and when dry, burnished with an electric polisher to a mellow, glistening sheen.

Using the polisher is like running an electric train. It runs itself. The revolving bristles drive the wax into the pores, sealing the wood against dirt pockets and the damp breeding places of germs. Thereafter the dust stays on top of the hard smooth surface, where it is easily removed without rubbing or scrubbing.

When you use a polisher too, the *work* of cleaning floors is ended. There is no difficulty in getting a machine. Several stores near you offer them for rental at only $2.00 a day and will deliver a Johnson polisher to your door without charge. If later you decide to own one the price is $29.50, which includes a half gallon ($2.40) of Johnson's Liquid Wax and a $1.50 Lamb's Wool Mop for applying the wax. See illustration of this complete floor equipment in circle below.

If you would like to try this treatment, let us send you our regular 25c can of Johnson's Wax, paste or liquid, free. This offer is possible because we feel sure you will keep on with it, once you know what a satisfaction this treatment is. Send the coupon or a few lines to S. C. Johnson & Son, "The Interior Finishing Authorities," Racine, Wisconsin.





THREE STEPS

❶ Where floor is soiled, apply Liquid Wax freely as a cleaner.

❷ Wipe up all liquid solution with clean rags. All embedded dirt, now dissolved, comes with it.

❸ Apply thin coat of wax (paste or liquid) over entire floor and when dry, burnish with electric polisher to clear mellow lustre. This treatment at intervals of a month will keep floors in perfect condition.

25¢ can FREE

S. C. Johnson & Son, Dept. HG4, Racine, Wis. Gentlemen: Please send free 25c can (not a sample) of Johnson's Wax Polish ( ) paste or ( ) liquid (check one) and illustrated booklet on the new care of floors and furniture.

Name _____ (Please Print) Address _____



Home-Makers

For 300 Years

SOFTLY silhouetted against the flickering firelight—or gently drowzing in the first Spring sun—Nichols & Stone Windsors are distinguished by gracious beauty, born of a three-century pedigree.

For the welcome gesture of their out-flung arm-bows—the restful curve of the high fanned back—the strength that shows in every rise of the graceful "ladders"—the staunchness revealed in the sturdy set of the four-square legs—

Every detail traces its lineage to some priceless original Windsor, that was old when America was still young.

Only three generations of craftsmanship, inspired by the matchless facilities of the world's greatest Windsor Chair plant, could achieve such inherent beauty and artistic fidelity at prices within reach of every homelike home. Look for the Nichols & Stone shop mark underneath each seat, and the gold and brown shield-shaped tag, that identify genuine Nichols & Stone Windsor Chairs.

In "The Charm of Wayside Inn," a fascinatingly illustrated booklet, you will find the secret of the Windsor Chair's adaptability to "any room in any home." Free copy on request to

NICHOLS & STONE CO.,
Department B-30, Gardner, Mass.
Send free copy of Wayside Inn Booklet and nearest dealer's name to

Name.....
Street & No.....
City & State.....

OHN HANCOCK
Ladder-back
Side Chair
2022-1

WINDSOR
Cricket
2011-W

WINDSOR
Arm Chair
2036-5

BUTTERFLY
TABLE
518-0

YOUTH'S
JOHN
HANCOCK
Arm Chair
2059-2

DUXBURY
Side Chair
2079-1

DUNCAN
PHYFE
Side Chair
2019-1



ICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS

Gardner *Mass'tts*

Distinction in Home Interiors

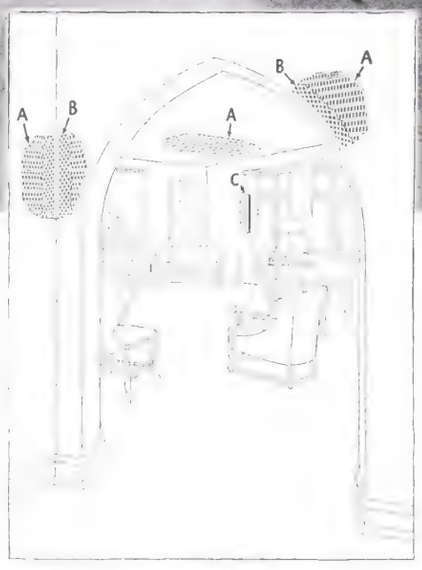
Depends Upon Details of Construction



REMEMBER that 80% of the interior of your home consists of plastered surfaces! . . . surfaces that are the background for your picture of home! They must be flawless . . . and they *should* be *permanent!* Hence it pays to give special attention to these details of construction.

Were our present-day exposed plaster corners to be made only of plaster they would constantly chip and crack. The new-day method is to make these corners and curves of metal, with the corner bead so cleverly concealed that it becomes an integral part of the wall surface. Any blow on the corner is resisted by the metal bead and its force distributed over the metal reinforcing.

Milcor "Expansion" Corner Bead has patented expanded metal wings which fasten to the wall on each side of the corner. When the plaster is spread over these wings it is keyed firmly to the metal mesh right up to the nose of corner bead. The metal corner successfully resists blows that would destroy unprotected plaster . . . the expanded metal wings reinforce the plaster in a most effective manner. Particular people insist on this assurance of permanently beautiful plaster corners.



Another refinement in distinctive interiors is to do away with the old-fashioned wood trims. The new mode calls for casing of metal, around windows and doors, finished in the same tone as the walls.

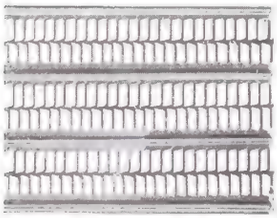
Milcor Expansion Casing has expanded metal wings which are fastened firmly to the wall. When the plaster is applied over this metal mesh it is thoroughly reinforced . . . and the metal casing cannot possibly become separated from the plaster. Furthermore, the metal trim adds a touch of distinction and graceful beauty to the most attractive room.

The modern plaster base is metal lath . . . and here, too, *Milcor* offers a product that gives the most assurance of freedom from cracks and dust streaks. Stay-Rib Metal Lath, due to its patented design, is stiffer than other laths of equal weight . . . and enables the plasterer to do a first class job without waste of material and time.

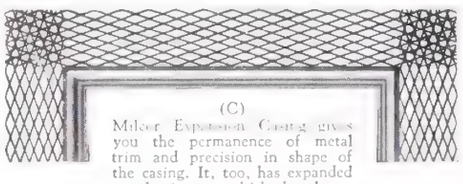
Why not build your home so that it will still be new, years and years from now? A little insistence upon correct construction details . . . and your distinctive interior will be *permanent.* Folders describing *Milcor* products are yours for the asking. May we send them to you?

MILWAUKEE CORRUGATING COMPANY

1429 Burnham Street **Milwaukee, Wisconsin**



(A)
Milcor Stay-Rib Metal Lath is stiffer than other laths of equal weight. The longitudinal ribs and the reinforcing member at the centers of the strands are the reason for this. With Stay-Rib you get an adequate key without waste of plaster. Milcor painted lath is heat-treated and reannealed after cutting and expanding, insuring longer life.



(C)
Milcor Expansion Casing gives you the permanence of metal trim and precision in shape of the casing. It, too, has expanded metal wings to which the plaster is firmly keyed, preventing the plaster from pulling away from the ceiling.

(B)
The expanded metal wings, found only on Milcor Expansion Corner Bead, reinforce the plaster corner right up to the bead. There are no flat surfaces to which the plaster is not keyed. The narrow "nose" or bead is drawn like wire, assuring accuracy and uniformity in shape. The eye can hardly detect this metal "bumper" in the finished wall.



Ingot Iron

Save with Steel

MILCOR PRODUCTS

Copper Alloy Steel

Branches: Chicago, Ill., Kansas City, Mo., La Crosse, Wis.
Sales Offices: Boston, Mass., Detroit, Mich., Atlanta, Ga., Little Rock, Ark., Minneapolis, Minn., New York, N. Y., Los Angeles, Calif.
Eastern Plant: **THE ELLER MANUFACTURING CO.,** ***Canton, Ohio***

NO FEMININE ENGINEERS OR FIREMEN

in homes that have this low cost heat

What would the modern hostess do with guests at the door and the ouse "as cold as ice"? Time was when it was necessary to descend ne stairs, shovel fuel, and cheer a reviving blaze. The Spencer Heater answers all the puzzled questions of the modern wife who oes not want to be either engineer or fireman.

Modern homes now have automatic heat with dependable fuels that ave been used for centuries. The storage magazine of the Spencer Heater holds enough fuel for twenty-four hours. The fire that burns p-hill on the sloping Gable-Grates, gives uniform heat all day long, ithout a thought from the women in the home.

nstead of flat grates that must be fed frequently by hand, the pencer is made with Gable-Grates that slope down from a magazine here fuel is stored. The natural way for fire to burn is up—and n the Spencer fire does burn up-hill. The natural way for things o fall is down—and fuel rolls down from the Spencer magazine to eed the fire below.*

This fuel feed is truly automatic, for gravitation needs no motors or nachines to make things roll down hill. It gives unusual uniformity f temperature, for fuel flows only as fast as the fire burns. As hanging temperatures require more fire or less, the fuel feed is utomatically controlled by the fire's demands.

The Spencer adds economy to convenience because its magazine and Gable-Grate permit the efficient use of small size fuels. These fuels re low in cost because ordinary heaters are not designed to burn nem satisfactorily. The Spencer burns No. 1 Buckwheat anthracite t half the cost of larger sizes. Where anthracite is not available, mall size by-product coke, in a Spencer Heater, will give a more niform heat at a cost no greater than soft coal in ordinary heaters, nd generally less.

Write for the Spencer book, "The Fire That Burns Up-hill." It escribes in detail how the Spencer Heater, for steam, vapor or hot-ater systems, can save as much as half your annual fuel bill. PENCER HEATER COMPANY, WILLIAMSPORT, PA. Di-ision of Lycoming Manufacturing Company.





The Spencer Heater for the average home is illustrated at left. Spencer Heaters are made in cast iron sectional and steel tubular types, for any size home or building. Sold and installed by all responsible heating contractors.

*Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D) and settles on the Gable-Grate (E). As the fire bed shrinks more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grates.

FLAT GRATE HEATER
Showing how burning fuel shrinks away to ash – heater must again be refueled

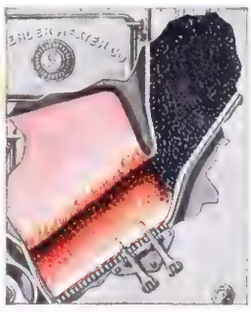




FIRE BURNS UPHILL · · FUEL ROLLS DOWN

SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water

SPENCER MAGAZINE FEED HEATER
The shrinkage of burning fuel lets more fuel feed automatically from the magazine





"The hall was paneled with cedar

. . *the throne was of ivory*"



OF OLD, the forests of Lebanon contributed their cedars to the grandeur of Solomon's halls. Slaves of the king toiled in the forests, toiled down the mountain passes—toiled thirteen years building the house for their monarch. "And they made a hall of judgment, and paneled it with cedar."

Even today, a certain cedar receives the homage of many nations. Port Orford Cedar, towering along a narrow strip of the Oregon coast—a descendant from the same species as the Cedars of Lebanon, is prized by many peoples. Japan seeks it for palace and temple; the Britons for fine interiors, and for cabinet work of their palatial liners; the United States for her finest homes.

Satin-smooth Port Orford Cedar brings chaste beauty to enameled interiors. The finish has the smoothness and depth of velvet. No trace of grain shows through. It stains with depth and richness, its cream-white color readily assuming any desired shade. Its evenness of grain and ease of working have made it the favored medium for wood-working of exquisite and exact detail.

Port Orford Cedar is also chosen for entrances, porch columns, pergolas, garden furniture. It is impervious to weathering, decay-resisting, enduring, and holds paints for many years. Non-warping, it is ideal for Venetian Blinds. Also available in panels of standard sizes and thicknesses for stained interiors and cabinet work.

Consult your architect about this rare wood. Mail coupon today to our sales agents for beautifully illustrated booklets.



Here the refined detail of the Louis XVI period is ably interpreted with Port Orford Cedar. The home of Robert W. Miller, Hillsborough, Calif. Bakewell & Brown, San Francisco, Architects.



PORT ORFORD CEDAR PRODUCTS COMPANY
MARSHFIELD, OREGON

PORT ORFORD CEDAR

The Aristocrat of Woods

DANT & RUSSELL, Inc., Sales Agents
1101-D Porter Bldg., PORTLAND, OREGON

Please send me free booklets, "Fine Interiors with Port Orford Cedar," by Wade Pipes, member of American Institute of Architects, also "Venetian Blinds, a New Note in Interior Decoration," by Margaret McElroy, New York.

Name_____

Address_____

My architect is_____





MANY UNSOLICITED LETTERS *have been received from home-owners pleased with the sparkling whiteness of Outside Barreled Sunlight. Above is the home of Dr. Jere Crook, Jackson, Tenn. — below, a quotation from his letter.*

THOUSANDS HAVE BEEN IMPRESSED *with the new beauty of Mount Vernon, the historic home of George Washington. Painted last year with Outside Barreled Sunlight, it sparkles in the Virginia sun. Enthused, many visitors have returned to add charm and dignity to their own homes with the same paint that made Mount Vernon more glorious than ever.*

MY HOME HAS BEEN GREATLY ADMIRED"

. . the paint is beautiful and my home been greatly admired by many of my ds who have inquired as to what kind int was used and where I learned t it . . . of course I have taken pleasure ating that I was attracted to it by the tiful appearance of "Mount Vernon" h I observed while on an automobile last summer . . . "

READS an actual letter from an enastic user of Outside Barreled Sunlight. s of similar letters have come in. Hun of other homes throughout the country vinning praise, for people everywhere ttracted by the rich beauty of this outing white paint. Home-owners are ed—neighbors frankly admiring. Everyclaims Outside Barreled Sunlight.

The brilliant, rich lustre and the intense whiteness of Outside Barreled Sunlight have been achieved by an adaptation of the unique Rice Process—the same method which perfected Interior Barreled Sunlight, the satin-smooth, dirt-resisting paint enamel used on walls and woodwork in thousands of homes.

Outside Barreled Sunlight costs a few cents more per gallon than ordinary paint, but the slight additional cost is more than made up in added beauty, added distinction, added durability.

On request we will be glad to send you a free copy of the booklet, "The Whitest White House in Town."

U. S. Gutta Percha Paint Co., 15-F Dudley Street, Providence, R. I. Branches: New York, Chicago, San Francisco.

Distributors in many other leading cities.
Retail dealers everywhere.



BOTH FORMS OF BARRELED SUNLIGHT *are sold in cans of all sizes, 5-gallon buckets and large drums. Being all-oil products, both are extremely easy to tint with oil colors. Quantities of 5 gallons or over tinted to order at the factory without extra charge.*

OUTSIDE Barreled Sunlight

Reg. U. S. Pat. Off.

U. S. GUTTA PERCHA PAINT CO.
15-F Dudley Street, Providence, R. I.
Gentlemen: Please send me—
☐ Your booklet *"The Whitest White House in Town"*
☐ Information on Interior Barreled Sunlight

Name_____

Street_____

City_____ State_____

☐ Send free can of Outside Barreled Sunlight to my painter. His name and address are given in margin below.



Among the aristocracy of furniture

SUCH furniture pieces as these, from the hands of Valentine-Seaver's famed designers and craftsmen, carry the stamp of unmistakable worth in every line and contour. It is furniture that inspires toward higher ideals of home life. ¶ Here our designers have blended Eighteenth Century grace with the reserved simplicity of the modern school. ¶ The Sofa is tailored in a soft green mohair frieze. Pillows are covered in rich coral tapestry, an exclusive Valentine-Seaver pattern, to match the aristocratic looking lounge chair. The table is from The Furniture Shops, Grand Rapids. ¶ Valentine-Seaver furniture is featured by the better shops everywhere—at prices that are distinctly moderate by comparison. If you fail to quickly locate a dealer, write us. We will send his name and address promptly, also a copy of our book—"Modern Furniture for the Living Room."

VALENTINE SEAVER

DIVISION OF KROEHLER MFG. COMPANY

Largest manufacturers of upholstered Living Room Furniture in the world
4127 George St., Chicago—New York Display Room—1 Park Avenue, New York City



Pierre Dutel selected Celanese Taffeta and Voile for the windows, and Permanent Moire for the bed coverings, in the home of Mrs. Archibald McNeil, Jr., at Black Rock, Conn.

Smart Country Homes Have Discovered

NEW CHARM IN CELANESE

Windows that look out over country landscapes acquire fresh, gay personalities from the beauty of Celanese draperies. Sunlight is twice as lovely filtering softly through gossamer textures of Celanese Ninon or Voile. In summer, too, when hangings must be on friendly terms with the weather's every changing mood, the unique practical qualities of curtains, overdraperies and accessories of Celanese are of prime importance —their readiness to shed dust and dirt . . the fact that rain and dampness do not harm them . . that they will not shrink or stretch, or mildew . . that their colors are unusually fast . . that they may be cleaned or washed with equal success.

CELANESE *Decorative* FABRICS

TRADE MARK REG. U. S. PAT. OFF.

ese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City.



"I chose KELVINATOR

because I've never heard of one wearing out"

KELVINATORS ARE
PRICED AS LOW AS

$185

F. O. B. DETROIT
PRICES HIGHER AT DISTANT POINTS



WHEREVER you hear electric refrigerators discussed, you will hear Kelvinator's long life and reliability favorably spoken of.

With good reason, the men who build Kelvinator regard this universal tribute to Kelvinator service and longevity as the highest possible compliment to the Kelvinator product.

For, unlike many mechanical servants, a good electric refrigerator ***should*** last a lifetime. And Kelvinator, by reason of being the first successful maker of electric refrigeration, can point to Kelvinator electric refrigerators serving their owners continuously for as long a period as fifteen years.

Bearing this important fact in mind—that the purchase of a Kelvinator forever eliminates any need of replacing your electric refrigerator—you can bring keener appreciation to what Kelvinator now offers in its new Super-Automatic models.

Both in the new and higher type of service they render, and in their characteristic Kelvinator beauty of design, the new Kelvinators strengthen and maintain Kelvinator's 16-year leadership in the field of electric refrigeration. In the few short months these new models have been on the market, they have achieved a popular preference and a volume of orders far in excess of any similar period in Kelvinator's history.

Four Refrigerating Services in One!

1. Iso-Thermic Tubes, giving for the first time completely automatic fast freezing of ice cubes and desserts. 2. Food compartments held always at uniform temperature between 40 and 50 degrees. 3. Normal temperature for ordinary freezing of ice and desserts. 4. In de Luxe models, a separate cold storage compartment with below-freezing temperature for keeping meat, fish, fowl, frozen fruits or an extra supply of ice cubes.

Kelvinator, alone, thus gives four distinct services, each fully automatic and each independent of the other—a unique achievement in electric refrigeration. All Kelvinators are sold on easy terms through Kelvinator's ReDisCo monthly budget plan. Write for illustrated folder describing the new Kelvinators. Mailed free upon request.

KELVINATOR CORPORATION, 14256 PLYMOUTH ROAD, DETROIT, MICHIGAN
Kelvinator of Canada, Limited, London, Ont. Kelvinator Limited, London, England

THE GREATEST OF GAS RANGES

Available for any home *in town*

or country

cooking for your household quires an unusually large and ompletely appointed range, you ill find the Insulated Glenwood e Luxe model made to order for our needs.

. *Insulated.* Its three large ovens are alled with heat-tight mineral wool hich makes less gas do more work.

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INSULATED GLENWOOD DE LUXE GAS RANGE — MODEL SNJ 24



. . . *New Vertical Broiler.* See how conveniently placed this broiler is. It is lined, vertically, with a special kind of fire-brick which broils by radiant heat on both sides at once and perfectly evenly.

YOU *can have this range in your country house although it may be miles beyond the gas mains. Let us send you more complete information about this Glenwood Model SNJ 24, and tell you about Pyrofax Gas Service, if you are interested. The coupon is for your convenience.*

Insulated lenwood Gas Ranges *De Luxe*

SEE THEM, IN ALL SIZES, AT YOUR LOCAL GAS COMPANY

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Please send me Booklet G-4, illustrating the model SNJ 24, Insulated Glenwood De Luxe gas range:

*Name*_____

*Address*_____

Check here ___ and we will mail you full information about Pyrofax Gas for your country home.

Costs *LESS* than carfare



Perfect automatic refrigeration with Electrolux is cheaper than ice

As soon as you buy an Electrolux, refrigeration expense stops and your saving begins.

Figure it out for yourself. 25¢ to 70¢ a week is all it costs to operate Electrolux. Compare that with what you're spending now for ice or any other kind of refrigeration.

This new-type automatic refrigerator costs so little to run because it uses only a tiny gas flame and a slight trickle of water. These two inexpensive things produce constant, steady cold; freeze ice cubes and desserts quickly; chill salads perfectly.

The temperature inside an Electrolux stays remarkably even. It varies scarcely at all, because the chilling process is continuous. There is no stopping and starting. Foods can't help but keep indefinitely.

More than that—Electrolux is silent. Silent not only when you get it, but forever after, because there is no machinery to wear loose, to vibrate, to get out of order. The refrigerant is hermetically sealed inside a rigid, one-piece steel unit. It never needs replacement. The gas flame is equipped with an automatic shut-off. No gas can flow if the flame ever goes out.

With all these advantages, Electrolux costs no more, size for size, than other refrigerators—$195 to $430 at the factory. Can be operated with Pyrofax Gas where there are no city mains. There is a complete range of models and sizes, in white and beautiful color combinations. Liberal purchase terms.

Don't think of buying any automatic refrigerator until you see Electrolux. A post card to us will bring you complete information by mail. Address Electrolux Refrigerator Sales, Inc., Evansville, Indiana.

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THE *Gas* REFRIGERATOR



A tiny gas flame takes the place of all moving parts



Hostess Model Electrolux shown above has five cubic feet of food space and makes 45 large ice cubes

GAS real gas . . . no matter where you live . . . with Pyrofax

you think gas can't be had beyond the end the city gas mains, get acquainted with rofax—*real gas* which burns in a genuine range just like city gas. Pyrofax can be used cooking anywhere.

Pyrofax Gas is refined natural gas compressed o steel cylinders. Two of these cylinders, ced in a neat cabinet back of your house, come the reservoir from which you get your supply. Each cylinder contains enough gas last the average family two to three months.

With the Pyrofax two-cylinder system, you *never* run out of gas. When one is empty you n on the second and notify the Pyrofax dis-buting station. Immediately a new full cylin- is brought and the empty one taken away. nple as putting a film in a camera. This service free—you pay only for the gas. If you live yond the distributing station, a full cylinder ll be shipped *freight prepaid.*

Pyrofax is not new. It is the product of, and distributed by, the oldest and largest organi-ion in the world making compressed gases. is in use in thousands of homes, hospitals, tories and institutions beyond the reach of y gas. Works with any gas appliance—in-ding the Electrolux refrigerator.

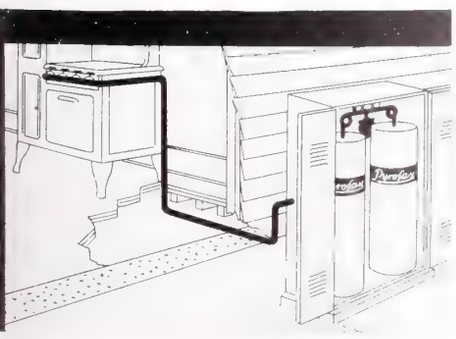
The following testimonials are typical of the *usands* we are constantly receiving from rofax users the country over: "I have found Pyrofax more than satisfactory." . . . "I cannot say enough in praise of Pyrofax. It bakes, broils and cooks fine." . . . "Only sorry I didn't have it sooner." (Names on request.)

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This wonderful cooking gas costs you little more than the out-of-date cooking fuel you may be using now. If you count the many valuable hours saved every week by having a quick, clean gas range, Pyrofax is considerably cheaper. *Complete installation* of the Pyrofax outfit, including a gas range, *now at an amazingly low price.* Convenient terms—small down-payment. Look for the name "Pyrofax" in order to avoid new and untried imitations.



ofax installation is simple as A, B, C. Diagram shows direct piping from cabinet to range.



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A dining-room in French Provincial style; from the 1930 Orinoka booklet

Two TRENDS define the present vogue in decoration: Color and simplicity. And nowhere is this style more sincerely expressed than in the attractive, ancient cottages to be seen in the interior of France. ▪ For use in the American home of today, Orinoka has adapted the brilliance and refined the texture of the splendid old French peasant fabrics. And now we offer you Sardinian cloth, gayly threaded with chenille, for your draperies; sheer Casadora in a neutral tone for quaint, small-paned windows; and a hardy rustic tapestry in lively colors for rugged ladder-back chairs. Use them with the pleasant assurance that each charming interior you create will *remain* charming. ▪ Orinoka colors are absolutely fast to sun and water. Curtains and slip covers may be washed as often as you wish. The intense light of the warmest climate will not change their colors, for every thread is hand dyed by a special process. Look for the Orinoka tag on every bolt. It is your guarantee. ▪ For other rooms, whether Colonial or Georgian in feeling, Empire, Spanish, or arrestingly modern, there are equally attractive Orinoka draperies. You will find Orinoka materials at the better department stores and decorating establishments. The Orinoka Mills, 183 Madison Avenue, New York City.

ORINOKA COLORFAST DRAPERIES ARE GUARANTEED SUN AND TUBFAST

BACK OF EVERY YARD of Orinoka Sunfast fabrics you buy stand the Orinoka Mills with this assurance: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace with new goods or refund the purchase price." Look for the guarantee tag on every bolt.



SEND 20 CENTS FOR A FULL-COLOR BOOKLET OF NEW INTERIORS

12 rooms in correct period styles of decoration are shown in color in the new Orinoka booklet, by Hope Harvey, together with reproductions of drapery and upholstery materials, also in color. . . . "Dignified and artistic," says a well-known decoration editor, writing of the booklet. If you would like a copy, enclose 20 cents with the coupon.

Orinoka

DRAPERIES . . . COLORS GUARANTEED SUN AND TUBFAST

THE ORINOKA MILLS, 183 Madison Avenue, New York City
Gentlemen: I should like a copy of the 1930 Orinoka booklet, "Draperies and Color Harmony." I am enclosing 20 cents.

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You can install Goodyear Rubber Flooring with the assurance that all its advantages are permanent. Under normal usage it needs no refinishing, no repair; it is unmarred by foot or by furniture; unchanged by time; so long as you live with it, the tough, smooth surface protects the pattern and color beneath. It has and keeps a laboratory cleanliness. You may use it without need or cost of other flooring coverings.

Goodyear Rubber Flooring adapts itself to a wide variety of rooms. In bathrooms, it is warm under foot and proof against water; in kitchens its cushion reduces fatigue and guards against the breakage of dropped dishes; it is non-resonant in music rooms; it absorbs the sound of footsteps in bedrooms, so they are seldom heard in rooms below; to living rooms Goodyear Rubber Flooring brings a combined welcome and grandeur unapproached by other floors.



For attractive booklet descriptive of this modern floor material, write to Goodyear, Akron, O., or Los Angeles, Calif.

GOODYEAR

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IN ITS

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It is a fact—and people everywhere recognize it—that in the windows lies much of the charm of a home. ¶ It is also a fact that the basic beauty of a window is in the glass it contains. ¶ The overwhelming preference for Libbey-Owens Glass—as evidenced by the thousands of fine residences, as well as other buildings, glazed with Libbey-Owens—is therefore significant. ¶ It means that home builders have found that the rich, sparkling lustre of Libbey-Owens glass adds to the beauty and attractiveness of the window and therefore to the charm of the home. ¶ To achieve the utmost in window beauty, always specify Libbey-Owens "A" quality glass. Each light bears the familiar L/O label—known everywhere as the symbol of uniform high quality.

Libbey-Owens Glass Company, Toledo, Ohio.

LIBBEY-OWENS
FLAT DRAWN CLEAR
SHEET GLASS



The enchantment of a June morning *brought indoors* ››

WAITEX SUMMER RUGS

OUTDOORS . . . the sparkle of dancing sunbeams, the dazzle of dew drenched flowers aflame with vibrant colors. But indoors . . . the breath of cheerless winter still clinging to every room. Time to redecorate!

Wouldn't you love to snare the magic of this perfect June morning and bring it *permanently* into your home? Then do this:

Roll up your heavy winter rugs. Give them a well earned respite by sending them to the cleaners. Replace them for the season with inexpensive Waitex Summer Rugs. And you have a home transformed—a home radiating cheerfulness, coolness, style, without the need for further redecoration.

You'll be thrilled by Waitex modern design and brilliant colors. Patterns are subtle, intriguing—in perfect good taste and *easy to live with*. And Waitex differs from all other summer rugs not only in modern decorative appeal but also in durability.

The outer surface is woven of tough, mar-proof Kraft fibre; while inside there is springy American Wire Grass, soft and easy underfoot. An exclusive and patented type of construction you will find in no other summer rugs. Due to an exclusive raised wicker weave, Waitex is cool, dirt-resisting and easily cleaned.

A Waitex always lies flat. It can't curl. Abuse it. Wash it as often as you please. Expose it to sun and rain. Its non-fading colors will keep smiling through many seasons of hard wear. Yet, with all those outstanding qualities, Waitex Rugs are surprisingly moderate in price. You can buy a 6 x 9 for as little as $14.50.



This is Waitex Summer Rug Pattern Number 73004 Black Design. Also available in blue, brown and green. Patent Applied for. There is no other rug like a Waitex. When ordering summer rugs from your dealer be sure you specify WAITEX.

Your dealer carries Waitex Summer Rugs in many patterns, colors and sizes. Better make your choice today. Or mail the coupon and receive a free catalog, showing natural color photographs of the full Waite line.

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Please mail me a free catalog of Waitex Summer Rugs, Braided Canvas Ovals and Wool-Waite Ovals.

I am planning the decoration of _____

which has rug space of _____. The firm from whom I usually purchase house furnishings is _____

Name _____

Street _____ *City* _____ *State* _____


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A tribute to the genius of the famous stylist who created them, their downy warmth-retaining texture is the only thing they have in common with the blankets you have always known.
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Dear Sirs: Please send me your booklet "A Message from Virginia Hamill," containing hints on bedroom decoration and color ensemble by this famous authority, and showing complete range of COLORCOVERS in natural colors.
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A NEW service that helps solve the problem of summer decoration has recently been installed at Richard E. Thibaut, Inc. Its fabric department is now prepared to offer exclusive fabrics that will harmonize in color and design with the selected wall paper. Any one who has shopped all around town for fabrics to go with a definite wall paper, or vice versa, will appreciate this service. One ensemble consists of a modern wall paper with a stylized block pattern in varying shades of tan, apricot and yellow, suitable for a bedroom, and a soft silk rayon fabric with a printed leaf pattern designed in the same feeling in deeper tones of the same colors, the latter material suggested for curtains.

FABRICS coated with lacquer and pyroxylin have come to the fore the last year or two and are generally known as "processed leather" or "waterproofed fabrics." One particular type of such fabric is manufactured by the E. I. du Pont de Nemours Company, Inc. and distributed by F. Schu-



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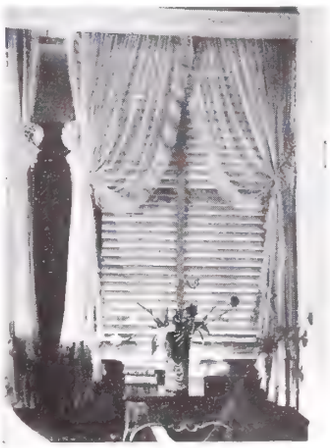
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Sheer Summer Curtains, Chair Covers in Plain Linen or Chintz.

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$1.00 Each 15c Postage

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macher & Company. This is known as "Fabrikoid" and comes in a wide variety of textures, in solid colors, two tones, and with air-brushed or printed designs. Different finishes and textures enable this fabric to serve many and varied purposes. A light weight fabric with a satin finish is intended for curtains and shower curtains. Pastel tones are offered in this finish—rose, sky blue, turquoise, yellow, peach and green. Snakeskin effects are to be had in tan, gray and cream in the heavy furniture upholstery weight with a felt back. Another finish simulates leather, the pigskin effect being particularly interesting on 20th Century metal furniture. A linen weave is available in solid colors, or in two tones.

"PERMATEX" is another type of waterproofed fabric with a coat of pyroxlyin and lacquer. This is made by the Aspinook Company for the Permatex Fabrics Company. Wall coverings are distributed by Richard E. Thibaut Inc. and upholstery fabrics by H. B. Lehman-Connor Company, Inc. There are three qualities—a light weight for curtains



Breakfast Supper, –A book in Bed

whether by choice or compulsion is infinitely happier when served on this convenient tray. Its sturdy stand precludes upsets. When not in use it can be folded. It is particularly desirable for the children. And as a gift it is practical and inexpensive.

Touching a spring and raising the top to the desired position, a book, paper or magazine is supported at a convenient angle in the line of enamel finishes. Ivory, Orchid, Pink, Blue or Green and decorated by hand.



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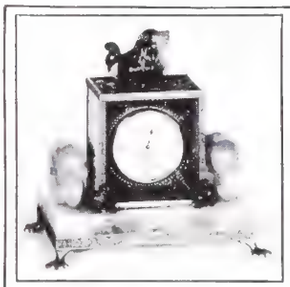
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Two jade elephants . . . a carnelian dog . . . on a hand-chased clock of bronze with a base of rose quartz and bronze . . . a notable combination of color and texture.

This graceful vase of cobalt blue fayence is enhanced with hand-chased bronze and stands 12″ high with 11″ diameter.



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$18.75

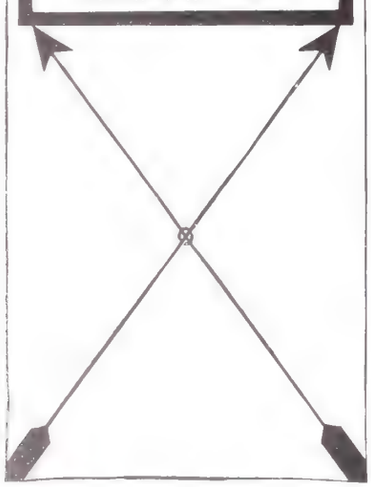


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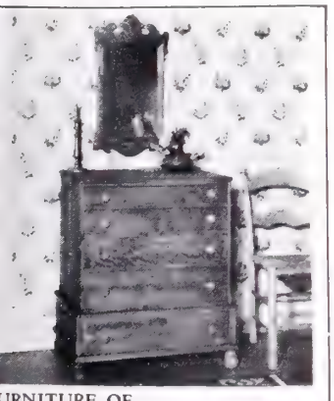
Smart, comfortable pieces; custom upholstered over strong, properly-seasoned frames, and so sturdily and honestly built thruout that they will retain their newness and render pleasing service for many years. Backs and cushions are down-filled.

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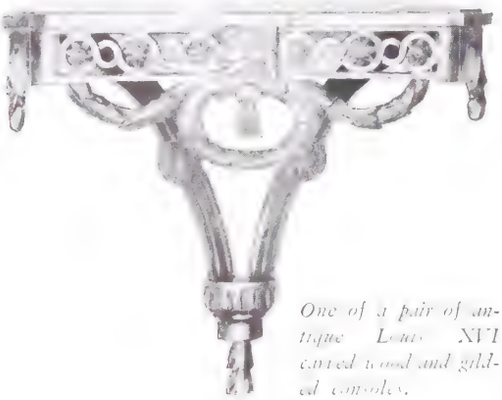
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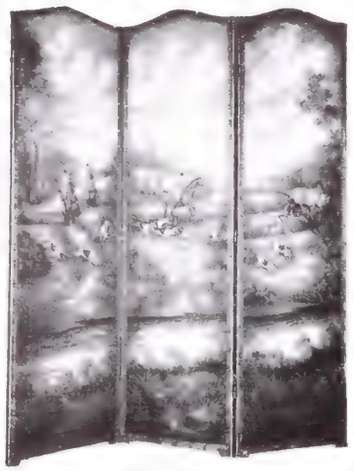
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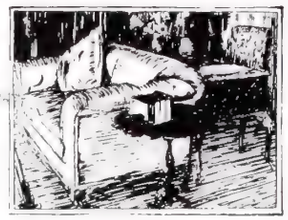
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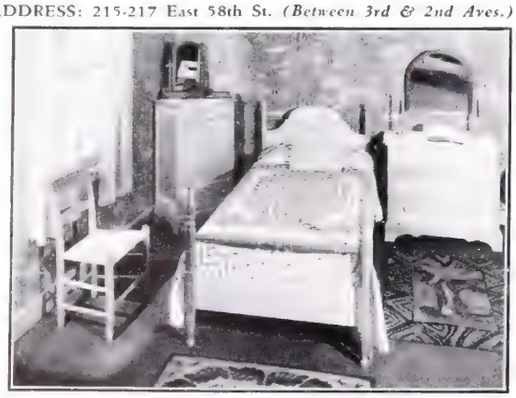
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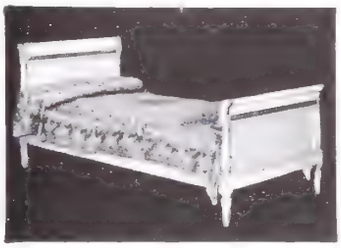
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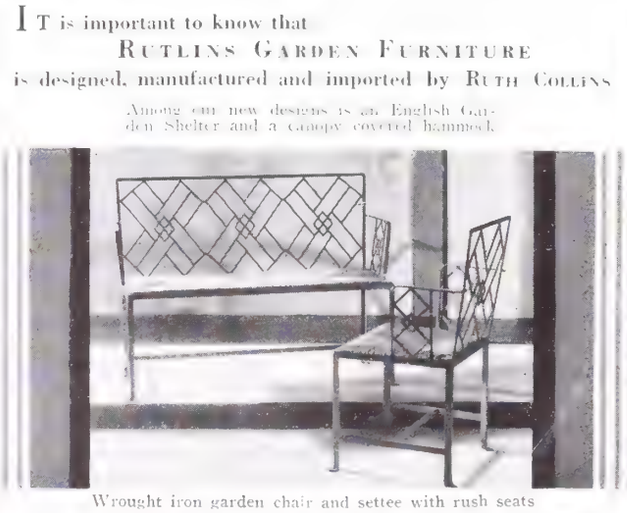
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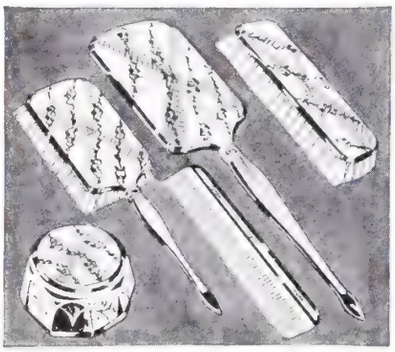


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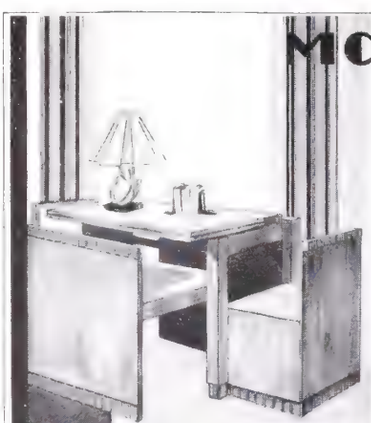


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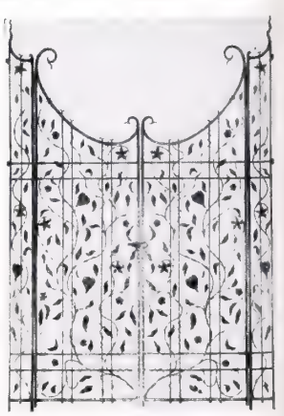
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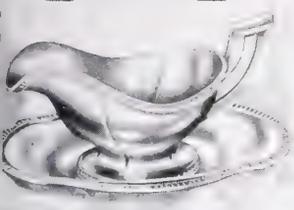


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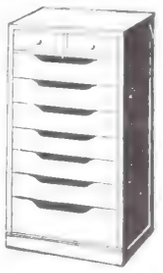
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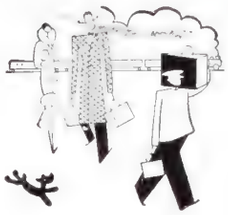
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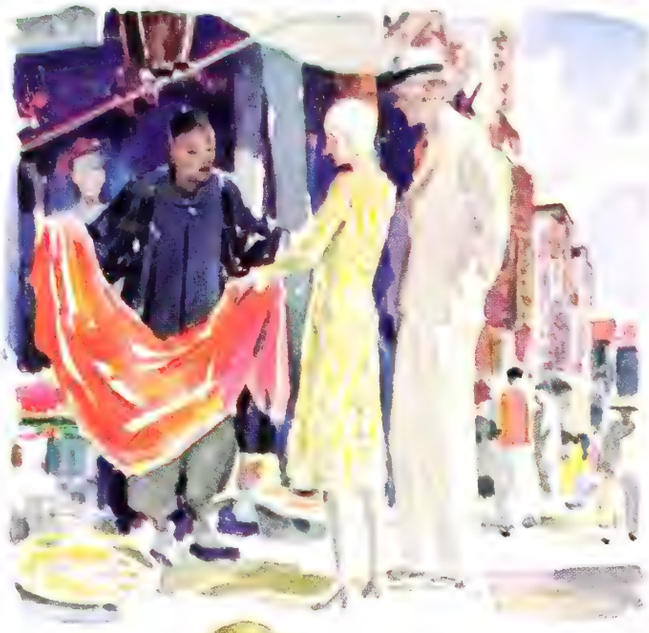
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"EVER SHOP IN PIG ALLEY?



Thursday—Landing day! What a revelation, is Shanghai! No wonder all the world is curious about it. It's as cosmopolitan as Vienna! Wide European streets—in the center of town—branching off into rabbit-lane by-ways. Chinese swarming the place. In brocaded coats—and coolie cottons. Ricksha bells clanging. Funny tram cars with no rails. Foreign motors. And the traffic cops!—they're giant Sikhs in khaki. With beards, and huge turbans on their heads.

It's frightfully *interesting!* Just to walk the streets here. For twenty coppers, we hired a ricksha this afternoon. Ambled along Nanking Road. Past ten thousand great shops. (We were searching for *bargains!*) Off to the edge of town—to a rag-tag-end of a street—called "Pig Alley." Here everything's antique. And hand-made. Even the pewter. And what ridiculous prices! Oh, such a *lovely* pewter boat, a junk model. What a stunning dinner center-piece! And only five Mexs. (A Mex. is about 50c in our money. Ho, our shopping pin-money goes twice as far on this exchange.)

An antique lover would go *wild* in China! Old carved woods. Ming China. Cunning snuff bottles, once belonging to a Pekinese princess. We had to hire an extra ricksha to take our "vagabond loot" back to our ship.

On we went. To the Native City. Narrower and funnier streets. Music Lane and Bird Street. Chinese flutes playing. And food stalls cooking right on the street. Ate water-chestnuts on sticks for a copper.



We must have tea. So we wandered over a little zig-zag bridge. To the Willow Pattern Tea House (like the design on our plates at home.) Piping hot tea—poured out of a little pot, shaped like a bird. Jasmine buds in our thimble of a cup. As fragrant as a Chinese dream!

Five o'clock!—Dashed back to our President Liner to dress. Big dinner party tonight at the Majestic.

What a surprise—these gorgeous hotels in Shanghai. They'd make Manhattan sit up and stare. The Majestic used to be a private Chinese palace. There's an ivory room—a pearl room.



And the royal suite was once a Mandarin's *harem!* It's really a museum. They served our appetizers in a rock garden grotto. All ferns and shaded lights. Talk about swank!

And a sunken dance floor (of course we danced during our lavish dinner. Twenty-piece American jazz.) Oh, what an evening!

I'd like to stay in Shanghai a whole year!

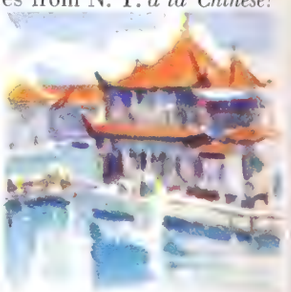
Friday—More new people on board. Bound for Hong Kong and India. Never get bored meeting different people in every port. That's the great advantage of the President Liners—always taking on new passengers. We meet globe-trotters who've done the world in every fashion. They say we're wise to do the Orient first. Then Europe will mean more.

This afternoon—out to the big Shanghai Sweepstakes! First purse a cool ¼ million. Whoops! I won—a little. Anyway, it was enough to buy my heart's desire. A mother-of-pearl make-up box with tiny secret drawers for jewelry. And a set of exquisite lingerie from Yates Road!

Can understand why the women dress so beautifully. With Chinese handiwork so cheap. And Frenchtown shops carry Paris models, as well. They say you can buy everything in the world in Shanghai. I believe it!

What do you think we ate at the Races? —*Eskimo pies!*

In the evening to the New World. All of young China there. Can you imagine a Coney Island 10,000 miles from N. Y. *a la Chinese?* It's a roof garden. They charge the Chinese 2 coppers to ride up in the elevators. (It's part of the amusement, if you please.) There are 4 Chinese vaudevilles going at once. Games and side-shows.



We laughed until we were hungry. Then we tried a pair of chopsticks. Never knew fried prawns were so *delish!*

"Home" to the ship by midnight. Grand, comfortable white bed!

Saturday—Today was a Russian Day! Could just as well have been Moscow. We met Stepanova. A Russian dancer, the idol of Shanghai. Our party grew and so, to the Russian Cafe in Range Road. Peasant music there. And what *hors d'oeuvres!* On a huge tray like a barge. I counted 24 kinds—Oh, what tempters! They're called "Sakushka."

All my life I've wanted to go these places. What a dream come true!

And now there's Hong Kong and Manila ahead. And Java and India . . .

Note: This is the second of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing to Dept. 2-C of the nearest Passenger Office listed below.

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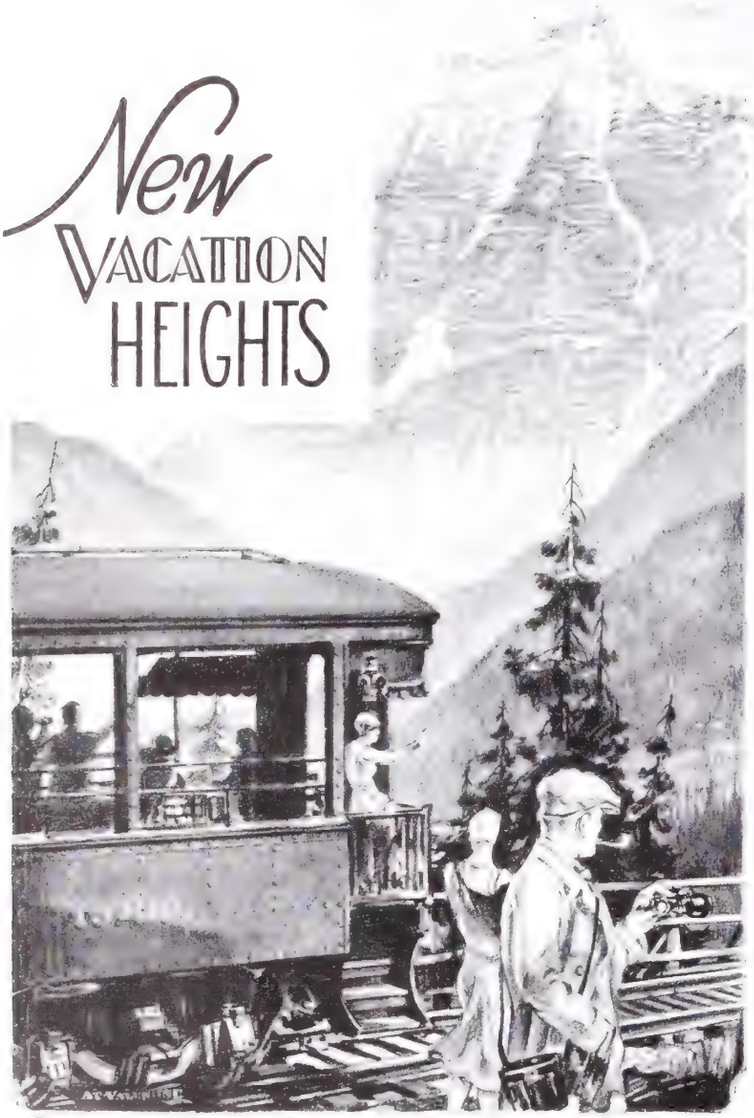
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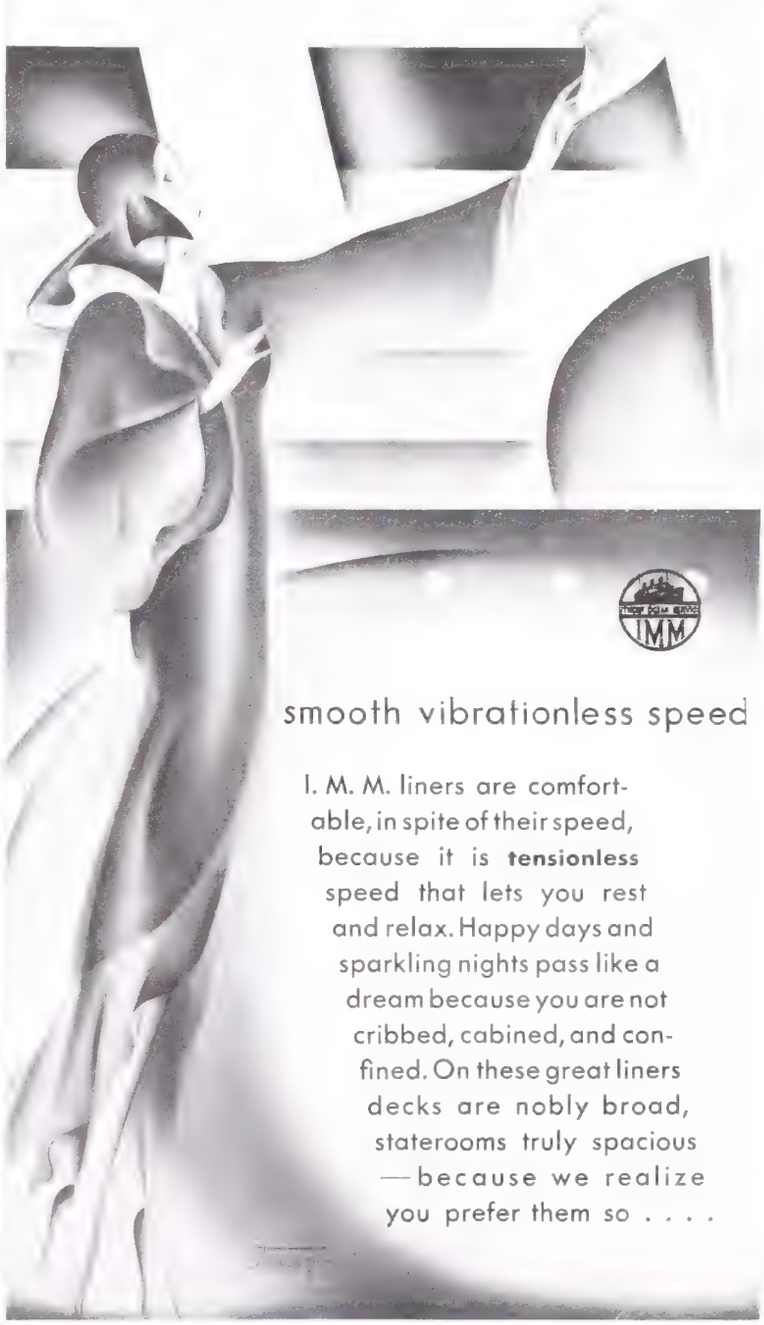
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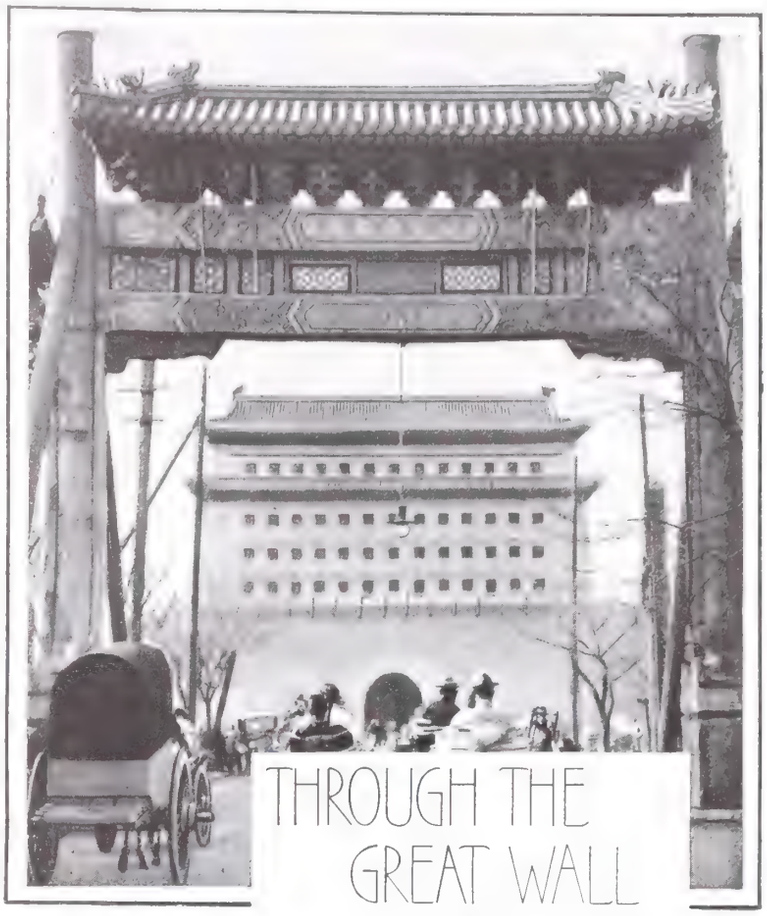
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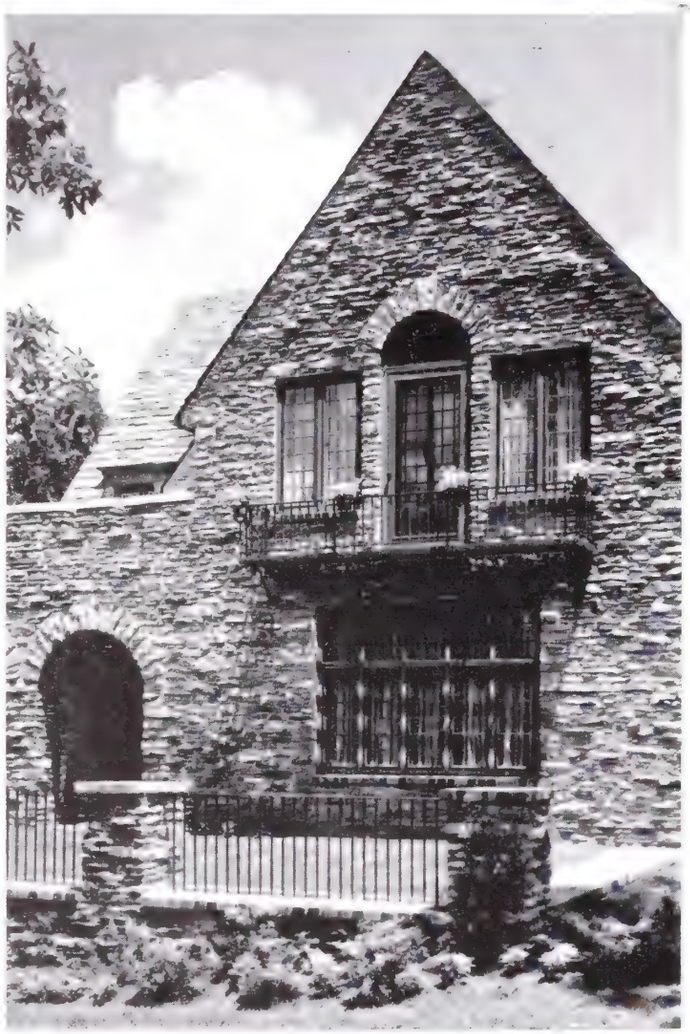
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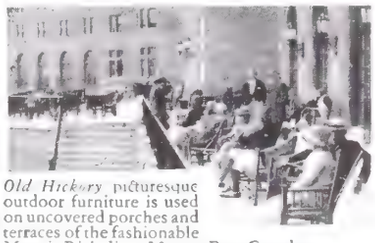
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Robert S. Lemmon

EVERY once in a while there comes into one's hands a book which so perfectly covers some specific subject that even a professional writer is glad to step aside and let the other fellow tell the story. Such an experience was mine the other day when, settling down to write about French Bulldogs, I turned to the official volume of the French Bulldog Club of America and the French Bulldog Club of New England to refresh my impressions of this quaint breed. Turning its pages, I came upon such a perfect analysis of the Frenchie's character traits that, without more ado, I decided to quote it verbatim. This, then, from page 265 of *The French Bulldog:*

"In the first place, as has been said before, they are wholly distinctive, having a quaintness and smartness of appearance all their own, which gives them an individuality that separates them from all other breeds. In one respect this is strikingly shown in peculiar formation, carriage and set on of ears. Another distinguishing feature is the unmistakable expression of sauciness or pertness, which shortness of muzzle and upturn of under jaw help to accentuate. This expression, while different from the sourness of their English progenitors, makes them no less decidedly out of the ordinary. Their short, compact body, indicating sturdiness; their rolling or rather mincing gait and quaint mannerisms of movement and action and a certain verve and *chic*, wholly French, all unite to add to their unusual attractiveness. Their full,

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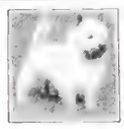
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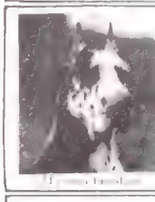
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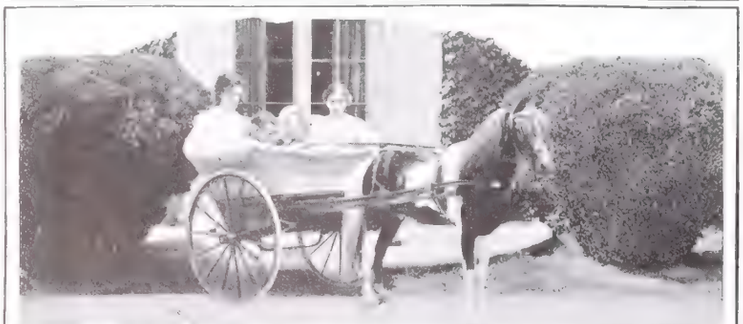
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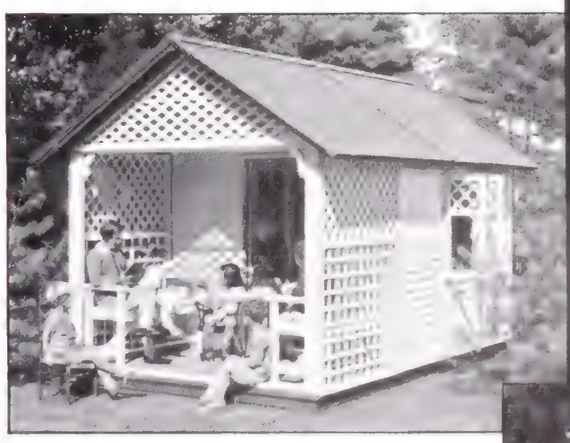
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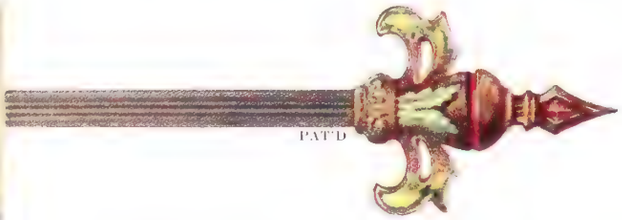
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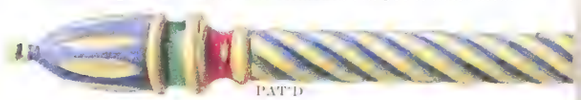




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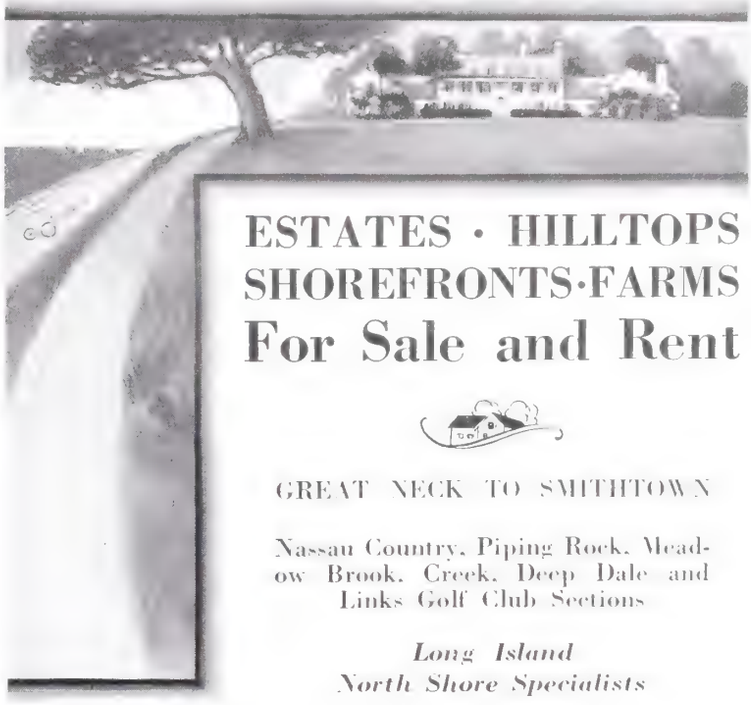
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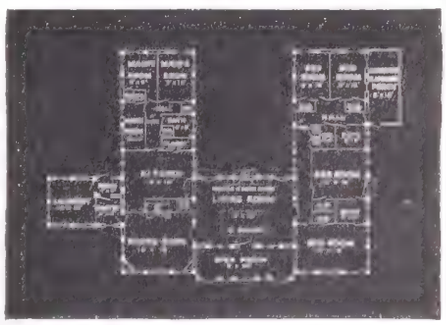
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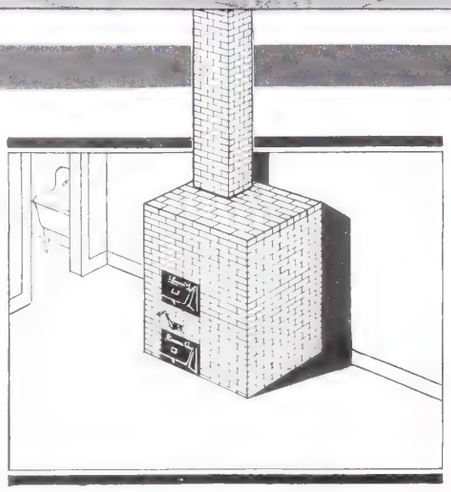
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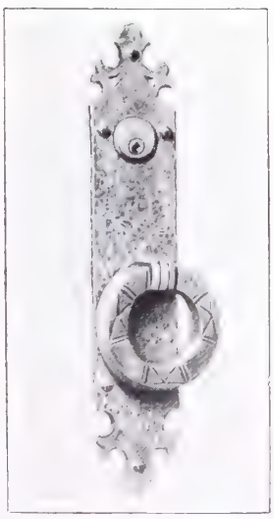
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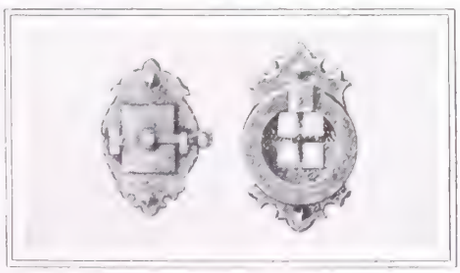


Alhambra thumb-latch handle surmounted with escutcheon lock further suggestive of the Moorish influence



This Alhambra Drop Ring Handle has an escutcheon trim carrying out the spirit of the hinge strap design. Escutcheon is fifteen inches in length.

At the right is shown peep-hole type Knocker in the Alhambra design.



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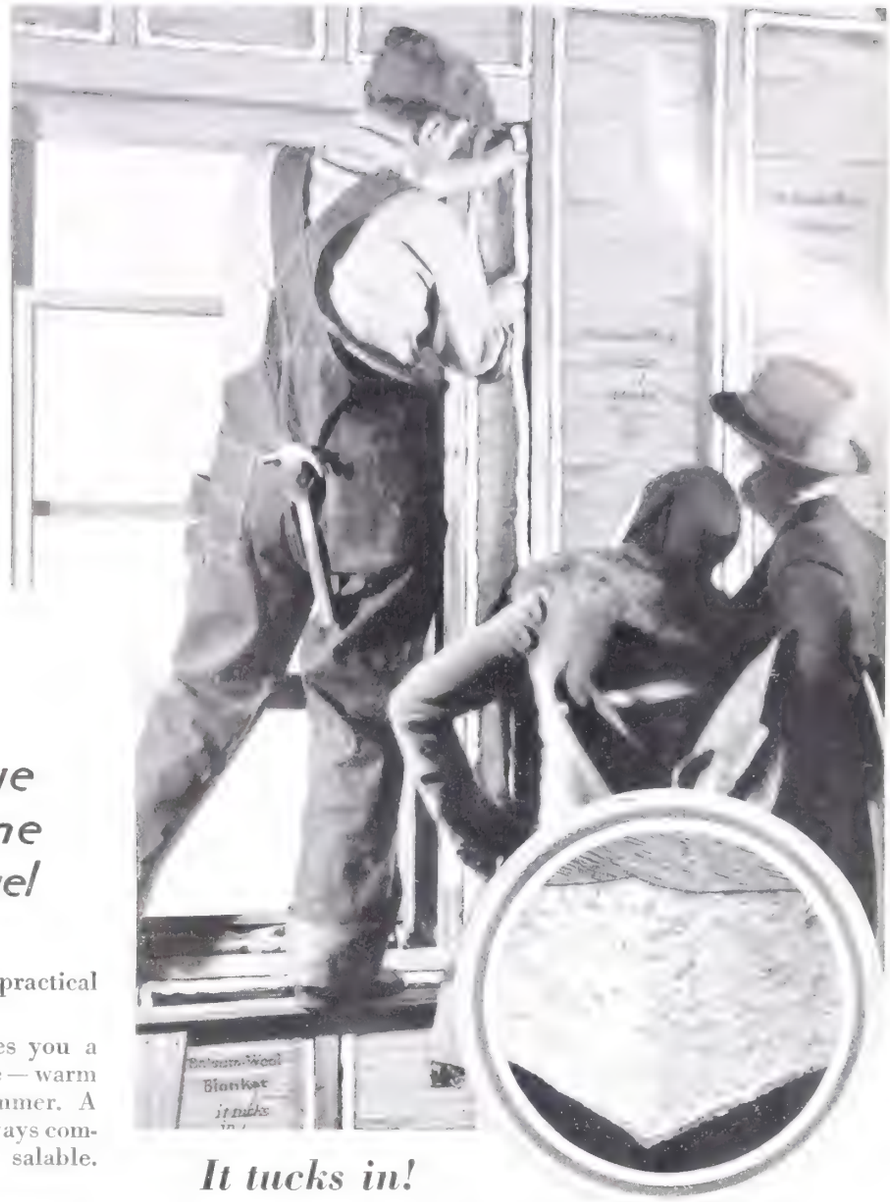
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It tucks in!

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THE restful beauty of rolling greensward . . . the grace of winding shrubbery, the radiant smile of many blossoms . . . trees, majestic in their silent dignity, and the peace and serenity of all ageless things under an azure sky! And against the natural loveliness of a modern cemetery, its crystalline clarity in pleasing contrast to the profusion of natural contours and colors, stands a family memorial carved in Vermont Marble—hewn from the everlasting hills—erected to perpetuate the cherished name that it proudly bears and honors.

In increasing numbers, men and women are erecting the more architectural types of family memorials, such as the mausoleum, the exedra, and the colonnade, during their own lifetime . . . Guiding their choice are the many memorials to the great names in the history of America . . . presenting to the world, in the beauty and dignity of Vermont Marble, the memory which is so indelibly engraved in the hearts and minds of their countrymen.

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HOUSE & GARDEN

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April 1930

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THERE is a certain Spartan school of humankind—mainly male, but including not a few of the sometimes gentler sex—whose reaction toward the amenities of house furnishing is distinctly Puritanical. Ease of mind and body within four walls, to these strong souls, is a mark of a self-indulgence that did much to make the world what it is today.

But consider a moment. The essence of Simple Living lies in physical and mental peace, and these are the fundamental background of good decoration.

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Whitman's Sampler



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The BULLETIN BOARD

THE IMPORT SHOW. For the first time in their history, it seems, Americans will have an opportunity this summer to witness on their own soil an exposition which will closely parallel the trade fairs so well known in Europe since the 13th Century. During the week of August 4th, in New York City, the International Exposition of American Import Trade is scheduled to make its decidedly impressive bow, sponsored by a long list of mercantile and governmental notables from all over the civilized world.

The list of foreign products which will be on display is much too extensive to set down here. There will be found among them, however, many which will be of particular interest to home owners. We have done much with the importation of European architectural and furnishing precedents, but our own delineations of them have not always been successful. It should be of interest and a real benefit for us to be able to see in wide variety so many of the original foreign-made articles which are applicable and obtainable for American homes.

COLOR SCHEMES FROM EXODUS. Even the Old Testament will furnish color schemes. The curtains of the tabernacle were blue, purple and scarlet on linen, with a hem of embroidered cherubim. Aholiab, son of Ahisamach made them. It amused us, too, to find that the laver or wash bowl was made "of the looking-glasses of the women," which rather contradicts a certain fashionable friend who, on showing us some mirror plates recently, claimed they were the latest thing from Paris.

THAT NATIONAL FLOWER. That it is high time for the United States to decide upon an official national flower is indicated by the contest now under way between the supporters of the two leading species in the contest—the Wild Rose and the Columbine. We are not taking sides in the controversy, for we believe that both flowers are exquisitely lovely and that, however the clay-footed representatives of the peepul down in Washington may decide, both will retain all of their innate charm. Our point in doing our publicity bit on the matter is that we are a Columbiner as well as a Roser, and that we hope some authoritative action will soon be taken to settle the issue.

All of which leads us to an irreverent and wholly disrespectful query of our own: How many of the law-making luminaries who will eventually rule on the matter can be trusted to know whether the Columbine and the Wild Rose are flowers, or just new kinds of cocktails?

JOHNNY-CAKE HILL

A cedar has in altitude
  Advantage, while a wall
Of old New England stones must brood
  Together 'till they fall;

A cedar tree can watch the town
  A hilly mile away,
But walls forever crouching down
  Must wait for Judgment Day.

MARTHA BANNING THOMAS

PRACTICAL HORTICULTURE. A notable forward step in the promotion of finer plants and better understanding of their garden usefulness has been taken within recent months by the establishment in Lexington, Mass. of Lexington Gardens, Inc. Under the eye of Stephen F. Hamblin as Director this organization will carry on intensive tests with a tremendous variety of plant material and will offer the public exceptional opportunities for examination. It is planned to establish here a genuine center of practical horticulture in New England.

The original area contains some eleven acres, including a marsh, brook, Oak wood and glacial hill. There will be special gardens of at least five acres, of some twenty-five types. Among them it is planned to have a Rose Garden with 500 different climbers and 1,000 bush sorts; a formal garden; a trial garden of 2,000 rare perennials; a hardy border for eight months of bloom; a garden of 1,000 annuals; bulb, Fern, Lily and Primrose gardens; rock, marsh, woodland and wild gardens, special groups for autumn, spring and seasonal effects; display gardens of Iris, Peony, Chrysanthemum, Dahlia, Gladiolus and other groups; and special plantings for dwarf evergreens, sweet herbs, color effects and an unheated greenhouse for alpines.

The gardens will be open every day of the year, with continuous service to visitors. The Garden Clubs have been especially helpful in organizing them and from the former Botanic Garden of Harvard University has come much of the plant material that is going into them.

GEORGE KERR. The name of George Kerr will always be associated with the advancement of the Sweet Pea in America. Among the many horticultural labors of his long career this stood out foremost. Now that he has gone from us we wonder whence will come the man who can carry on the torch of this beautiful endeavor. The ranks of horticulturists have recently been thinned of many noble and important men. A new generation must advance to take their places.

STEELE'S CANDLE. [illegible] at an early stage of our education, were obliged to read parts of the Spectator and the Tatler, those two 18th Century London papers into which poured the wit and whimsicality of men of letters of that day. Joseph Addison, we were told by our masters, was a nice person, and his contributions should certainly be read, but Richard Steele wasn't supposed to be so nice a person and so we needn't bother much with his skits. Recently Sir Richard has been enjoying a pleasant revival, and he turns out to be a delightful fellow. A bit profligate, to be sure, yet he loved his wife frantically. He was forever writing her love letters even though she was only in the next room. To Steele we are indebted for a splendid phrase which, if we were given to mottoes, we'd place above our bed head. For Sir Richard was given to reading in bed, even reading the Classics, and his description runs thus, you'll recall: "Bring Virgil" said I, "and if I fall asleep, take care of the candle."

OLD DOC LEMMON HIMSELF. Last month we intimated that Old Doc Lemmon fans would find his sayings amplified into book form this spring, but we didn't know how soon the happy event would occur. The volume has already come to our desk and we find it even more satisfying than our long friendship with the old fellow had led us to hope. In it is the essence of sincerity, of humor and of fidelity to type. The book is far more than a collection of random themes, for through it runs a human story that in the end comes to a telling climax. We can think of no more fitting volume for the country guest room table and the personal library of all who welcome the haunting odor of new-plowed fields, the taste of wild Strawberries in June, the drowsy clatter of a mowing-machine drifting through the afternoon of a summer day.

FARMHOUSE REPARTEE. [illegible] was a small Connecticut farmhouse to which a reasonably fashionable New York woman had become attached after tiring of the complications of society. She had remodeled the house, made the garden herself and was completely enjoying her freedom from city ways and stuffy customs. Nevertheless she had to entertain, once in a while, friends from that other existence who couldn't undertsand what it was all about. One of them, a man, having spent the weekend and the hour for his departure drawing near, asked his rural hostess, "By the way, who packs my bags?" To which she replied, "I don't know, but you and I'll flip a coin to see which one does."

ROCK GARDENERS GET TOGETHER. Out in Cincinnati the Rock Garden Society of Ohio has come into being as, so far as we know, the first organization of its kind in this country. Its constitution provides that members must be familiar with the growing of rock plants, or students of alpines in their native habitats, or interested in the planning and construction of rock gardens. Active members are enrolled from within a fifty-mile radius from Cincinnati, and corresponding members from other parts of Ohio as well as from neighboring States. It is the hope of the founders that this society may become the nucleus for a federation of rock garden enthusiasts covering the whole State. Those who are interested can obtain additional information about the society, its aims and scope from the Recording Secretary, Miss Elizabeth Lampe, 2906 Fisher Place, Cincinnati.



Photographic Murals Bring New Beauty And Interest To Wall Decoration

Frances Hamilton

INCREASING to an almost unlimited extent the possibilities for unusual wall decoration, a new medium—photographic murals—has made its appearance as a result of recent experiments by the Eastman Kodak Company. A photographic mural is, as its name implies, wall paper made photographically. It is specially treated paper upon which a scene that has been photographed from a book or magazine illustration, an original painting, map, etc., is printed by the projection method. The result is an artistic print which was exposed and developed in the same manner as any photographic enlargement. Jones & Erwin, decorators, in New York City, have been pioneers in this field of individual wall ornamentation, Mr. Erwin having devised all the wall treatments illustrating this article.

Think for a moment what this new method of decorating with enlarged photographs means! So wide is the choice of subjects that it is inconceivable to imagine a problem of wall ornamentation that cannot be solved by this process. Among the sources for pictures that can be utilized are photographs, drawings, paintings and pictures from books and magazines. Endless are the novel effects possible by photographic murals. For instance, a commonplace bit of woodland recorded through soft focus lens can become a subject of rare beauty for the walls of dining room or hall. Or the wall decoration may record the owner's hobby with pictures of hunting scenes, ships, golf or gardens. An instance of giving a personal touch to a room by this method can be seen in a country house in upper New York State where the dining room walls are decorated with enlarged photographs of members and scenes of the Genesee Valley







Walls in Owen Winston's New York dining room (opposite) are decorated with photographic murals. These are photographs made into wall paper by a process recently perfected by the Eastman Kodak Company. The pictures were plates from Valentine's Manual. These were photographed and enlarged to the required proportions



On the left wall (seen below) is a picture of the old Gracie mansion, which this dining room overlooks. An illustration of the Astor residence, which once stood nearby is also reproduced. On page 70, the picture to the right shows Mr. Winston's grandfather's India importing house. From this place he looked across to the post office, depicted in the center panel, another Winston house appearing in the view at the left



(Above) This view of the old Astor residence, which stood originally in the vicinity of Mr. Winston's present house, was photographed from a plate in Valentine's Manual and then enlarged to the proper proportions for the space above the sideboard. These interesting wall decorations were devised by H. G. Erwin and executed for him by the Eastman Kodak Company



Hunt Club. These pictures are combined to depict a meet and are joined to make one continuous hunting scene around the room. In another interior, the living room of an English family residing in America, photographic murals depicting scenes of their ancestral home in England fittingly ornament the walls in panel effect. Another instance shows a wash drawing of conventional design photographed for the background of a boudoir, thus giving originality to the scheme without expensive treatment of the whole wall by the artist.

These are only a few examples of the effects possible through this new medium. It offers the heretofore unheard-of possibility of selecting a rare print, etching or map and having its subtle beauty photographed in diffused and enlarged proportions and made into wall paper that gives marked individuality wherever it is used. Because of the range of subjects this treatment is adaptable to all types of rooms—business offices, restaurants and shops, as well as the private residence.

The beauty of photographic murals can be enhanced by projecting the negative through bolting cloth. The resulting print reveals a cloth or tapestry effect in white tones which in addition to breaking up the grain of the negative gives a soft, pastel appearance. In cases where a half-tone or other engraving has been copied for projection, the engraver's screen is artistically apparent, giving the finished print somewhat the look of hand-blocked wall paper.

These murals are printed on photographic enlarging paper which comes in







Pictures on this page show other applications of photographic murals to interior decoration. At the left is a screen covered in wall paper made from a design of Spencerian pen work conceived on a two-inch scale and then enlarged to screen proportions. The paper on the other screen was made from an old print of Saratoga, measuring 5 x 8 inches in the original. From Jones & Erwin



spia or gray. The Eastman experiments have revealed that No. 3 and No. 5 Bromide papers are well suited to photographic murals as they are durable and their surfaces satisfactory for coloring. There are three mediums for coloring photographic murals—oils, pastels and water colors. Pastels are the most successful as they can be quickly applied and mistakes easily corrected. No. 5 Bromide paper takes pastels well because of its rougher surface. Have a definite color scheme in mind before starting the work, and avoid realism. The decorative effect of a photographic mural is its charm. When finished, the pastel-tinted mural is often coated with varnish, which protects the wall and gives an antique effect. If this lacquer finish is used, allowance should be made for approximately a thirty percent decrease in color brightness. Waterproofing lacquer is applied by spraying with an air-gun, care being taken not to use the gun too close to the surface as the force of air will blow away some of the pastel. When coloring with oil, use large brushes or rags over large areas, and avoid streakiness. If mistakes are made, colors can be removed with boiled linseed oil, or, if dry, with carbon tetrachloride. Water colors are sometimes used and while results are often satisfactory, it is the least successful medium of the three.

Although the production of photographic murals is merely making large prints by the orthodox enlarging process, there are several phases entering the printing and hanging process that should be well understood to assure best results. Firt of all, the shape of the composition to be used as wall decoration should be in proportion to the shape of the wall area to be covered. For instance,

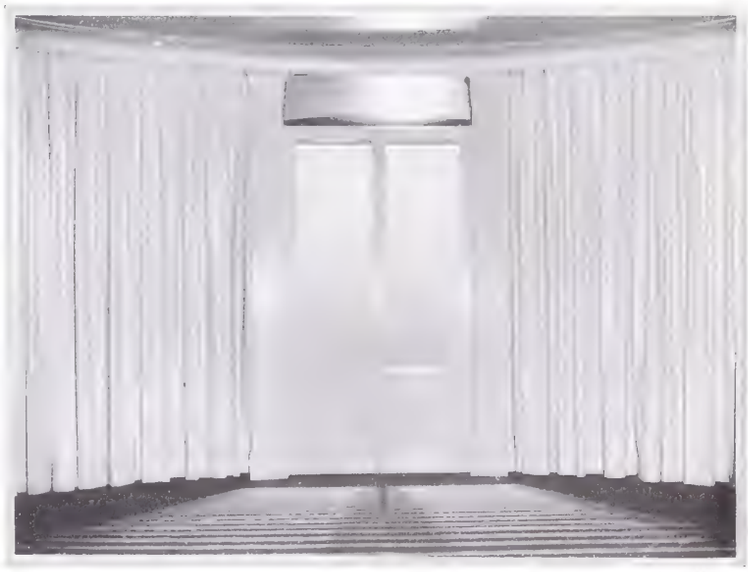
(Continued on page 156)



with white woodwork and walls hung in white glazed chintz. At intervals are fluted pedestals holding tall urns. This portion of the wall was photographed and the picture made into murals. The result appears above where the wall back of the chaise longue is covered in photographic wall paper which is remarkably successful in creating the effect [illegible] Lane & Erwin, decorators



The picture at the right shows another portion of the white room illustrated on the opposite page. This section, with its folds of gleaming drapery on either side of Venetian blinds, was photographed. The picture was then enlarged and made into wall paper, the result appearing in the illustration above. By this method it is possible to reproduce the entire background of this room by means of photographic murals. Jones & Erwin, decorators



Dix Dun



At the left is a man's office showing another version of photographic wall paper. Individual maps were photographed and enlarged so as to form a panorama of the world around the room. The whole was then colored in the manner of the old maps. This room is in the New York office of Brown Brothers & Company

Concerning House Pockets—
A Plea For System

I AM contemplating a move. I've been contemplating it ever since I came into my present quarters twenty years ago. I've been hemmed in so by accumulations that I must spread! Every time I think of moving, I am struck dumb over the thought of the rows of file boxes with letters received and answered, of bills paid; I have been staggered by the boxes of stored possessions, each with its tale of association too precious to destroy. I have looked at the double-rowed book shelves, and have groaned at the mere suggestion of packing them. In my mind's eye, I have seen the cavalcade of vehicles transporting my possessions, mostly things saved from the passing of time—records of the self that has lived—moving to the new abode where I am going to live.

I was on top of a step-ladder last Christmas, searching blindly for the tree decorations which we had carefully stored away from the season before. At first it was a mere fleeting suggestion passing through my mind; but as soon as a pile of boxes was pushed off the shelf upon me, the thought became a passion. Why should we have to spend our valuable moments in useless searching for things we have stored away? Why should we always have to believe that what we are looking for is certainly on the top shelf of a closet, available only from the precipitate heights of a shaky ladder? Why, even then, should we have to grope at a dangerous angle from bulky package to bulky package, separated from each other by oddly shaped baskets, with linen miscellanies and empty bottles?

"Here," I said to my noble assistant, "I am going into the library to consult my How To Build A House books. I've something important to do." I rubbed my head, still smarting from the downfall of sharp edges, and beat a hasty retreat—dusty, disgruntled, shamelessly passing the buck, but anyway holding on to my idea: which was that in planning homes, house pockets have not yet received the recognition they deserve.

MAN has always attached to himself convenient receptacles for carrying things: the game bag, the mail pouch, the brief case, the music roll, the medicine chest, the tool kit, the wallet, the reticule. I have fourteen pockets in the suit I am wearing, and when I have my overcoat on, there are six more—twenty havens through which I have to search with panic when I desire to locate a particular memorandum. Show me a house that can boast of such conveniences! Show me an architect who can vie with the tailor in such considerateness! We are always desiring space for storing things. My country cobbler drew my attention once to a scooped-out heel of a slipper, into which one of the reigning fashionables of the countryside, just returned from abroad, had secreted jewels to elude the customs officials. Prohibition has encouraged wider hems to petticoats, canals of bottled iniquity. Yet the home still remains sparing of its pockets, taking cognizance only of current housekeeping necessities, caring little for the things that have had their day, and are pensioned off to the realm of sentiment, apparelled in celestial light.

I have gone through plan after plan, city house and country house, searching with the assiduity of a mouse looking for cheese, for some recognition of man's dominant trait—his natural inclination to save things, to store them, to look them over and renew acquaintance with his Buried Self. As Matthew Arnold declares:

> "But often, in the world's most crowded streets,
> But often, in the din of strife,
> There rises an unspeakable desire
> After the knowledge of our buried life."

Perhaps Arnold would have us dig deeper into our spiritual selves, but even if all of us don't, at least we hoard our past in mementos. And, alas, I have failed to find the house pockets of which I speak—such an easy, inexpensive accessory to add to the plan—a concentrated place for the gathering of those odds and ends of life, which now are scattered everywhere, anywhere, and crop up in the most unexpected corners. Where did I put the garden seeds of last year? I had quantities of them, enough to color an acre of field. Hours of search—in which my family was scornfully reproached for carelessness—revealed them stuffed in an old discarded teapot on the top shelf of the china closet in the kitchen. The logic of putting them there was forgotten: there is always logic for putting things away! But, hang it all, life can't always be a memory test. Architects should bear this in mind. They should help to lessen our mental irritations.

I REMEMBER once calling on a well-known fiction writer in her downtown office. She sat behind her desk with an imperial poise which suggested executive control. When, in our conversation, we mentioned a certain story of hers, she touched an electric button, at the same time turning over the leaves of what, to all appearances, seemed to be an address book. Her secretary came in. "Let me have manuscript 2XLVI", she said, as though tuning in on some imminent station, on a wave length authorized by the Federal Government. Within a flash, the well-ordered pages were before her. There was no mussy endeavor to find the story, no hurried opening of this drawer or that, this file box or that, this envelope or that. As constant as the North Star was the place for this bit of fiction, yclept 2XLVI. What a relief to the human spirit not to be upset in an endeavor to find such things. You want what you want when you want it, and every well-ordered house should be in a state of preparedness. Ease of location would thus enhance the joy of remembering about things. At present, there is in most of us a Freudian fear that some object will be needed that may turn the house topsy turvy before the pesky thing is located in about as inapt a spot for concealment as ever occurred to the human mind. But the mind has nothing much to do with this matter of storing away our past. The tendency is not to put things in definite location, but to slip them away so as not to clutter the daily highway of life.

(Continued on page 148)



Anemiya

Harmony At A Garden's Edge

The meeting place of garden and woodland is ever a test of landscaping skill, for here man's art and Nature's must be framed together. Rarely are they so softly blended as here at the home of Richard A. Strong, Port Chester, N. Y. Frederick Barnard Hinchman was the landscape architect





The incomparable bloom of Apple-trees and Wisteria is a feature of the grounds in May, seeming to fill the air with white and pink and lavender. There is a settled, mature charm about the place which comes from fine trees well established and well cared for—especially in the old orchard where, now, a graveled drive winds through the undulations of smoothly mown turf. It is a place that is at once expansive and intimate

Massed Blossoms Of Tree And Vine



Amemiya

There are many different impressions registered by Mr. Strong's garden. From one viewpoint the scheme is formal, regular, well ordered, while from another the effect is of only slightly tamed naturalism. In the merging of such effects the landscape architect has been very successful, producing a unit in which trees and shrubs play a prominent part. Another aspect of this blending is furnished by the photograph on page 99

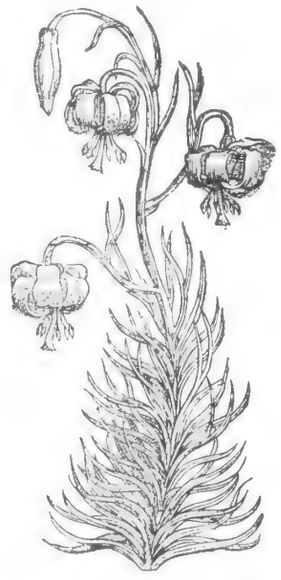


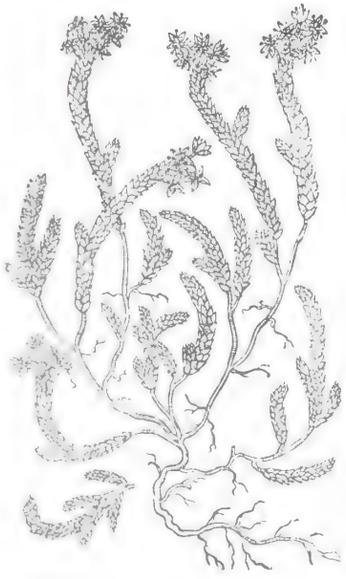
Where Ruggedness Meets Regularity

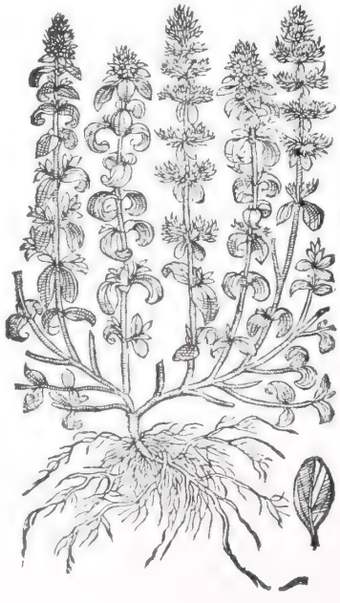












Flowers of our great-grandparents' day, as depicted and named in Gerarde's Herball, published in London in 1636. (Top, left) White Pipe, Syringa alba; (Right) Red Bachelors buttons; (Center, left) the Peach leaved Bell-floure; (Right) red narrow leaved Lily; (Bottom, left) the Wall Pepper or Stone-crop, which we know today as Sedum acre; (Right) Great broad leaved Time. Many of these old-fashioned plants are available today practically unchanged. A list of them is appended to the accompanying article

Plants Of Our Great-Grandmothers' Day

E. H. Wilson, V. M. H.

THE gardener's difficulty today is to choose from among the superabundance of plant material that which is best and most fitted for his needs. There is no dearth of plants beautiful in flower and leaf suitable for any and every type of garden. The problem is to choose judiciously among the vast array of wealth. It was quite otherwise in the 18th Century. When one turns to the books of that period one is astounded at the limited range of plant material available. It is hard for us to visualize what an 18th Century garden was filled with for we are apt to forget all but the bounties dowered upon recent generations.

Among the first gardens laid out in this country, undoubtedly, were those about the old plantations in Savannah and the vicinity early in the 18th Century. They had, of course, a rich wealth of native trees and bushes and these they used to great advantage, probably better than we who garden now, but when it came to the cream of herbaceous plants—annual, biennial or perennial, excepting bulbs—an amazingly limited number were available and nearly all of them were European immigrants.

To get some understanding of what the pioneer in American gardening had for his

use in the early half of the 18th Century it is necessary for us to remember that geographical knowledge in general was still raw and crude. The white race was busy spreading its tentacles over the world, concentrating endeavor in amassing wealth; conditions in this country were nebulous and but a small area of North America was settled. Voyagers had rounded the Cape of Good Hope and found an all-sea route to India and beyond. The Dutch and English, having ousted the Portuguese and Spaniards from monopoly of the seas, were busily engaged struggling for trade supremacy in the Far East. A number of medicinal plants and others of unusual growth and form were brought back to Europe and some of these found their way to this country. Curious persons, as the old books have it, collected plant treasures and sent them to the gardens of their friends. But ships were slow and voyaging dangerous, and there were very few persons interested in plants apart from any real or supposed economic value they might possess.

The gorgeous-blossomed annual and perennial herbs of central and western North America were unknown, but the Century Plant had made its début in England, as the following humorous reference by Miller denotes: "Another common error is that when the flower opens it makes a report like that of firing a gun; this is sufficiently confuted by all those who have been where these plants have flowered, but I suppose the rise of this story might proceed from some persons saying when one of these plants flowered it made a great noise, meaning thereby that whenever one of them

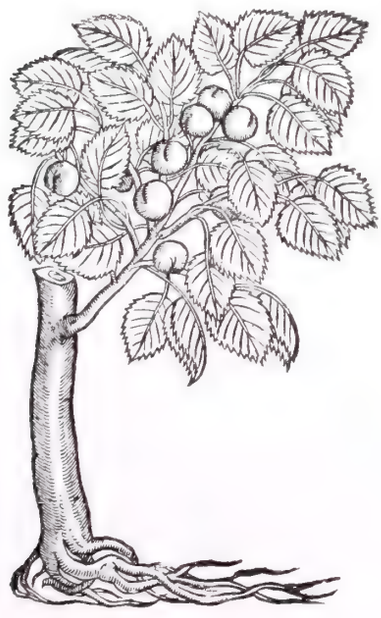
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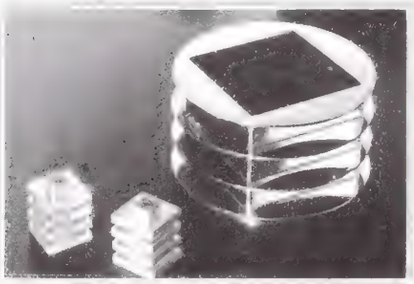


Bulbs and trees, too, played important parts in the old-time gardens and much space is given to them by Gerarde. On this page are shown (Top, left) the white, purple or violet Stock-Gillo-floure; (Right) common black Cherry-tree; (Center, left) a broad-leaved bulbous Floure-de-luce, ancestor of our own Bulbous Iris; (Right) the Rush Daffodil or Iunquilia; (Bottom, left) a popular fruit tree, known in those days as the lesser Apricock; (Right) still another favorite garden fruit, the Katherine Peare tree

New Metal Furniture For Modern Schemes

Louise Bonney

(Below) Interesting lines and proportions mark both the round ash tray of chromium plated brass and the square aluminum curtain pulls. Designed by William Lescaze





The card table shown above accommodates six people when opened for dining. The base is made of rectangular bronze tubing plated with chromium, polished, and the top may be had in black or colored bakelite. Gilbert Rohde



Gerth B. Metal

IN the French *Art et Décoration*, the following quotation appeared during 1927, "In railroad cars and automobiles metal has progressively eliminated wood. Perhaps one day not too far distant the same thing will happen to the furniture of our houses." Two years later this suggestion became a forceful fact with the exhibiting of metal furniture ensembles by several of the major figures in the French decorative world—Le Corbusier, Djo Bourgeois, Pierre Chareau, René Herbst, Louis Sognot, and of wood and metal furniture by a half-dozen others. This season sees several artist-decorators in America offering programs of metal furniture—which seem to imply, steel for the skyscraper, why not for the table? Aluminum for airplanes, why not for chairs? Chromium for the motor lamp, why not for the bed? After all, designers of interior furnishings cannot live in this mechanistic age without feeling the presence of metal in the warp and woof of their lives; cannot ride about in shining motors and gaze up at the aluminum spandrels of a Chrysler Building, or file by the slim beauty of an aluminum airplane or the spider web steel layers of a soaring skyscraper without thinking of the possibilities of these materials for the furnishings of our homes.

The practical dressing table shown at the left is of black enameled steel with chromium plated base and trimming. It is part of a modernist bedroom suite made entirely of metal and designed by Norman Bel Geddes for the Simmons Company

Even this artistic consciousness does not furnish an adequate explanation for the invasion of metal into present day interior decoration. This lies primarily in the merits of metal and its adaptability to our changed mode of living. Durability is the first advantage—a durability that withstands steam heat, changes of temperature, constant moving about and mechanical care in place of personal care. Wood, with all its beauty, demands a great deal of attention before it comes to you. It must be cut, assembled, sanded, stained, and finished by hours of work, all adding to its initial expense. Then when it becomes a part of a room, it has a disconcerting way of failing to adapt itself to its environment, to climatic changes and steam heat particularly. The beautiful patine caused by hours of loving labor must be treated tenderly. A casual cigarette, a moist glass, Johnny's hob-nails, the cat's claws, a temperamental vacuum in the hands of a temperamental maid—and you have to start all over again!

Consider now the advantages of metal. A corresponding piece of furniture is fabricated in two operations and will last indefinitely, since welding takes the place of glue in many cases, and impenetrable finish the place of sensitive polish. The bakelite top offers the resistance values of marble. The only blemish possible will be a slight scratch which can be pumiced off. So much for durability. What about comfort? Certainly no period has produced more comfortable seating arrangements than ours, from the motor car seat to the divan. There is no reason why the fundamentals of these—strong springs, soft cushions and right proportions, should not be translated into metal terms. There is absolutely nothing in the idea of modern design or materials which eliminates comfort.

Although the materials of the new metal furniture range through aluminum, steel,

(Continued on page 142)



Lourdes Daniel-on

(Above) Metal is used as decoration on this man's chest made of red and black lacquered wood ornamented with gold and silver plated metal discs. A band of silver leaf outlining the top of the chest and a border of gold leaf at the bottom effectively finish this piece, which has sliding trays of mahogany inside. It was designed by Paul T. Frankl



Excellent for the hall, living room or dining room is this table which was designed by Donald Deskey. Brass bands serve for legs and two semi-circular hoops make the base. The top of brown bakelite is both durable and effective. The brass lamp, also designed by Deskey, has a simple parchment paper shade. Both pieces are from Lord & Taylor

James Tassie And His Portraits

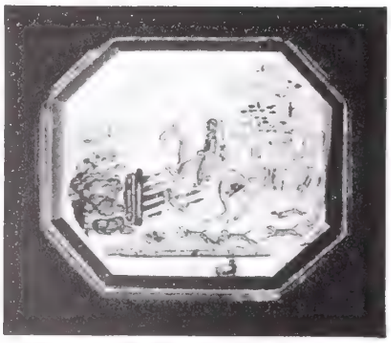
Adeline D. Piper



(Right) Two superbly executed Tassie medallions from the collection of Mrs. Robert C. Taylor. Sir Archibald Campbell was the subject of the farther portrait model. The lady is unknown



Exquisitely fashioned figure of a muse. The sheen of the composition in which it is modeled and the lines of the drapery are especially interesting. Collection of Mrs. Robert Montgomery



One of the many hunting scenes which were depicted by Tassie on glass. His pieces are notable for their minute exactness of detail



James Tassie (1735-1799). From a painting by David Allen which is now hanging in the National Portrait Gallery, Scotland. In his hand is one of the medallions which gave him fame

THE National Portrait Gallery in the picturesque town of Edinburgh contains a collection of 150 portrait medallions by a certain James Tassie, a modeler with an art worthy of comparison to that of the rugged Raeburn—who looked people shrewdly between the eyes, surprised their manners in their faces, and possessed himself of what was essential in their character before they had been many minutes in his studio. What Raeburn did with the brush Tassie did in a medium all his own; first modeling his subjects in wax and then casting these models from life in a vitreous paste of finely powdered glass and pigments, which was annealed by being placed in a reverberatory furnace.

My introduction to Tassie medallions came from that enthusiastic collector, Mrs. Robert C. Taylor of New York. Her portrait medallions are to Wedgwood's *basso-relievos* as Rodin is to Donatello; not so broadly done, perhaps, but executed with the simplicity of genius, the character of the sitter being of paramount importance.

Here was evident the sure touch of a master sculptor who felt the mass rather than the detail. The skull was under the marble, so thorough, so searching and so full of individuality were these portraits, as Mr. Grey, keeper of the Tassie medallions, expresses it in his book. His conviction is that they more than hold their own against the medallions that were contemporaneously produced by Messrs. Wedgwood and Bentley, though that firm employed such capable modelers of the time as Flaxman, Smith, Hackwood and Lochee.

Tassie was not a potter. In aim and spirit his portraits are definitely sculptor's work. In Mrs. Taylor's small collection is the beautiful head of an unknown lady, shown above. The paste has the appearance of marble and is mounted on black slate, as

is also the medallion of Sir Archibald Campbell, signed with a "T" on the shoulder. The catalog of the collection gives a minute description of his Highland bonnet, the three feathers fastened with a circular brooch, the tartan plaid on the left shoulder, and adds "This has sometimes been absurdly mistaken for Prince Charles Edward Stewart." Romney painted one of his finest portraits of this brave gentleman, loving the pomp and circumstance of his scarlet uniform and gold lace, dwelling lovingly on the Star of Bath blazing on his left shoulder; the face, however, lacks somewhat of the strength of character that has been portrayed by Tassie.

Prof. Dugald Stewart, the subject of another of Mrs. Taylor's medallions, reproduced in the catalog, is mounted on gray marble, which is unusual. That of Prof. Black, M.D., which also exists in Wedgwood paste, is mounted on a gray-blue background.

My penchant for Tassie medallions being fully established, I began a quest for others in America. The Metropolitan owns one of the Duke of Cumberland and one of John Hunter (rather poor examples) as well as a group of small antique heads such as Keats purchased for his little sister, who delighted in them and was making a collection of Tassies at that time. Mr. Walters has several in his splendid gallery in Baltimore, Maryland, one a very unusual mould for David Garrick's portrait.

By a strange chance I learned that Tassie's great-niece was living down in Virginia—Mrs. Robert Montgomery of Magbie Hill. It was a golden day in October when I motored down from Washington to see her, but the pageant of autumn color was not more vivid than my anticipation. Could she own the collection belonging

(*Continued on page 134*)







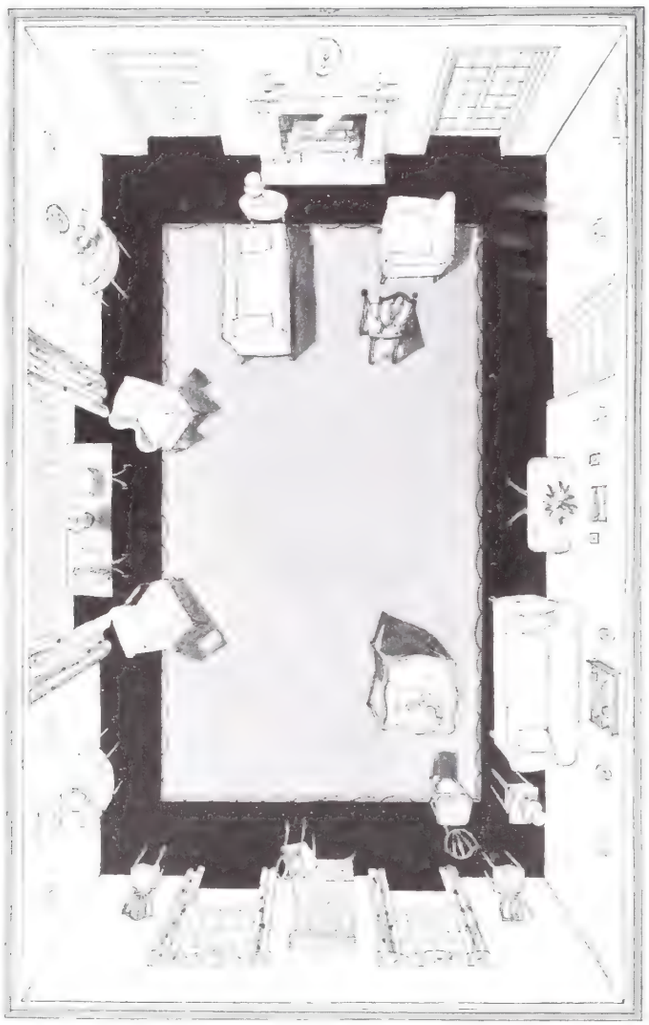
(Above) Various small medallions made by James Tassie, showing a great diversity in the subjects treated: a head of Shakespeare, two Scottish Kings and mythological figures. Now in the collection of Mrs. Robert Montgomery



Another portrait of Sir Archibald Campbell (1740-1791). Probably an earlier study than the one on the opposite page. From Mrs. Montgomery's collection



At the extreme left is a model of Prof. Dugald Stewart, distinguished metaphysician of the time. The other shows Prof. Joseph Black, a physician and chemist



At the left is a sketch suggesting an alternative way of grouping the furniture used in the living room described in the accompanying article and illustrated by the photograph below and those on the following page

On Making Rooms Within Rooms

Marian H. Gheen

NEITHER beautiful furniture nor splendid materials nor priceless objects of art can make a room livable if it is not well arranged. This fact has been demonstrated in countless homes where pictures by great masters, antique tapestries of rare design and weave, and old furniture exquisite in design were plentiful, yet the rooms lacked charm and interest because they were not livably arranged.

There are certain well established principles governing furniture arrangement. Light, wall space, the scale of the furniture and the habits of the household, as well as the number of its members, must be considered when planning the various furniture groups. Very often the age of the children makes a great difference in the placing of certain pieces. For instance, if

(Continued on page 124)

(Below) A fine Adam mantel acts as background for the fireplace group of two chairs, small table holding a lamp and floor lamp. This group can be enlarged by adding the side chairs standing nearby





two-tiered table obstructs little of the view and holds flowers, books, and porcelains. Cane-backed chairs were

coffee, music or conversation. In the Chicago home of Mrs. E. H. Fahrney. Miss Gheen, Inc., decorators



A Comprehensive Glossary Of Continental Silverware

Mr. and Mrs. G. Glen Gould

T[illegible]

[illegible] or side handles. Continental [illegible] [illegible]

[illegible] from [illegible] to huge [illegible] [illegible]

For tea, spice, snuff, perfume, toilet preparations, jewels, patches, sacred relics, etc. [illegible]

[illegible] and *pomander*.

[illegible]

[illegible] A. D. Greek and Roman table and cooking [illegible] animals, scenes, mythological subjects, [illegible] bossing, chasing, casting, damascening, gild[illegible]

[illegible] Italy, France, and Germany.

[illegible]

Coupe: French, cup, bowl, chalice, [illegible] or vase.

[illegible]

Crystal, etc.: Semiprecious stones, used as medieval enrichment, formed objects mounted in silver during Renaissance and [illegible] ble, ivory, horn, mother-of-pearl, etc.

Cup: Drinking vessel, set on foot or stem [illegible] covered cup, crystal, etc., double-cup, [illegible] cup, peg cup, [illegible], standing cup, tankard, [illegible]

[illegible] craftsman. Damascening—named from Damascus, noted for inlaid ornament; silver on gold, iron, tortoise-shell, etc.; gold [illegible] el. Engraving—design cut into surface; bright cutting—the lines as bright as if burnished. Filagree—fine wire twisted into intricate design; openwork or applied. Frosting—roughened surface, produced by [illegible] pounced ground work, the punch marks [illegible]

[illegible] cups, vases, statues, etc.

Dish: General term for tableware. Pres[illegible]

[illegible] on page [illegible]



Carl Klein

This group, of Miss Grace Fakes' New York apartment, shows an effective arrangement of furniture around a fireplace. The walls are white with wide yellow bands outlining panels, and a green and white marbleized dado. Furniture pieces are 18th Century French and Italian types

A Portfolio Devoted To Decorators' Own Homes





DEAN DRAYCO

A DISTINGUISHED BACKGROUND

It is one thing to possess antique furniture but quite another matter to capture the charm and flavor of another era in the furnishings of a room. For this reason the living room illustrated on this page is particularly interesting, as Mrs. Torrance has succeeded in giving a gracious Old-world flavor to the decorations, while paying due regard to modern comfort. The background is the outstanding feature. Original Louis XIV panels painted in landscape scenes in soft greens, blues, browns and dull reds alternate with bookshelves extending to the ceiling. The wood trim throughout is pine, with a fine carved mantel over which is an interesting arrangement of antique Chippendale mirror and small colored prints. The Queen Anne armchair and the graceful small sofa in front of the fireplace are covered in walnut colored damask; a Venetian sofa which occupies the side wall opposite the fireplace is in dull red moire. The rest of the furniture is a mixture of Irish, English and French 18th Century pieces. The hangings in this room are of red moire over buff colored chiffon voile glass curtains. Entirely covering the floor is a plain carpet in soft gray-blue to repeat one of the colors in the panels and as a contrast to the many reds in the decorative scheme

Three Rooms In The New York Home Of Mrs. Kenneth Torrance



Dan Dunyea

THE FRENCH DINING ROOM

This Louis XV dining room appears larger than it really is on account of the delicate lines of the furniture and its space-giving color scheme. The paneled walls are painted primrose yellow—an excellent color for any interior inclined to be dark—and given a wax finish. Curtains are of blue-violet velvet and the rug is an Aubusson in pinkish browns, reds and golds. The Louis XVI console is antique white, the dining table walnut and the chairs yellow with upholstery of tufted blue and yellow silk



DELPHINIUM BLUE WALLS

When a room gets sufficient sunlight, blue makes a delightful background, particularly if warmer tints are found in the textiles and accessories. The walls in this bedroom are light delphinium blue and the carpet is several shades darker. Contrasting with this restful background are curtains of gray and pink chintz and pink and blue chintz on the chaise longue. The original Chippendale bed is hung in gold silk gauze, with a bedspread of a flowered chintz. Mrs. Torrance was the decorator of both these rooms



G. W. Harting

THE LIVING ROOM

This friendly living room with its many books and old furniture has the further advantage of an engaging color scheme. The walls are paneled with simple moldings and painted a greenish aquamarine color. Hangings are of damask, the tint of pale amber, over ivory gauze glass curtains and Venetian blinds painted to match the walls are used in place of shades. Small bookcases at one end of the room finished in red lacquer provide a contrasting color note. The chintz on the love seat has a deep brown background figured in ivory, amber, henna and green; one large armchair is in golden brown damask and the two 18th Century Italian armchairs by the fireplace have coverings of henna toned damask. The rugs are antique Samarkands lovely in color—old gold, peach, greenish blue and deep brown predominating. A noteworthy feature of the room is the deep fireplace alcove which is completely lined with books

The Apartment Of Margery Sill Wickware In New York City







A SERENE SCHEME

Pale, serene colors give an air of tranquillity to this dining room where furniture and textiles supply the main notes, as the paneled walls are painted white with a line of turquoise blue accenting the simple moldings. The ceiling is pale blue and the rug honey colored chenille. Against this white background the Louis XVI walnut commode and dining table, and the Venetian chairs painted blue and gold with seats in blue, ivory and rose chintz, are particularly effective. The window is well curtained with Venetian blinds painted pale blue next to the glass, ivory gauze sash curtains and hangings of cerulean blue taffeta trimmed with an appliqué Empire border in ivory color. The Directoire bench painted old white and gold has a cushion covered in deep red and gold satin. Crystal lights and an old French painted panel in turquoise and faded rose used as a wall decoration above the commode complete the scheme. Mrs. Wickware is the owner and decorator of this apartment



CORAL AND BLUE

Warm color predominates in the bedroom. Here the paneled walls are painted a light coral tone and glazed, and the chenille carpet is bois de rose. Some of the furniture is old walnut but the dressing table and bench shown in the picture are a deep turquoise blue. The seat of the bench is in coral velvet and the large armchair in the corner is covered in turquoise blue chintz with variegated flowers. Venetian blinds painted turquoise are used in place of shades, with over curtains of silk gauze in a deeper coral than the walls, with pleated ruffles and draped valance







Drix Duryea

THE LIVING ROOM

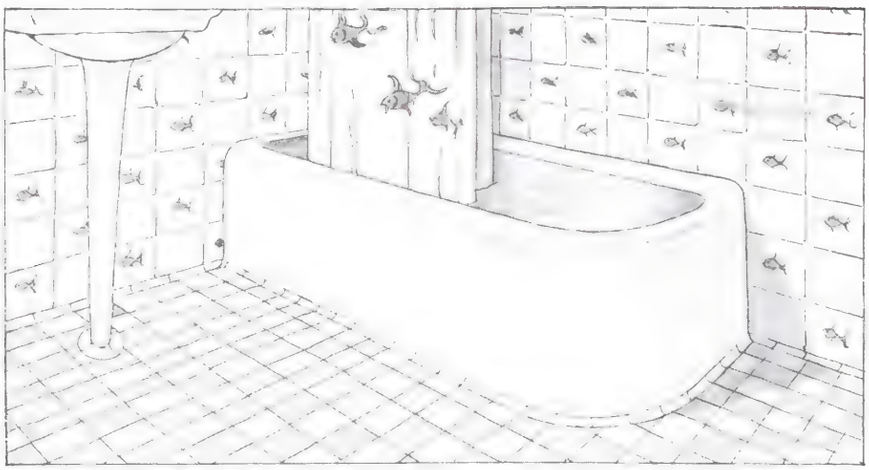
This room in a farmhouse built a hundred and sixty-five years ago illustrates the adaptation of 18th Century French, English and Italian furnishings to a Colonial setting. Walls and ceiling are robin's egg blue, curtains blue and yellow striped silk and carpet blue-green accented by Chinese rugs in yellows. Furniture delicate in line makes the room appear larger, the overstuffed pieces seeming less bulky owing to their coverings of toile the same green as the carpet with figures in sepia

CHINESE AND COLONIAL

The effective room opposite shows the remarkable fitness of Chinese furniture and accessories with a Colonial background. Coloring throughout is low in key to emphasize the faded tones of old paintings and screen. Curtains of tawny yellow silk blend with neutral plaster walls and pine, and the 18th Century Chinese furniture is the soft brown of fruit woods. Corner cupboards are dull lacquer red as a background for a collection of Tang figures. Elsie Cobb Wilson, decorator

The Residence Of Elsie Cobb Wilson





Late Developments In Home Equipment

Gayne T. K. Norton

PLUMBING fixtures, it seems, do all but walk about. Differences in the rate of contraction and expansion between the fixtures and the floor, as well as settling of the structure are apt to open crevices if, as is now usually the case, tub and lavatory are cemented to the tile floor.

For the insanitary places thus created a vitrified base is available that is gracefully curved to meet the floor and the edge of the fixture with a smooth flush joint; it measures three-quarters of an inch in height and an inch and three-eighths wide. Detracting not at all from the appearance of modern fixtures, it forms, when properly laid, moisture-tight connections between them and the floor.

Very reasonable in cost, this patented type of cove tile is furnished to exactly fit all standard tubs, bowls and lavatories. It may be inserted where sidewalls join the floor not only in bath and lavatory, but also in tiled kitchens and laundries. Such straight lengths, angles and curves as are needed

(Continued on page 146)



Crevices between the plumbing fixtures and floor may be closed by use of the small curved tiles shown about the bases of tub, lavatory support and walls in the bath sketch above

The screen in the illustration above conceals a simple humidifying arrangement which increases the moisture content of air in winter rooms. Above the mirror is a small grille which takes in dry air, while the lower grille expels the moistened air



Such interesting flooring effects as that shown by the border in the room at the right are easily obtainable through the use of a system of border blocks. These may be obtained in sets, each set containing ten red oak and twenty white oak blocks

Some Pertinent Facts About Bed-linen And Blankets

Elizabeth Hallam Bohn

ASTROLOGISTS could no doubt chart a scientific reason for the domestic unrest which stirs the home-making heart as Taurus the bull yields his sceptre to the Heavenly Twins. Opening the country house is not sufficient to cure the disturbance, nor is the blossoming of the city home into gay summery chintzes. Below surface depths it penetrates, reaching its height as the linen closet reveals a stock wearied from winter hospitality and close friendship with the washing machine. Only a shopping trip through the enchanted region which is a modern linen department, can restore that serenity which comes from an adequate and up-to-date supply of fine bed-linen—the mark of a born house keeper from time immemorial.

Some meticulous folk still insist on covering the smart fabric of the modern mattress with a complete cover, and these should be made sufficiently large to allow shrinkage. But as a general thing, the quilted pad—which may be bought in varying sizes to fit the standard mattress sizes—is now considered more satisfactory. In the new bride's linen chest these pads may appear in charming hues to match her guest room sheets, for the better qualities of colored bed-linen are practically color-fast under ordinary laundry conditions.

SHEET SIZES

Over the mattress pad the under sheet is spread, its mitred corners and ample length keeping it smooth and taut. The wise purchaser insists that the sheets be the 108 inch length which is now almost the standard. For longer beds, the manufacturer will make her sheets in any length she desires. And for those accustomed to Continental living, there are the imported sheets 144 inches long, which give the most American bed a French accent by turning half way down over the blanket. Seventy-two inches of width gives ample tuck-in for the single bed; eighty-one inches is adequate for one of three-quarter-size, and ninety inches provides comfort for the double bed.

For summer nights, sheets of fine spun linen are particularly grateful. Good linen sheets—especially if decorated with embroidery or hemstitching—will mount to a considerable figure, their price depending on the fineness of the thread and weaving. Loosely woven linen musses easily, so one of the exquisitely fine cottons is usually preferable, if the finer qualities of linen are prohibitive. Sheets of imported percale, in featherweights, give a splendidly luxurious note with their smooth, even texture and hand hemstitched hems.

VALUE IN FIBRES

American loomed percale, which has become almost a standard for the conservative, well-dressed bed, will give a patrician surface at a most moderate price. The hidden value in these long-lived sheets lies in the close weaving, long cotton fibres used and the evenly spun yarn which prevents fuzziness even after repeated trips to the laundry. In this high-grade sheeting, strength and sheerness have been balanced to an exact degree, making them both light and serviceable, the laboratory tests carried on proving that six years of laundering was needed to wear out the material. Another point which adds to the wear of the hemstitched sheets and cases lies in the fact that this hemstitching, which is almost a perfect match for the finest hand work, stops inside the tape selvedge, preventing the possibility of tearing out. These domestic sheets come not only in the conservative white, but also in lovely pastel hues or with color in the hems alone, either a solid band matching the general color scheme or with most attractive patterns woven in.

When sheets of regular cotton are to be bought, the test of their quality lies in the number of threads to the inch. A skilled salesman will scratch the surface of a good sheet with his finger nail, showing how little dressing has been used to give substance to the material. Cotton sheets should be close, even and supple. And to these qualities may be added, style—through light-and-laundry fast coloring, charming designs woven into the borders, or a touch of Philippine embroidery. Perhaps, as the package is opened, a fragrance of fresh lavender arises to add fragrance and freshness.

Pillow cases share the charm of the new sheets, and are bought by the same criterion. As cases are made in standard sizes to match standard pillows, the latter should be measured before the shopping trip. For too tight a pillow case makes a hard and uncomfortable pillow, while if it is too loose a mussy appearance is the result. About two inches in width should be allowed over the size of the pillow and ten inches or a little over, in extra length.

To the practical virtues of warmth and lightness the blanket manufacturers today have added the all-important feature of style. New weaves and designs add novelty to even the most moderately priced offerings, and colors, of the rich depth and striking beauty which distinguish the effect of dyestuff on wool fibres, make the modern blanket a thing of real beauty.

In immaculate white, or the daintiest of colors, the height of blanket luxury is reached in a closely woven cashmere. Or fine spun worsted warp allows of the tight weave, which prevents the destruction of the fibre under wear, and gives to the all-wool blanket the serviceability of the older cotton warp material.

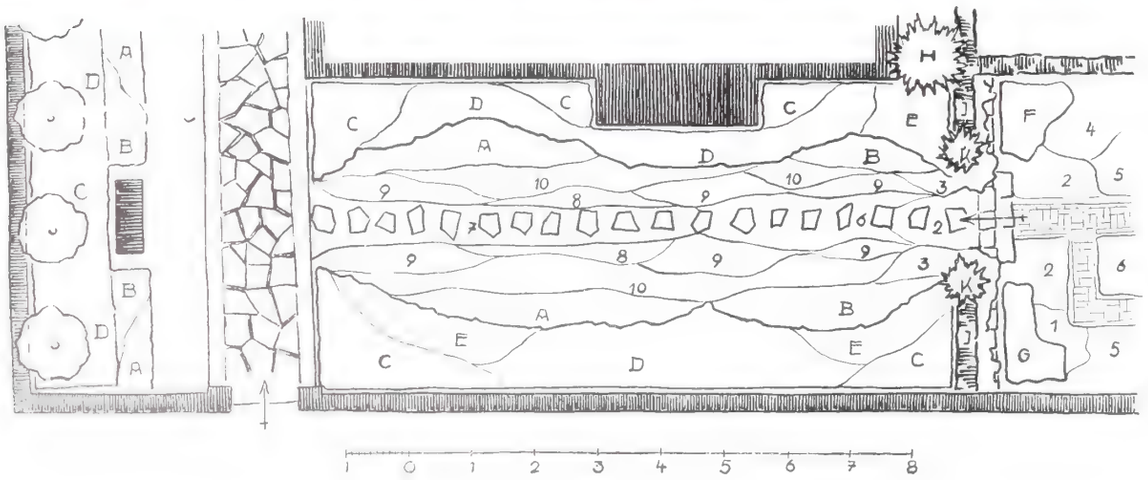
BLANKET FACTS

The life and real value of a wool blanket is hidden in the fibres themselves, and the name of a reputable manufacturer is the best insurance which the purchaser can have that satisfaction will result from the substantial outlay which a good blanket represents. Selected long fibre wool retains its resiliency and softness, and assures the permanency of the nap. And such blankets are preshrunk to keep size and shape through repeated washings.

As health findings today prove that a porous material is not only healthful but warm, some home-makers prefer that a blanket be of the more loosely woven type with a deep nap. Within the meshes

(Continued on page 140)





Intimacy characterizes this German country house garden which, enclosed by a low wall and lattice for a degree of privacy, is cheerfully green the year around. Free use is made of shrubs and low-conifers to give background for the flowers. The planting list is given below, left

1—Primula denticulata
2—Saxifraga oppositifolia
3—Arabis alpina
4—Dianthus plumarius
5—Aubrietia tauricola
6—Saxifraga Schlosseri Ronsdorf
7—Saxifraga oppositifolia
8—Sedum rupestre
9—Sedum [illegible] pl.

Alpines And Evergreens In A Foreign Courtyard Garden

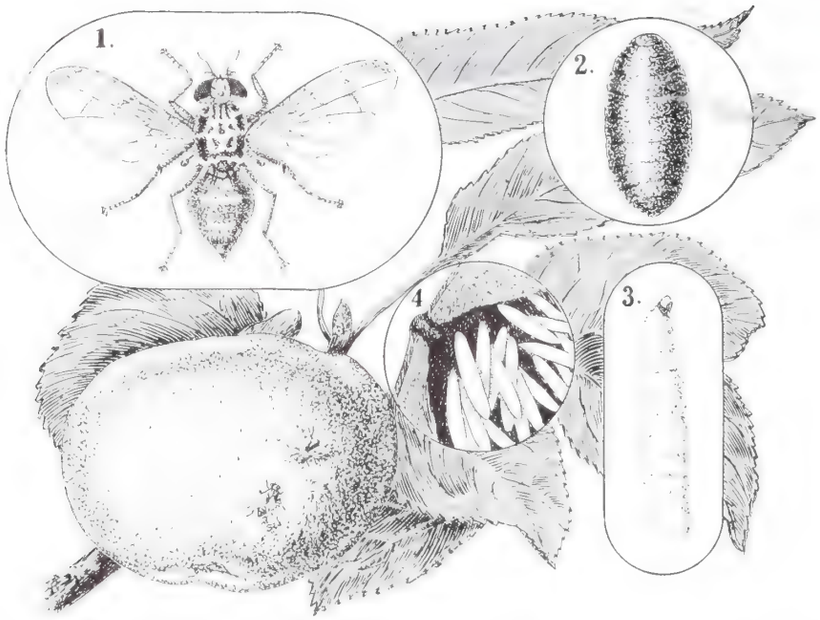


Amerolaya

Spring Comes Among The Hills

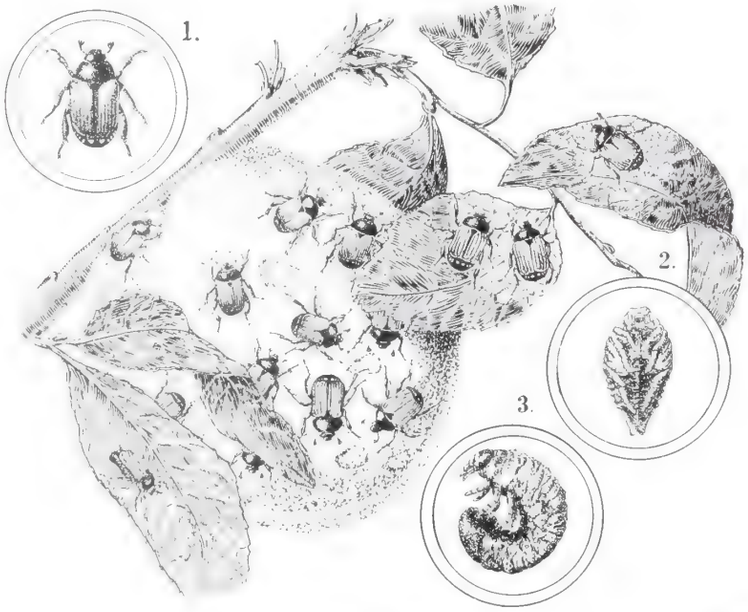
Mid-May in Westchester is the season's masterpiece of subtlety in fine fragrances and blended colors, in faint shadows that grow stronger almost hourly. It is at its best viewed among the hills, as here on the Richard A. Strong place, other views of which are shown on pages 77, 78 and 79

Insect Pests Of The Garden And Grounds



MEDITERRANEAN FLY

The Mediterranean Fruit Fly attacks Grapefruit, Peppers, Grapes, Eggplants and others. Methods of control include destruction of susceptible fruits while immature, spraying trees with sweetened arsenate of lead, and destruction of the pupae in the soil by burning or chemicals. In the illustration, 1 is the adult fly, 2 the pupa, 3 the larva and 4 enlarged view of the egg under the skin of a fruit

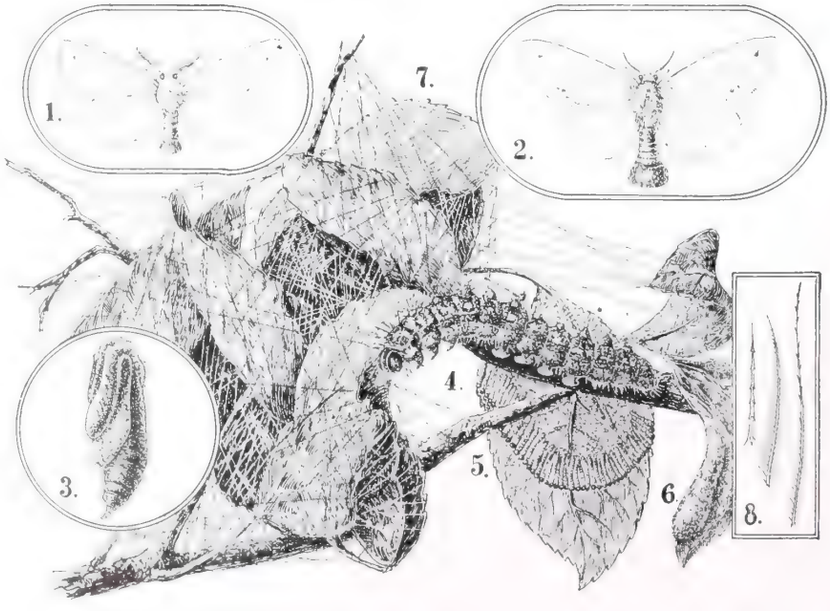


JAPANESE BEETLE

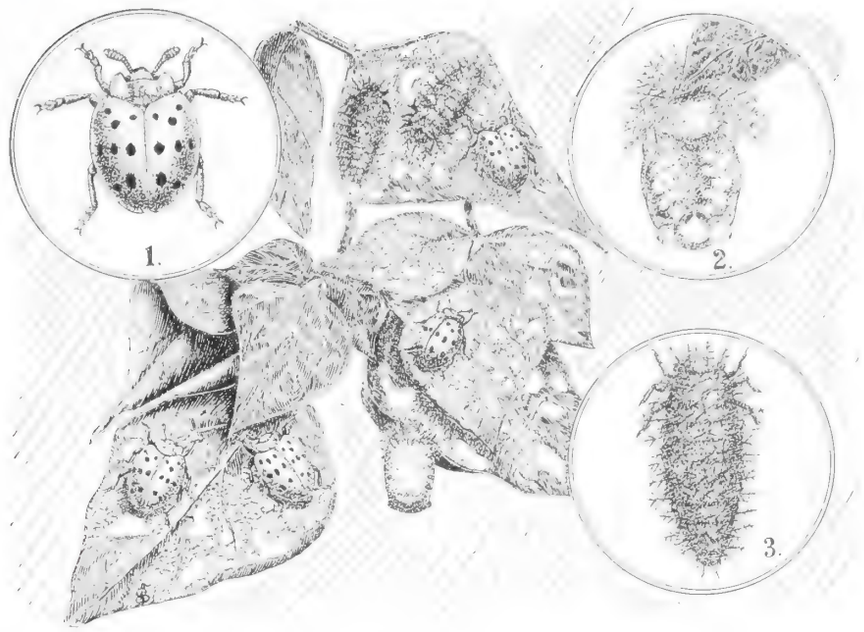
Metallic green is the color of the Japanese Beetle, a pest which eats just about everything green and growing. Control methods include spraying trees and plants with arsenate of lead for the adult beetles and killing the larvae in the ground with arsenate of lead. Figure 1 is the adult, 2 the pupa and 3 the larva. All the drawings shown on these pages done by Dr. E. Bade from studies of the actual insects

BROWNTAIL MOTH

Arsenate of lead spray, banding tree trunks with sticky paper and destruction of the winter nests are the control measures. The drawing shows (1) male moth, (2) female, (3) pupa, (4) caterpillar, (5) young caterpillars eating leaf immediately after hatching, (6) egg mass, (7) young caterpillars hibernating in nest, (8) enlarged barbed hairs of caterpillar which cause skin irritation when touched

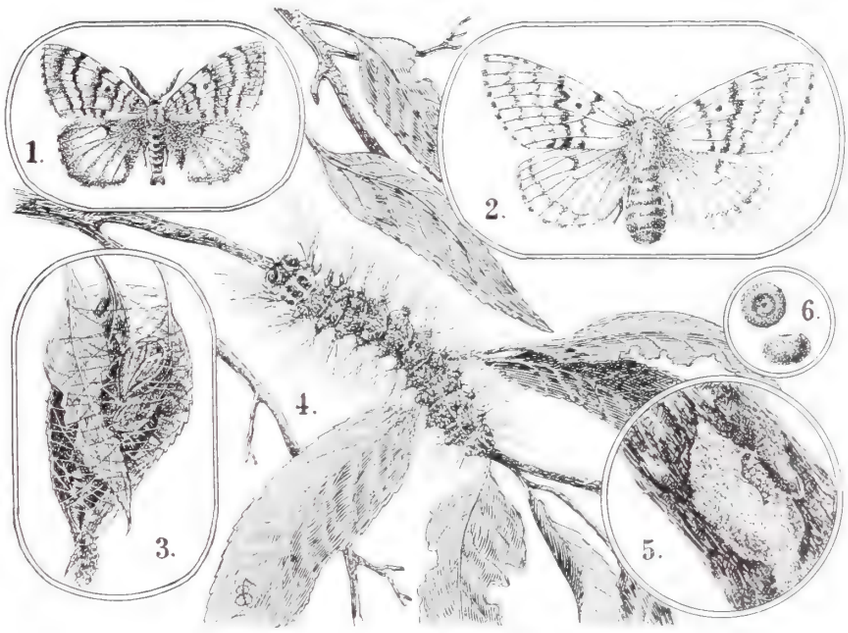


The Life Histories Of Six Plant Foes



MEXICAN BEAN BEETLE

This pest is brownish yellow with black spots and is found in the Southwest and most of the territory east of the Mississippi. He attacks only Beans, among which he causes great havoc. Magnesium arsenate spray, applied four times in a season, is a good control. Figure 1 is of the adult, 2 shows the pupa attached to a leaf tip, and 3 is the larva. The beetle is about ¼" long and suggests the common lady-bird



THE GYPSY MOTH

(Center) Another serious leaf-eating pest, with a wing spread of 1½" in the male and 2¼" in the female. Figure 1 shows the male, 2 the female, 3 pupa in the nest, 4 the larva, 5 an egg mass on a twig, and 6 the eggs enlarged. To control the Gypsy Moth, kill the egg masses with coal-tar creosote, spray the trees with arsenate of lead and band the trunks with sticky paper to keep down larvae



EUROPEAN CORN BORER

This serious crop menace is firmly established in the United States and is highly resistant to control. Burning of all infested material will help, but the chief hope of eradication seems to lie in the discovery of some natural insect enemy, for which experiments are constantly going forward. In the drawing, 1 is of the adult form, 2 the pupa, and 3 the caterpillar which does the destructive boring





Plants To Redeem A Shady Corner

Louise Beebe Wilder

W

beneath trees, or where house walls or

a hopeless one.

tation if they are given the chance. They are not brilliant or striking plants but ill

more the longer one knows them. In the

than their flowers is their fernage, but the

minute inspection. The order is that of the Fumariaceæ which contains the four genera —Adlumia, Corydalis, Dicentra and Fumaria.

climbs by its slender young leaf-stalks over tall bushes in half shaded places, and in

sack-like blossoms from its slender branches.

Dolls, Earth Smoke, Beggary, God's Fingers and Thumbs. And a lady who visited my garden told me that she had always known it by the name of Delicacy, which is more appropriate than most plant names.

But Dicentra and Corydalis are the important members of the order from the point of view of the gardener. Dicentra will be chiefly known by the beautiful Bleedingheart, which we always think of as an inhabitant of old gardens—a really old-fashioned plant, so that it is surprising to learn that it is a Japanese and was introduced to cultivation in western gardens less than a hundred years ago. There is a white form of the Bleedingheart but I have never seen it offered or growing in this country. The wild Bleedingheart of our Eastern States is *Dicentra eximia,* found in rocky places in western New York and southward to the mountains of Georgia. It has pretty fern-like foliage that persists throughout the season and slender flower scapes hung with rose-purple, heart-shaped flowers that barely top the leaves. It grows from nine to eighteen inches tall and is a fine plant for a half shaded position in the rock garden or narrow shadowed border where the soil is good.

Much confused with it is the western species, *Dicentra formosa,* found in the Yosemite Valley and in other parts of the Far West. This, however, is a dwarfer plant altogether, though of much the same character. The delicately cut and lobed leaves come directly from the root and are borne on long stalks, and the sprays of purplish-rose bleeding hearts are carried well above the foliage.

Both these plants, given a good rich soil, not too damp, spread rapidly. I once had seeds of another western species, *Dicentra chrysantha,* described as a handsome Ja-

(Continued on page 170)







(Top) Largest of the Corydalis is C. nobilis, from Siberia. Its yellow, sweet scented blossoms tipped with black are borne on stalks some eighteen inches tall. Flowering in May, by early summer it has gone

(Center) Wholly delightful is Corydalis cava alba, which can be looked for late in March or in early April. Gleaming white blossoms and leaves like those Bleedingheart give it special appeal

Given the right conditions, Corydalis cheilanthifolia, from central China, will completely decorate a shaded corner. It forms large rosettes of fern-like foliage with spikes of yellow flowers in April



A mere dip in a hillside will not prove satisfactory as a location for an artificial lake, as it cannot look natural. A large body of water on a slope always looks precarious, as though it might spill over on the land below

Planning And Making Artificial Lakes

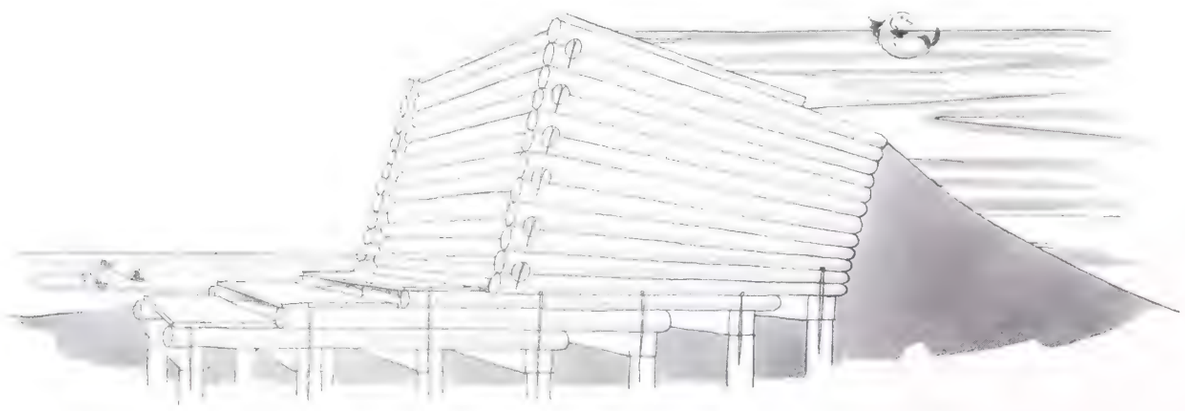
Henry B. Raymore

"OF all the varied materials in the composition of natural scenery, there is none that produces more beauty, variety and interest than water; nor is there any that enters into so many pleasing combinations with surrounding objects." So wrote Charles H. J. Smith, a now forgotten landscape gardener, in Edinburgh in 1852. Eight years later, A. J. Downing, the dean of American landscape gardeners, said, "There is no department of Landscape Gardening which appears to have been less understood in this country than the management of water." Which goes to show that water has long been considered an important element in the landscape treatment of parks and home grounds, but that not always, from the artistic standpoint, has this treatment been particularly successful. In fact, when one of my friends genially informs me that he plans to build an artificial lake on his country place, I smile my blandest smile and say "Oh yes, won't that be interesting?" but at the same time I hope that some act of a guiding and beneficent providence will prevent him from carrying out his intentions.

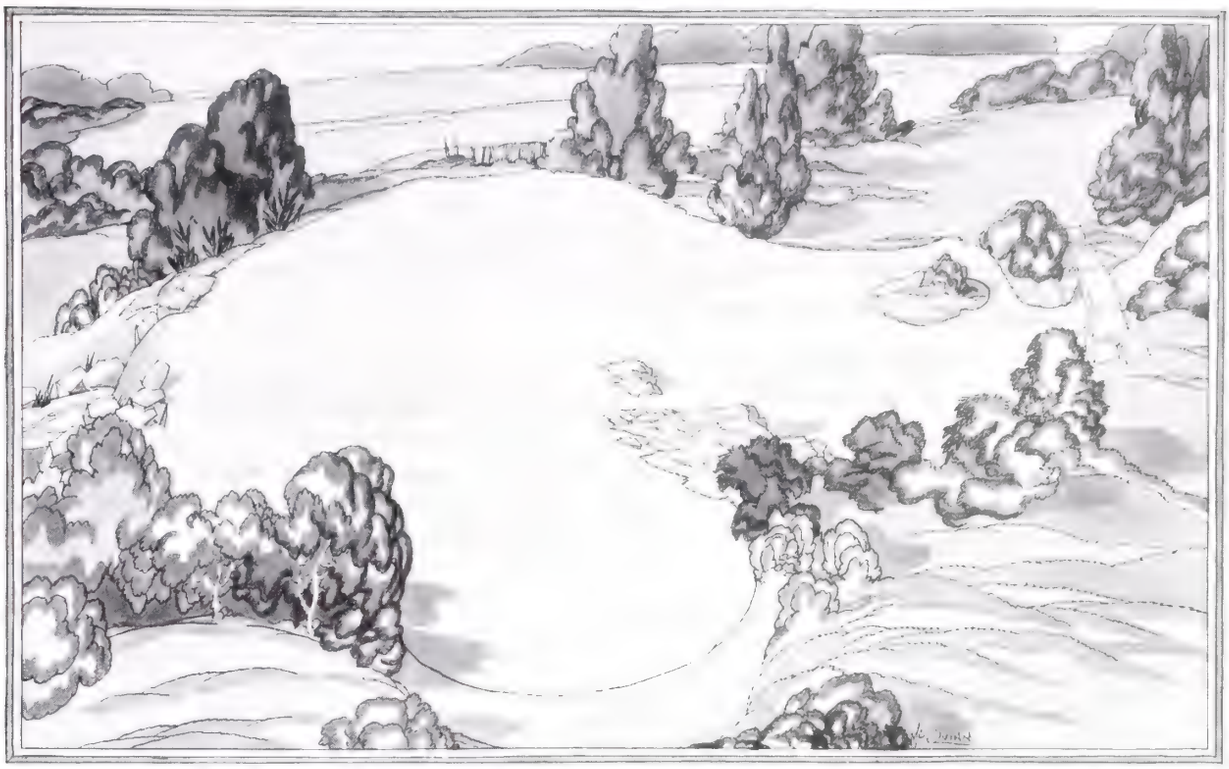
Not that the artificial pond or lake hasn't a place in the scheme of the country place. It certainly has. But with all due respect to those who, by much labor and sorrow have brought such things into existence, I must assert that the artistic results in too many cases haven't justified the work and thought expended upon them. Really, most of them



The dam of masonry or concrete must be firmly bedded to prevent water seepage beneath it. Its correct proportions of height and thickness can be readily worked out from this diagram, as described in the text



(Below) Log dams are rather picturesque and entirely satisfactory, if there is no objection to a little leakage of water through them. The top should be planked for ice protection and there must be an apron below



are pretty bad as assets in the landscape.

Of course I am not now speaking of the work of masters in the landscape profession who have created such charming water effects as are to be seen in many of the big city parks, or on the largest estates. I am inveighing against the work of the average amateur gardener who, somehow, does not seem to get the right point of view concerning these things. In making an artificial lake so many seem to stress the idea of artificiality and forget that a lake is a purely natural feature and must be so treated. In fact, all water in the landscape must be definitely one of two things. It must either be formal, in which case it becomes a garden or decorative pool with a definite geometrical shape, located in a definite place in accordance with the more or less architectural design of the area around it and embellished with decorative coping, statuary, fountain jets and the like; or it is natural, without any definiteness of shape, without formality of placement, without architectural embellishment. This is fundamental. There is no middle ground. You cannot have a natural pool in the midst of definitely architectural beds, walks and borders, no matter how simple these may be; and you cannot have a formal, architectural lake dropped into the untamed natural landscape.

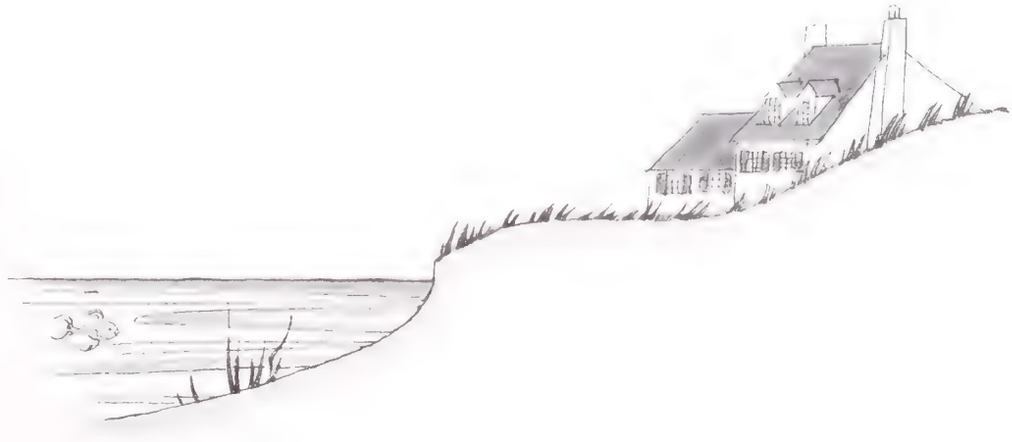
Let us be emphatic and perfectly clear on this point. The artificial lake (or the natural one which is brought into the landscape scheme, for that matter) is a purely naturalistic feature and must be so treated.

If good taste is not to be violated, then, it cannot be regular in shape, even though the regularities take the form of curves. Much less may it be circular, square, oblong or polygonal. The shape must be irregular, as nearly natural as we can make it. If formed in a hollow, the plane of the water naturally assumes an outline corresponding to the original configuration of the ground, and this outline can be varied and improved only by the formation of bays, promontories and islands. If the site is on level ground, the outline may of course be varied at pleasure. It may be broad, bending or winding, but in every case it should present the appearance of breadth rather than length. In varying the outline by bays, islands and promontories care should be exercised that the projecting masses do not obscure or destroy the breadth of surface. In too many instances, what is intended for a lake dwindles into a winding canal, a palmated pool with an island stuck into it, or some other outlandish arrangement.

The treatment of the banks of the lake is most important. If we observe carefully a natural lake we will see that the height and slope of the banks vary considerably.

(Continued on page 174)

(Top) Naturalness should be the keynote in the finished lake. To this end, let the curves be long and sweeping. Have few islands, and these near the ends so that they will seem like the remains of a range of submerged knolls



The best site is a natural and well defined depression below the level of the house or garden from which the principal view of the lake is to be had. A hillside location obviously above the house level is generally to be avoided



So well has the residence of Samuel Bell, at Chestnut Hill, been imbued with an Old-world atmosphere that one regarding it from the court might certainly be excused for having difficulty reconciling its façades with 20th Century Pennsylvania, rather than medieval Normandy. Walls are of native ledge rock. At the left is the entrance, opening through a vestibule to the huge hall. Tilden, Register & Pepper, architects



A Pennsylvania Residence Finds Its Precedent In The Manoirs Of Normandy



The turret in the foreground of the view above contains the master's stairway. Placing this feature alongside the taller entrance bay creates an extremely interesting combination of diverse outlines. At right angles to the main body of the house is the service wing. The garage is approached through the archway at the right





Each room of this residence has been located with proper regard to function, relation with other rooms and relation with the exterior. The living room is at one end, where it has three exposures, opens to a porch and is separated from other rooms by the entrance hall. At the corner where the service wing joins the house is the dining room, overlooking a grass terrace. Between dining room and hall is the library—here it gains privacy



Window And Doorway Details From Abroad

STAIR WINDOW

The photograph of old bay windows in Ipswich, England, suggests their employment in this country for some special purpose, such as at a stair landing. An odd feature is the way the outside supporting brackets are pigeon-toed instead of parallel. All of the photographs and sketches on these pages are the work of Gerald K. Geerlings

A WINDOW SILL

(Below) In common with many window sills in Brittany, this one at Point Aven (left, below) is wide enough to accommodate placing a number of flowerpots. In the sketch, the idea is applied to a house facing upon a flagged terrace, where potted plants are especially welcome to lighten the effect of barrenness often inherent in the stonework







Suggested For Use On Our American Homes

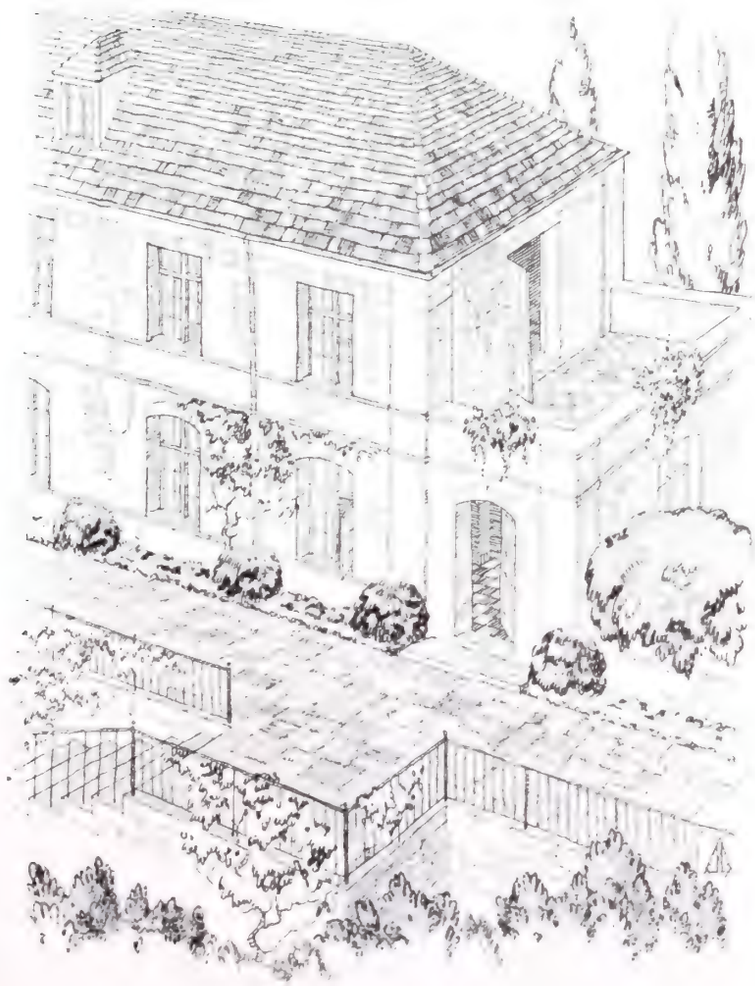


CORNER DOORWAY

Not a few of the Breton houses have cut-off corners, and whether the slicing is above or below, the roof descends without hesitation as though nothing unusual were afoot. Such a feature lends itself agreeably to a doorway treatment, as suggested by the drawing in which an adaptation of this idea planned to balance a corner fireplace

WINDOW DETAILS

The white-painted brick façade of the Buckinghamshire Arms, across the road from Blickling Hall, utilizes simple projecting brick courses to good effect. Not only can the window details be transplanted to the American scene, but also this pleasant means of tying together windows to prevent their "floating" about on a broad façade













S. H. Gottscho

As a typical New England saltbox type, this house at Southport, Conn., began life in the times when Indians were no rarity. In 1870 it was haphazardly remodeled to conform with the vogue of the times, assuming the appearance shown by the photographs at the left and right. Recently acquired by Mr. Willard I. Emerson, it has again been remodeled, as shown above, to conform with the best traditions of the Connecticut Valley, near which it is located. Before and after plans are on page 113. Howard & Tremaine, architects



An Early Connecticut Farmhouse Undergoes A Second Regeneration



The Remodeled House Is Dignified By A Colonial Entrance





Inside the Emerson residence several large rooms were thrown together to form the "L" shaped living room, a part of which is shown above. The fireplace was resurrected from behind a plaster wall and moldings added to recapture its original appearance. Supporting beams in the ceiling were uncovered and the old floor of wide oak planks came to light under a new floor. The entrance treatment and the hall [illegible] the latter picture leads to the dining room



The first plans at the right are of the house before remodeling. Alongside are the new plans. The long porch has been taken away so that sunlight could penetrate the front windows. Parlor, bedroom and living room all have gone to make one large living room. The kitchen has been expanded and a side porch, children's dining room and laundry have been added. Disposition of rooms on the second floor has been logically changed, and, over the service wing, rooms for the children and their nurse were placed

Your Individuality In The Design Of Your House

R. W. Sexton

IN the words house and home as synonymous. Yet to my mind there is a distinction that is interesting. The word house originated as meaning a shelter. We might say that in our travels we put up for the night at some little house on the roadside. In other words, this little house afforded us shelter for the night. The next night we arrived home. This was a little house, too, but it was home. Not because it belonged to us, but because it had been designed originally to meet our every need and requirement. It was much more home.

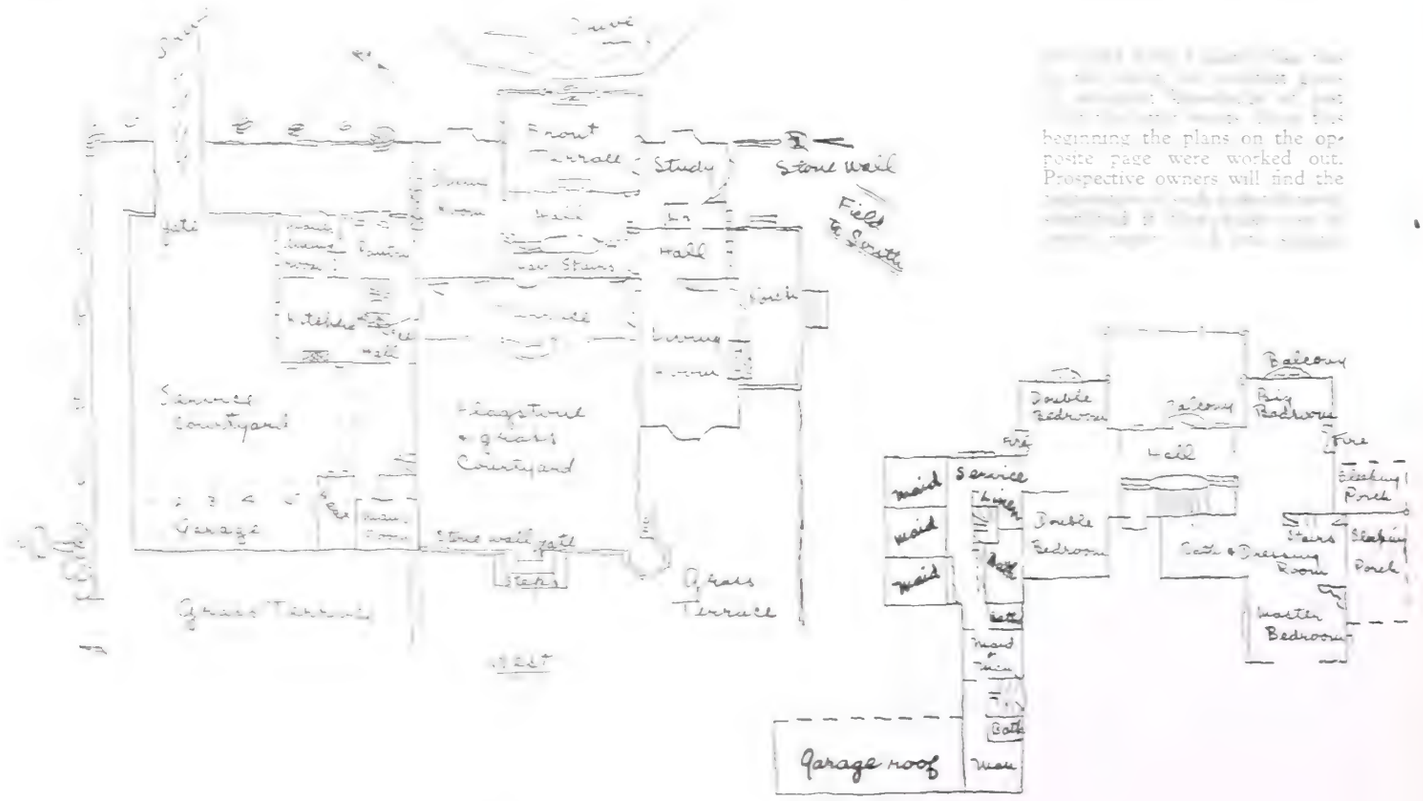
house that might suit one of us perfectly would be entirely inappropriate to another.

Your individuality is more pronounced in the plan of your house than anywhere else, perhaps. The floor plan, in the language of the architect, shows the house as it might look if you were to take the roof off and look right down at it from an airplane. The drawing of the plan shows the size of the house over-all, the different rooms that are included, their size and shape, the location of windows, and the means of communication from one room to another, as well as closet space, and so forth. It is easy to understand that in planning your house the architect must be familiar with your peculiar traits and customs. For he must actually reflect your personality in the plan if the house he is designing for you is to serve satisfactorily as your home.

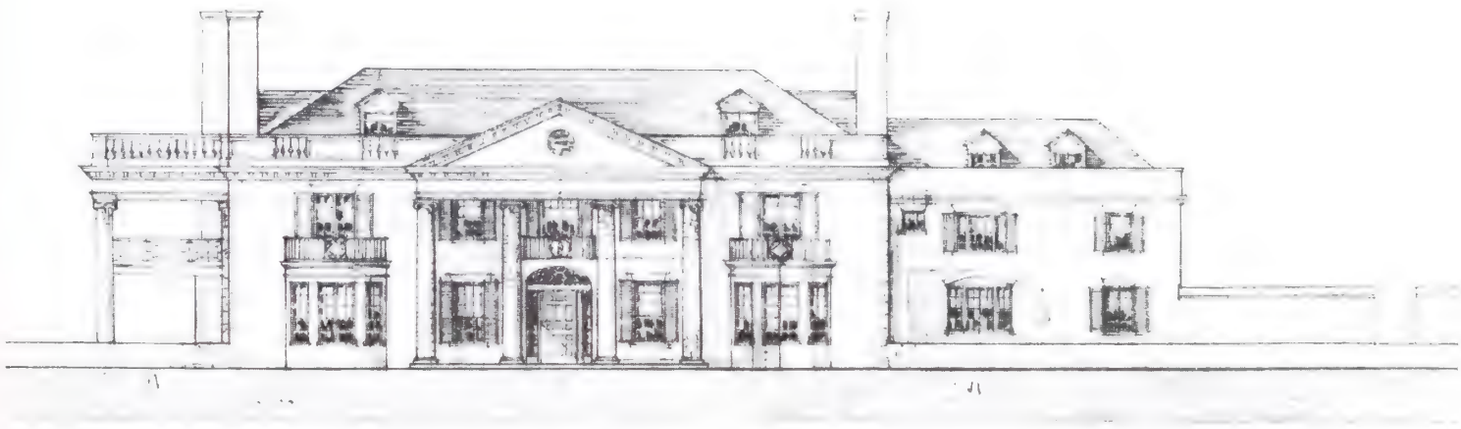
But, you say, all houses are very much alike; you have lived in several rented houses and have been able to adapt yourself to them so that they seemed like home to you. True. But why does that desire to build your own house keep coming back into your mind? How many times have you said that you could never possibly live in Mrs. So-and-So's house across the street, although she may be one of your best friends? It is not because you do not like the paper on the living room walls or the design of her bedroom furniture, but because you lead such a different life from hers; and, while her house meets her needs and requirements, it could not possibly satisfy you.

Let us take an illustration and see how this idea of reflecting individuality in the plan works out in practice. Suppose, in the first place, there are four in the family: a man and his wife, and a son and a daughter. The children are in their teens. The owners are not wealthy. They do not do much entertaining. They have never had a maid, but hope to some day. Immediately the architect sketches a plan of the first floor to include a fair sized living room, a very small dining room—room to seat four persons comfortably; a small kitchen, with adjacent dining nook. Both the dining room and the dining nook are near the kitchen. The architect surmises from his conversa-

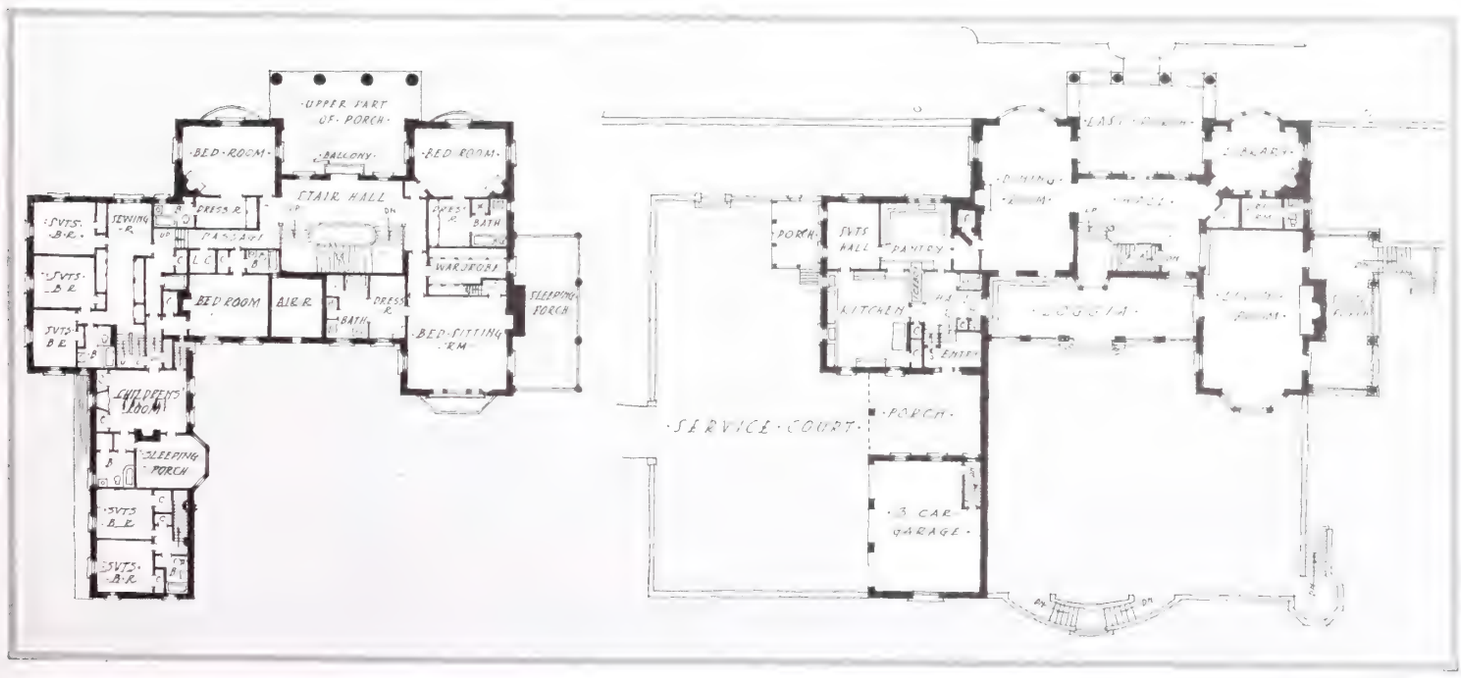
beginning the plans on the opposite page were worked out. Prospective owners will find the







The plans for Mrs. Robert B. Dean's house at Bedford Hills, N. Y. adhere generally to the owner's original ideas, thus embodying her individuality in the design. A plan of this type logically calls for emphasis on horizontal lines in the design; hence the use of Georgian forms. Godwin, Thompson & Patterson, architects

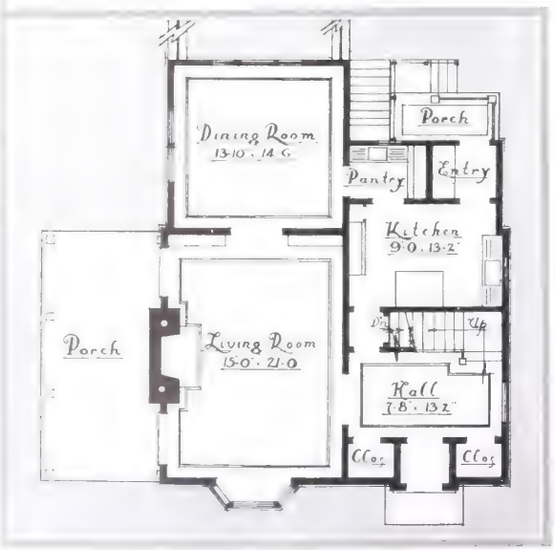




Two Small Houses Represent Both North And South



Difference in character between small houses appropriate for the Northern States and those suited to the South is ideally presented by the two on these pages, designed by the same architect, Dwight James Baum. The home of Thomas McCall at Fieldston, New York City, is carried out in the Colonial manner, the traditional style of this section of the country. A typical detail of Early New England shop fronts is the oriel window, which divides interest with the well detailed entrance. For a house of this size no more worthy plans could be worked out than those used. Thorough study is apparent in every feature









For architectural inspiration Florida has relied on Spain since the time of its first colonization. This little residence at Temple Terrace, on the outskirts of Tampa, not only follows the spirit of Spain in its design but the tiles on its roof and those used for decorative purposes were made in that country during the 16th Century. Both exterior design and interior planning of this house are worthy of sincere commendation





The Versatility Of Duncan Phyfe

Paul Harness

THE pieces illustrated on this and the opposite page have added tremendously to the history of Phyfe cabinet-making since Mr. Charles Over Cornelius wrote his book on the subject in 1922. It was known, of course, that Phyfe in his day was willing to undertake the complete furnishing of any house if he could secure an order to do so. The fact that his work for Mrs. Astor brought him into prominence, would promise almost with surety that the furnishing of more than one new home by members of New York's smart set of the early 19th Century would be entrusted to the most fashionable furniture maker of the day. But just what pieces actually came from Phyfe's shop except chairs, sofas, window seats, tables, beds, and a few minor miscellaneous articles, and how these pieces actually looked were matters of conjecture until recently the fact of his versatility has been established by the discovery of such articles as we are illustrating. These discoveries have caused not a little stir among enthusiastic collectors of Americana, as one by one they have come to attention.

Ever since the Hudson-Fulton Exhibition at The Metropolitan Museum, in 1909, experts have been busily searching for documents and data regarding the work of this clever and successful Scotchman who came to America in 1783 or 4, and settled in New York in 1790, and who worked for fashionable New York for the next half century and more. The fact that he furnished a house completely, from the parlor set to the kitchen ironing-board, is the point that espe-

(Continued on page 132)

(Above, left) A fine sideboard made by Phyfe during the first fifteen years of the 19th Century. This piece certainly bears no trace of the clumsiness which is sometimes attributed to Phyfe's later work

(Left) One of a pair of Duncan Phyfe beds. The design of the bed-posts is at variance with his usual patterns. Arranged for the hanging of draperies in a simplification of the more ornate Sheraton manner



Slenderly proportioned Sheraton writing table by Phyfe. Its completeness of appointments is typical of the period. Illustrations courtesy American Art Association, Anderson Galleries, Inc.

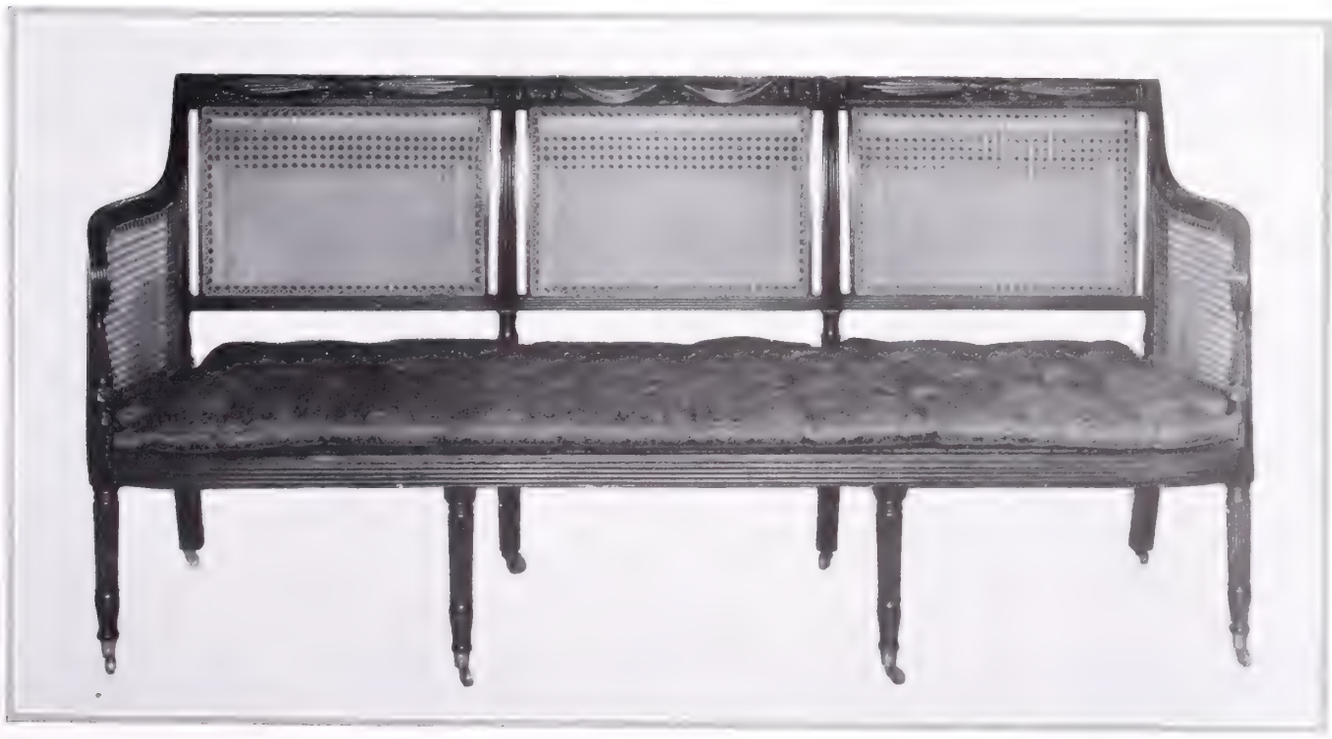


An interesting commentary on its New York City origin is this chair which follows the lines of Phyfe's most typical design except for the harp which has replaced the usual lyre motif in its back



The Phyfe dressing table illustrated above has only recently come to light as an example of his work. It dates between 1815 and 1820. Note the successful handling of the long cabriole legs

A very rare type of chair-back settee with caned seat and arms is shown below. This is a product of Duncan Phyfe's fine craftsmanship and was made some time between 1800 and 1810



Moderately Priced Chintzes Suggest Color Schemes For Country Rooms



A LIBRARY IN BROWNS

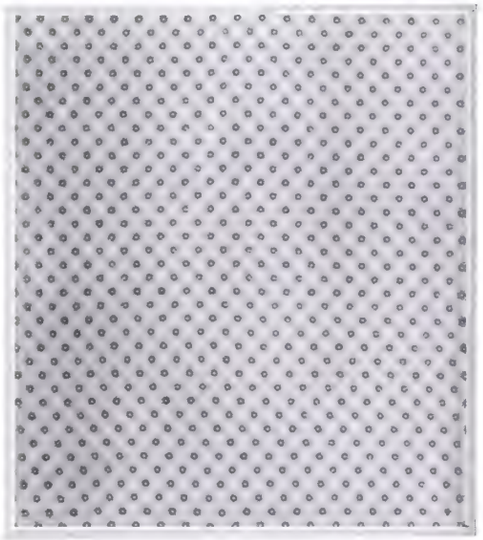
The following color scheme for a library can be used with either of the glazed chintzes shown at the immediate left and right as they are similar in coloring. The hand-blocked Chinoiserie design at the left has a light walnut ground figured in rose red, green, yellow and touches of bright blue. A larger design distinguishes the column chintz at the right which also has a walnut ground with flowers in reds, yellow and deeper brown. Both from Macy's. Walls: painted brownish tan to harmonize with background of chintz. Ceiling: painted dark blue with gold stars or covered with star wall paper. Floor: Oriental rug in faded reds and blues, or plain brown carpet. Curtains: chintz bound in red over yellow celanese glass curtains. Furniture coverings: rose red rep or antique satin, small patterned red and yellow chintz, and red leather. Red tôle lamps with parchment shades





WITH APPLE GREEN WALLS

(Left) For a cottage living room comes a diverting glazed chintz picturing the various modes of transportation in Early America. Colors are vigorous—light and dark greens, browns, strong blues, with here and there a vivid note of red. The fabric shown at the right, which may be used in connection with the transportation chintz as the colors harmonize, has small red and yellow pin-wheels on a green ground. Both are Waverly prints from the Chintz Shop. Walls: painted pale apple green with woodwork to match. Floor: dark green with hooked rugs in flower designs on brown grounds. Curtains: chintz with bright blue binding, looped back over blue glass tie backs. Undercurtains: ruffled white organdie, tied back. Furniture coverings: blue, green and brown checked cotton, or green and blue striped linen, green chintz darker than the walls, corded in blue, and the pin-wheel chintz





PEACH AND BLUE-GREEN

A charming morning room could be built around either of the chintzes shown at the bottom of this page which are alike in coloring. Both the French print at the left, with its flowers, butterflies and engaging 19th Century motifs, and the hand-blocked lace design at the right, have peach pink grounds figured in French blue, blue-green, yellow and deeper pink. From Macy's. Walls: painted the same peach tone as the background of the chintz. Woodwork and doors: bluish green. Floor: covered in plain bluish green carpet. Curtains: chintz edged with ruffles and hanging straight. Glass curtains of fine cream colored net, ruffled and tied back. Furniture coverings: powder blue satin, blue brocade with flowers in pink, needlepoint in faded greens and green blues, peach and cream striped moire. Pink glass and white Wedgwood ornaments decorate the mantelshelf



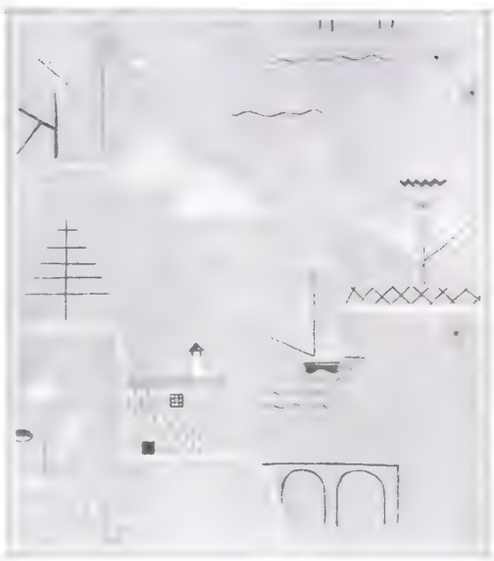
Wall Papers For The Modest Purse

With Accompanying Color Schemes



FOR A CHILD'S ROOM

Following is a color scheme for a child's room adaptable to either of the wall papers shown at the immediate left and right. At the left is an effective new Strahan paper with a grayish-white ground, scrolls in deeper gray and buff, and miniature hunting and pastoral scenes in red, brilliant blue, bright green and yellow. The Salubra paper at the right, with its delightfully modern versions of flowers, castles, ships and the sea, has a gray ground, the design being in red, blue, yellow, jade and candy pink. Both from Ruth Campbell Bigelow. Woodwork: painted gray to match gray in paper. Floor: green jaspé linoleum, gray wool rug. Curtains: jade green glazed chintz trimmed with bright blue binding. Gray celanese glass curtains. Bedspread: bright blue organdie or white Swiss with big blue dots. Furniture coverings: quilted red and yellow calico and green chintz





A COUNTRY HOUSE HALL

The wall papers shown at the left and right suggest interesting schemes for a country house hallway. At the left is a decorative Birge paper suitable for an informal type of entrance as its pattern is fairly small. It has a buff ground latticed in deeper buff and in the center of each diamond-shaped space is a modernistically designed flower in two shades of green. From Richard E. Thibaut. At the right is a new Strahan paper unusually effective in both design and color and adaptable to either a hall or dining room. It has a pale sky blue ground, the landscape scene of lake and mountains being in mauve, tan, buff and several shades of soft green. From Thibaut. Woodwork: painted buff. Floor: stained brown, checked wool rug in greens. Curtains: green sunfast silk trimmed with ball fringe to match. Chair coverings: green and plum striped sateen. Settee covered in latticed green chintz





Dana B. Merrill

THE BEDROOM IN BLUE

Blue makes a restful background for bedroom walls provided the room gets sufficient sunlight. At the left is a new Strahan paper unusually adaptable on account of its simple, conventionalized design. It is a deep sky blue ground, the medallions being in a yellowish ivory tone. From Bertha Schaefer. (Right) A charming bedroom wall paper with a pastel blue ground and rows of flowers delicately tinted in mauve, amethyst, yellow and pink, with deep green leaves. From R. E. Thibaut. Woodwork: ivory. Floor: covered in deep blue carpet to tone in with blue background. Curtains: yellow organdie with fluted ruffles and looped back over amethyst glass tie backs. Venetian blinds in blue. Furniture: ivory with flower decorations. Bedspread: ivory sateen, hand quilted, with gingham appliqués in flower designs. Covers: chintz with pink flowers on ivory ground



The Gardener's Calendar For April

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

Garden Success

Of course, in horticulture as in every other culture, the success depends on the *cultor*. It is not given to him, who has a garden because his father had a garden, and who wishes it to be "kept up" exactly as he found it.—*Dean Hole*

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1. Weather conditions vary in different years, but [illegible] hardy vegetables, Peas, Spinach, Onions, Beets, Carrots, etc. are all [illegible]. When they are well up, thin them out to prevent overcrowding and poor development.	2. Strawberries should now be uncovered for the season. If no winter mulch was applied, give the bed a good top-dressing with bone meal before digging. Regular cultivation should be kept up throughout the season, to conserve soil moisture and keep weeds in check.	3. Raspberries, Blackberries, Currants and Gooseberries that were buried last fall can now be unearthed [illegible] worked into the soil around them. These plants need plenty of good food if they are to produce crops of satisfactory size and quality.	4. The lawn should be looked over to assure a velvety green sward this summer. Sow seed on all bald spots, and spade and seed down large spaces. Raw ground bone is a [illegible] lasting fertilizer to use on old as well as new lawns. It is free of weed seeds and can be easily applied.	5. Early planting is the first essential to success with trees and shrubs. Finish all plantings of deciduous trees and shrubs at the first opportunity. Firm the plants in and water well. In the case of all but the smallest trees, stake or guy them so the wind can do no harm.
6. Fifth Sunday in Lent. [illegible]	7. If the asparagus bed was mulched last fall it can be [illegible]. Salt in liberal quantities should be [illegible] to keep down [illegible] weeds. When [illegible], be careful not to injure the growing tips, which are quite close to the surface at this time.	8. The [illegible] with Potatoes is early planting while soil and air are cool; these [illegible] destroyed by hot, dry weather. [illegible] Get good stock, and when cutting [illegible]	9. If you have not pruned the hardy Roses it must be done at once. Prune the hybrid types to three eyes, but leave about four inches of new wood on the Teas. The weaker the plant the more severely should it be [illegible] health and growth and [illegible] flowers.	10. Have you taken on hand for Dahlias and other tall flowers, raffia or jute cord for tying, an arbor for the garden roses, a [illegible] for the flower garden? These and other accessories should be obtained well in advance of when they will be needed, to avoid disappointment.	11. If properly hardened plants of the more hardy types of garden vegetables can be set out now, such as Cabbage, Cauliflower, Lettuce, Onions, etc. Unless they have been gradually accustomed to outside temperatures, they will be checked if not killed by sudden total exposure.	12. Seeds of Snapdragon, Asters, Alyssum, Calendula, Centaurea, Pansies, Violas, Scabiosa, etc. may be sown outside at this time in well pulverized soil. Make certain that the top few inches of soil, at least, contain enough sand and humus to avoid caking or crusting after rain.
13. Palm Sunday. [illegible]	14. All [illegible] open [illegible] around plants should be kept loosened. This admits the necessary air to the soil and al[illegible] evaporation of the moisture. While cultivating them for the first time in the season it is well to [illegible]	15. Plants in tubs [illegible] specimens for the [illegible] can be [illegible] dried, pulverized material obtainable from [illegible] is unobtainable.	16. Portable frames for the Melons must be set in place now [illegible] soil well warmed up before actual planting time arrives. See that the hills are well prepared inside them, using plenty of good manure or bone meal and chopped sod, for Melons are heavy feeders.	17. Any existing voids in the perennial border must be filled in by new plants or divisions early in the season before growth really gets under way. Dig under some good manure or give the beds a top-dressing of raw crushed bone to boost the new plants along into [illegible] growth.	18. Good Friday. Do not let your greenhouse be idle this spring, even though it may not be producing flowers. There are many crops which can be started now, such as potted fruits, Melons, Cauliflower and Chrysanthemums, which are well worth the effort expended on them.	19. This is the proper time to start some plants from seed for flowering next winter in the greenhouse. Primula, Cyclamen, Snapdragon and many others come within this category. Keep them growing steadily all through the spring and summer, for next winter's bloom.
20. Easter Sunday. Start hardening off the bedding plants in the greenhouse or frames at this time [illegible] certain death to [illegible], Geraniums, etc. [illegible]	21. Keep the soil [illegible] stirred between the [illegible]	22. Any trees [illegible] that have been recently transplanted must not be neglected. Liberal watering is essential, and heavy mulching [illegible] season, to hasten reestablishment of the [illegible]	23. St. George. Do not neglect the Sweet Peas when they are [illegible] they are properly [illegible] when about four inches high. Supporting them in this way [illegible] When they begin to develop tendrils, provide brush or a trellis of some [illegible] for them to climb.	24. Charles Sprague Sargent born, 1841. Summer flowering bulbous plants as Gladioli, Montbretias, Begonias, etc. are little effort and are worthy a place in any garden. They may be planted now. Succession plantings at intervals of ten days or so will provide a longer season.	25. St. Mark. It is a mistake not to get a continuous supply of quick maturing crops such as Lettuce, Beets, Carrots, Spinach, etc. The rule is to sow when the preceding sowing is up. This practice can be continued until midsummer, except in the case of the garden Peas.	26. Frederick Law Olmsted born, 1822. Bean poles can now be put firmly in place for the Lima. Dig liberal sized holes, working plenty of manure into the soil when refilling. The hill should be four inches high. No actual planting of the Beans should be made until settled weather.
27. [illegible] to crowd become soft [illegible] must be attended to while they are still very small. The major[illegible] within this [illegible]	28. [illegible]	29. [illegible] placed, loose glass reset, and the woodwork painted. A thorough job of disinfecting the [illegible] trouble from bugs and [illegible]	30. If you grow any crops for the livestock the ground for them should be made ready about this time. [illegible] and Sugar Beet can be sown now advantageously. In the vegetable garden, well hardened plants of Tomatoes, Peppers, Cabbage, etc. may be set out.			

☽	First Quarter, 6th day, Morning, W.	Rain and cold
○	Full Moon, 13th day, Morning, E.	Warm, windy
☾	Last Quarter, 20th day, Evening, E.	Much colder, cloudy
●	New Moon, 28th day, Evening, W.	Hot, dry weather

Old Doc Lemmon Was Saying To Us The Other Day—

"[illegible] to tell ye thet when I looked at it for the fust time last week, an' seen thet it was a reg'lar book with a picture o' me into it an' everythin', I purty near hed a spell!

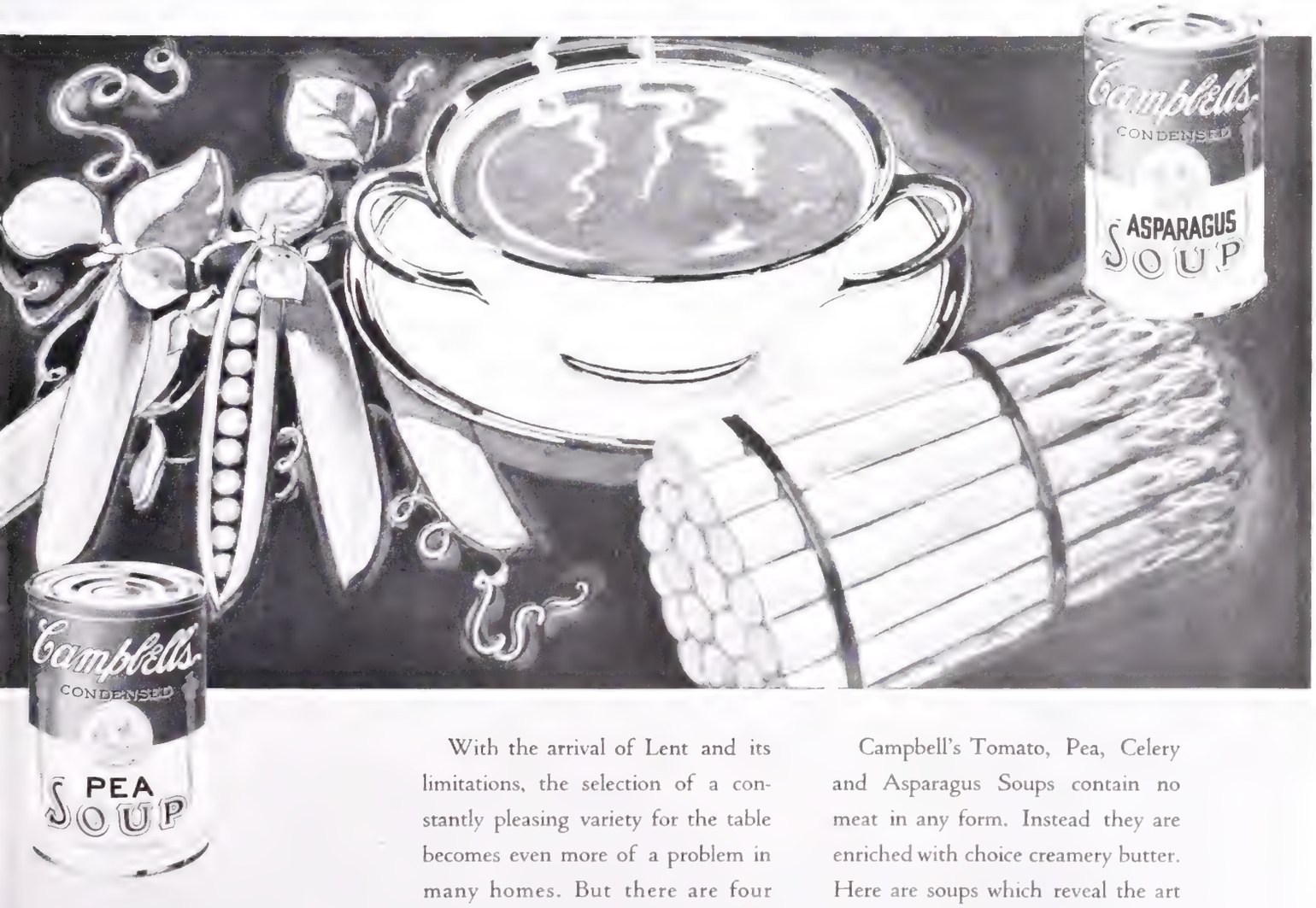
"[illegible], an' my name on the cover, an' when I went on readin' through nigh a couple hunderd pages I kept comin' onto all my old friends—Cap Taylor, Birchy Holler Brook, Old Bill the snappin' turtle, Zeke Cuddeback an' his roan hoss Jem, the Lilocks o' Hardhack Valley an' all the rest of 'em. Seemed like my hull life, from the days when Pap fust took me a-fishin', hed been sot down there as natural as if I was livin' it all over ag'in!

"It gives a man a kind o' queer feelin' to know thet the no-'count things he says 'bout this an' thet can be fixed up into a book thet folks can go out an' buy an' read the same as if it was the g'ography thet my boy Ally used to study in the old Whipstick School. Some ways, it purty near skeers me to hev my picture printed right out thetaway where anybuddy can see it, for an old squ'r'l like me gits sort o' shy livin' out here in the back country. Still an' all, mebbe there's them thet want to know whut I look like, so here's their chancet; the artist feller thet drawed the pictures he knowed whut he was about.

"Wal, anyhow, there's the book, wrote just like I talked it an' tellin' a whole lot 'bout me an' the things I do an' think thet ain't never been told afore. Things like me fust gittin' to be a hoss-doctor fifty year ago an' marryin' Elviry, an' how our boy Ally went West an' we thought we'd lost him, an' how he finally give us the biggest Chris'mas present an old couple ever hed. There ain't much 'bout us an' the old farm an' the country an' folks round about thet ain't sot down on them pages, I guess; leastways, that's how it looks to me, an' I guess I ought to know!"



Lenten choices in delicious soups that are strictly vegetable!



With the arrival of Lent and its limitations, the selection of a constantly pleasing variety for the table becomes even more of a problem in many homes. But there are four Campbell's Soups which prove especially helpful at this time. They are strictly vegetable, a delight to the taste, invigorating and nutritious.

Campbell's Tomato, Pea, Celery and Asparagus Soups contain no meat in any form. Instead they are enriched with choice creamery butter. Here are soups which reveal the art of the great French soup-chefs — a pride alike to the hostess and the mother. Food with genuine charm. 12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

This Wheel Chaise-Lawn

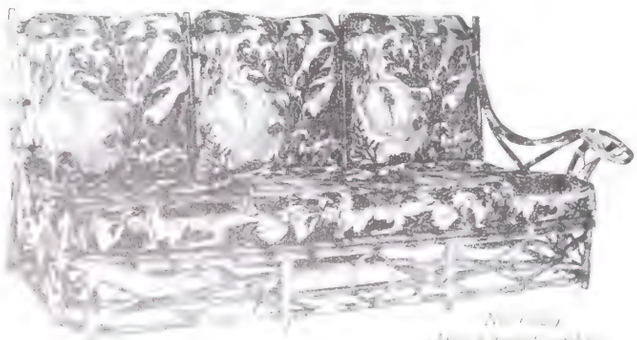


for Luxurious Comfort



THIS appealing design presents a new and very distinctive type of Solarium furniture which can be moved easily to the lawn. It is all-rattan construction, natural finish, decorated with bands of French Enameled Cane in contrasting colors. The upholstery is an imported fabric chemically treated to resist water. Light of weight, but sturdily built, it is an exceptionally useful and a very comfortable piece of furniture.

The arm chair and sofa illustrated typify Sons-Cunningham originality and leadership in style design—one of their latest creations, built along low, loungy lines. The material, decoration, and workmanship is similar to that in the lawn chair. The upholstery shown on the sofa is an unique undersea design on linen crash; but the purchaser may select any other upholstery desired. This suite will bring new charm and smartness into your Sun Room.



You are cordially invited to call at the Sons-Cunningham Showrooms, where a most representative display of their furniture is available for selection. Purchases may be made

Sons – Cunningham
Reed & Rattan Co., Inc.

383 Madison Avenue — New York



This breakfast alcove illustrates what may be accomplished in a small space. Home of George Fearne, Jr., Spring Hill, Ala. G. B. Rogers, architect

Making Rooms Within Rooms

(Continued from page 86)

the house is comparatively small for the size of the family, the desk in the living room may be so arranged that one of the children can pursue his studies there. Distribution of materials and color also play an important part. The science of conventional arrangement can be acquired, but the experienced decorator versed in the possibilities of unusual and livable furniture groupings, or the amateur with a natural flair for such things, has a splendid chance of transforming an unattractive room badly arranged through the application of this knowledge and skill.

Architects play a larger rôle in the decorating of a room than is generally supposed. Well balanced wall spaces, doors, and windows make the decorator's task infinitely easier. I would also make a plea to architects to abstain wherever possible from abnormally large openings and doors. In many instances we are called upon to arrange a room for living purposes where the architect has quite unconsciously made it a passageway only. Such rooms are the greatest test, and yet we encounter this difficulty more often than not.

Furniture should be so placed in any sizable living room that there are several centers where groups of people can sit in comfort, with all the necessary adjuncts to their well-being, including a good reading light, close at hand. Take for instance, the living room indicated in the photographs on pages 86 and 87. Here are three distinct units of furniture—in other words, three small rooms within a large one. First of all there is the fireplace group shown at the bottom of page 86. Here an exquisite Adam mantel acts as a background for the furniture arranged around it. At one side is an upholstered chair with a small table and lamp nearby. The mate to this chair stands opposite with a floor lamp beside it. Side chairs against the wall may be pressed into service around the bridge table when this diversion occurs, thus making a complete room at this end of the living room.

The small bay window seen in the photograph at the top of page 87 is truly a little room within the larger one, for it has complete furnishings of its own. The two-tiered table has architectural value, obstructs little of the view, and holds small objects of art, flowers and books. Two graceful cane-backed chairs, which were chosen because they would not obstruct the outlook, complete this pleasing arrangement.

How a comfortable group of furniture may be established in that end of the living room holding the piano is illustrated at the bottom of page 87. An inviting sofa is placed in the large wall space, counterbalancing the piano and making an attractive center where the hostess may serve tea or after-dinner coffee. In the narrow wall space between the French doors is a smaller sofa. This, with the chintz chair and its attendant small table in the curve of the piano, completes another sitting room within the big room.

An alternative suggestion for the arrangement of furniture in this same room is shown in the sketch on page 86. A large, comfortable sofa is placed at one side of the fireplace with a table holding a lamp beside it. Balancing this on the other side are an overstuffed chair and a small armchair. This is one unit. Another appears in the bay window, where a large table, a wing chair placed at one end and facing into the room, and an upholstered armchair at the other end form another livable group. A secretary desk takes the place of the small sofa between the French doors in the other arrangement, and no piano is indicated in this plan. The third group appears at the side wall opposite the large window. Here are a sofa with a small lamp table beside it, a chair and a low coffee table. Three people could sit here comfortably and if more desired to occupy this space, side chairs nearby could be pressed into service. Eight or ten people can be comfortably seated in this room in small groups quite independent of each other by virtue of the clever arrangement of furniture. Each group is a livable unit in itself.



STERLING TEA SERVICE IN THE WILLIAM AND MARY [illegible]

A PHOTOGRAPH BY LOUIS S. TAYLOR, NEW YORK

TRADE MARK

"Treasure"
Solid Silver



FIVE O'CLOCK.. *Drawn Curtains— The Pleasant Gesture of Serving Tea—*

TEATIME . . . an hour of graceful leisure . . . no occasion so completely expresses a woman's poise and innate good taste. In her feeling for the beauty and dignity of a solid silver service, she shows the instinct of generations. And today, in the selection of her tea set and flat silver, she is offered a new refinement of choice — "Treasure" patterns to harmonize, in mood and motif, with the decorative scheme of her home. The WILLIAM AND MARY pattern and its contemporary, the engraved MARY II design, are both beautifully suited to the beamed ceilings, panelled walls and mellowed furnishings of the early English type. And inspired by the three other basic periods in the decoration of American homes are other authoritative "Treasure" patterns... EARLY AMERICAN, expressing the charm of Colonial interiors; GRANADO the dramatic Spanish style; the ADAM pattern with the artistry of the Georgian manner.

"Treasure" Solid Silver, in both Fatware and Hollowware, is to be seen at leading jewelers. If you care to have special advice in selecting your patterns, write us the details of the decorative scheme of your dining room.

Should you wish to purchase "Treasure" over a period of months, the privilege may be extended by leading jewelers, through the Membership of Rogers, Lunt and Bowlen in the Sterling Silversmiths Guild of America.

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MAKERS OF DISTINCTIVE TABLE ART · Members of the Sterling Silversmiths Guild of America · GREENFIELD, MASS.



Royal Worcester Dinner Plates, $75. doz. ... Tea Cups and Saucers, $75. doz. ... After Dinner Cups and Saucers, $65. doz. ... Bowl, $18... Flower Holders, $20. each

Another PLUMMER *Triumph*

Those countless discerning hostesses who look to Plummer's for "the unusual" in fine China will appreciate the pleasure we now enjoy in being the *first in America* to present an exact replica of one of the Early Worcester patterns—the exquisite old Chinese Figures design—first made in the famous Dr. Wall period, circa 1766.

The brightly colored figure groups are represented in all their wealth of Old World colorings. The soft, creamy, satin-like glaze seems even smoother to the touch than the original pieces so greatly sought after by collectors of Early Worcester.

Nowhere else in America can this pattern be found! Thus is *Exclusiveness* combined with *Distinction*, and another Plummer triumph acclaimed.

It pays to shop at Plummer's. Indeed a gift of China or Glass from this establishment signifies a desire to more than ordinarily honor the recipient.

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Glossary of Continental Silverware

(Continued from page 88)

distinguishing household or royal plate from ecclesiastical.

Double-cup: Duplicate goblets, the bowl of one fitting the other as cover, thus forming a tall decorative piece for sideboard.

Drageoir: French; decorative covered dish on stem.

Drinking and *Mixing Vessels:* Greatly varied, from simple cup, mug, beaker, and goblet to ornate standing cup, double-cup, and fantastic animal and trick cups.

Dutch: German influence; 16th Century Renaissance types; 17th Century, thin sheet metal in elaborate high relief, vogue for fantastic animal shapes in cups, boxes, etc. 18th Century, pierced glass-lined objects; vogue for miniature toys. Faceted designs typical.

Ecclesiastical: Church ceremonial objects: lamp, candlestick, candelabrum, vase, incense-boat and burner, chalice, paten, pyx, ciborium, monstrance, reliquary, *châsse*, shrine, altar frontal, diptych, triptych, votive offerings, etc.

Electrum: Anciently preferred to silver or gold separately; usually one-fifth gold to four-fifths silver.

Enamel: Ancient and modern; glass-like composition, opaque or transparent, variously colored; *champlevé* —inlay, *cloisonné* —design outlined with metal, printed; incrustation, *en ronde bosse* —jewel-work.

Flemish: Notable medieval and Renaissance work, French influence; covered beakers, ornate rose-water ewers and basins, nautilus and falcon cups, etc.; *niello*, translucent enamel, laborate *repoussé*, and gilding.

Foot: Molding, plinth or base of cup, bowl, etc.; many types—domed, pyriform, sexafoil, etc.

Fork: Anciently kitchen type, some five-pronged. Table use in Italian Renaissance, later throughout Europe; early type, two tines or prongs, later three, modern four. Early folding fork and spoon combined.

French: Superb Gothic plate, occasionally surpassing English. Renaissance—Italian influence emphasized by Cellini's stay in France (1540-45). Louis XIV—ostentatious massive Baroque furniture and accessories. *Regence*—fine chasing and bas-reliefs. Louis XV—Rococo caprices. Louis XVI—Neo-Classic grace and delicacy, bold medallion heads, wreaths, festoons, and bow-knots. Directoire, Consulate, Empire—Classic style of the architects, Percier and Fontaine. Restoration—Empire, Consulate, Renaissance, and English styles.

Furnishings: Roman, Byzantine, and Louis XIV types. Decorative plates, solid metal, or sheet metal covering wood; chairs, couches, tables, andirons, lighting fixtures, and garnitures.

German: Bulbous forms typical of late medieval plate. Much secular Gothic plate. Augsburg led the Renaissance revival. Nuremberg long held to Gothic styles. 16th and 17th Century much carved and engraved crystal, agate, shell, and other materials, silver mounted. 17th Century —two types of *repoussé* and chased designs, as in Holland: scrolls and leaves in high relief suggesting grotesque masks; large birds, melon, fruit, and floral festoons hung from foliated scrolls. 18th Century—French styles.

German Silver: White metal—copper, zinc, and nickel, used as foundation for electroplating.

Gothic: 11th-15th Century. Types and ornament nationally interpreted. Architectural designs, widely varied decorative methods. Important salt-cellar, *nef*, standing cup, etc.

Guilds: Companies of silversmiths formed for protection and progress; notably in Italy and France, 13th Century; Germany, 16th Century; Spain, 15th Century.

Hildesheim Treasure: Elaborate table service, the camp equipment of a Roman commander, found 1869, near Hildesheim, Germany.

Horns: Simply or elaborately mounted for drinking, Germany.

Hungarian: Germanic influence general; Oriental in Transylvania.

Italian: 11th-12th Century, enamel decoration general. 13th Century—costly tableware. 14th and 15th Centuries—notable ecclesiastical and royal plate: Florence, Siena, Arezzo, Pisa, Pistoia, Bologna; Luca della Robbia and Antonio del Pollaiolo—prominent silversmiths. 16th Century —magnificent domestic plate, lavish Renaissance decoration; rose-water ewers and basins, Italian style, in vogue throughout Europe; many notable silversmiths, Benvenuto Cellini the most prominent; Paolo Azzimino, notable for damascening; fine filagree developed. 17th Century—graceful Renaissance ornament continued. 18th Century—heavier designs, all decorative methods. Napoleon largely destroyed all antique plate.

Lighting Fixtures: Candlesticks and candelabra early made of silver; these with wall-lights and occasional chandeliers typically so made from Renaissance on.

Marks: Hall-marks used as early as Byzantine period. Continental marks not so well standardized as English.

Mirror: Hand-glass; Greek silver mirror cases. Developed in toilet sets in 17th Century.

Modernistic: Designs in modern modes; largely plain surfaces; form more prominent than ornament; black ornament popular.

Mountings: For various semiprecious stones, shells, and other materials; a Renaissance and later fashion. Antique Roman cups and bowls of agate, crystal, lapis-lazuli, etc., mounted in Renaissance, set European fashion for silver mountings.

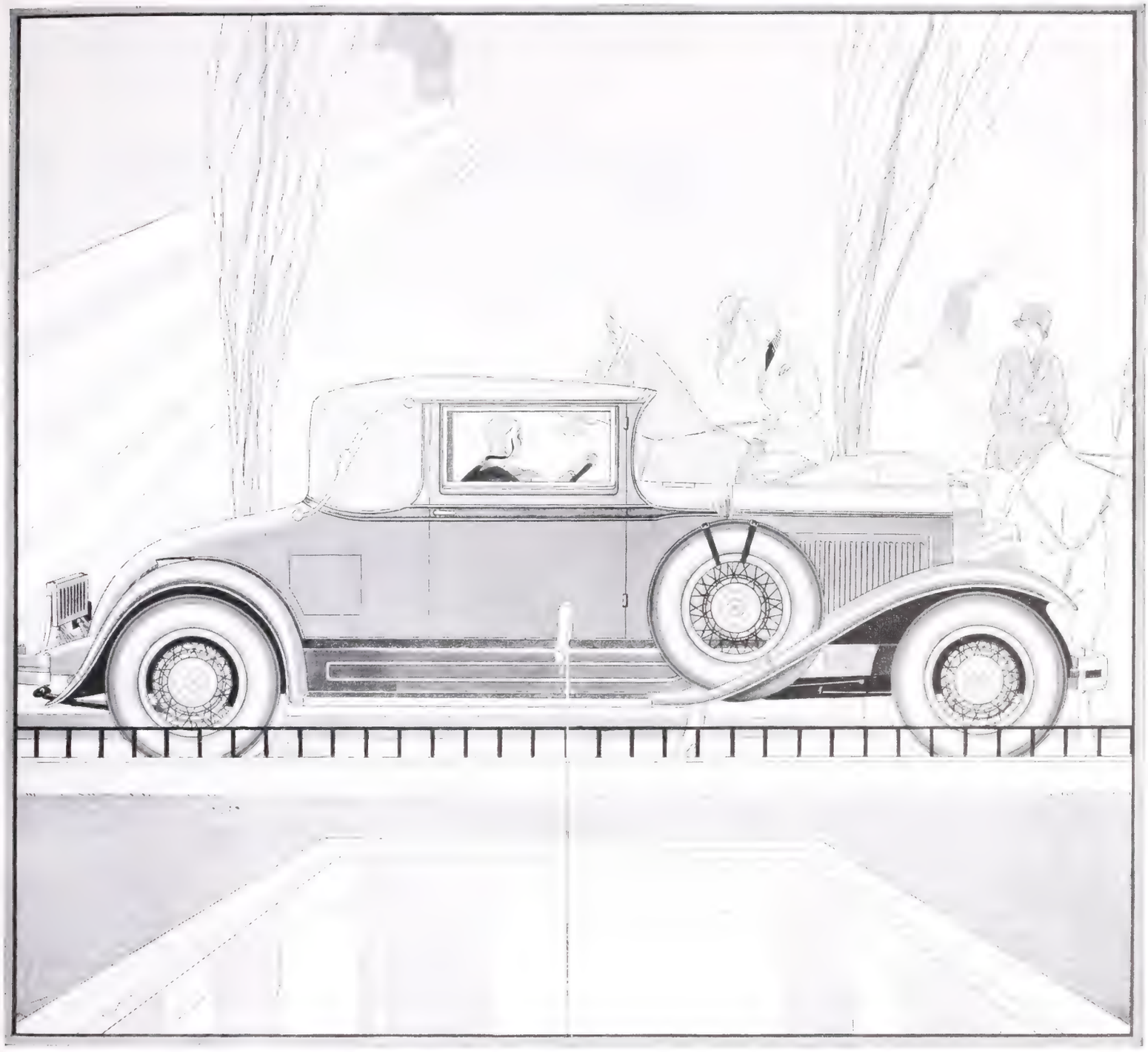
Nautilus: These and other shells frequently carved and mounted as standing cups; Renaissance and later.

Nef: French term, decorative ship or long hull-shaped dish; second only to imposing salt-cellar during Renaissance; 16th-18th Century, all countries, modern reproductions. Variously constructed to hold the master's spoon, knife, fork, napkin, spices, confections, and sometimes wine, or for an incense boat. 17th Century examples occasionally on wheels.

Niello: A black composition fired into the silver, commonly used in outlining the design.

Opus entrecoseum: Venetian type of elaborate filagree or interlaced ornament.

(Continued on page 130)



President Eight Convertible Cabriolet, for four . . . 125-inch wheelbase . . . six wire wheels and trunk rack standard equipment

Let your new Eight be smart . . . seasoned . . . and a Champion! Studebaker's smart, *seasoned* Champion Eights ride the high tide of public preference. The three Studebaker Eights hold the greatest world and international records, and more American stock car records than all other makes of cars combined. Choose one and you get not only the very newest in engineering and comfort requirements, but *proved* economy, speed and endurance plus the honor-mark of Studebaker manufacture, famous for 78 years.

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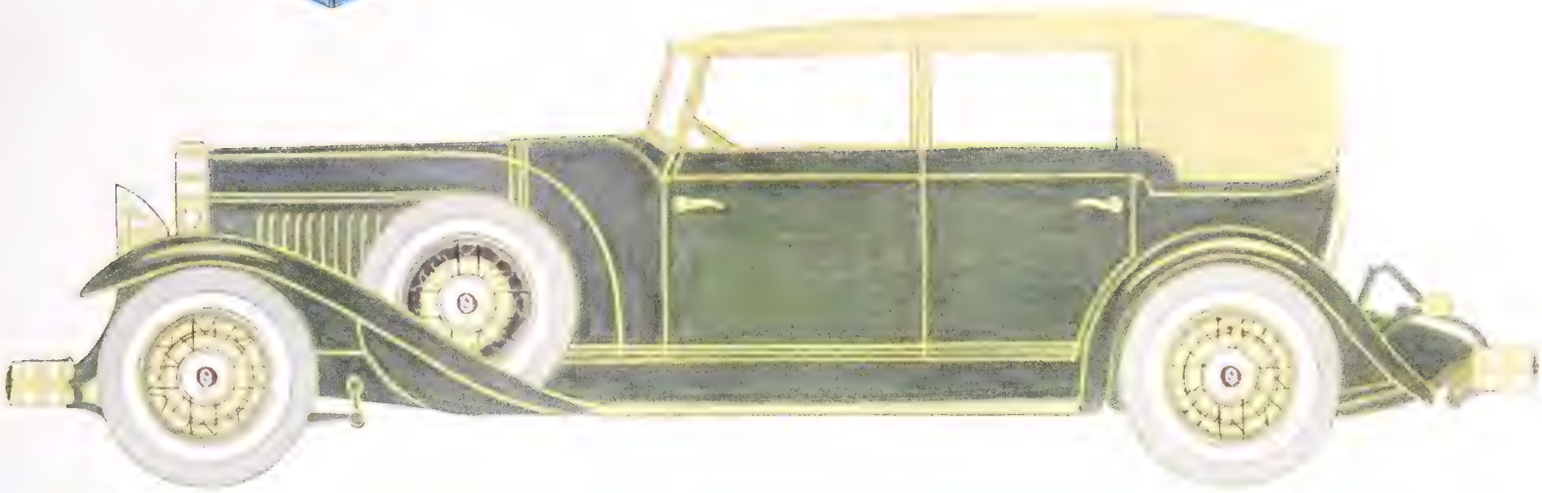
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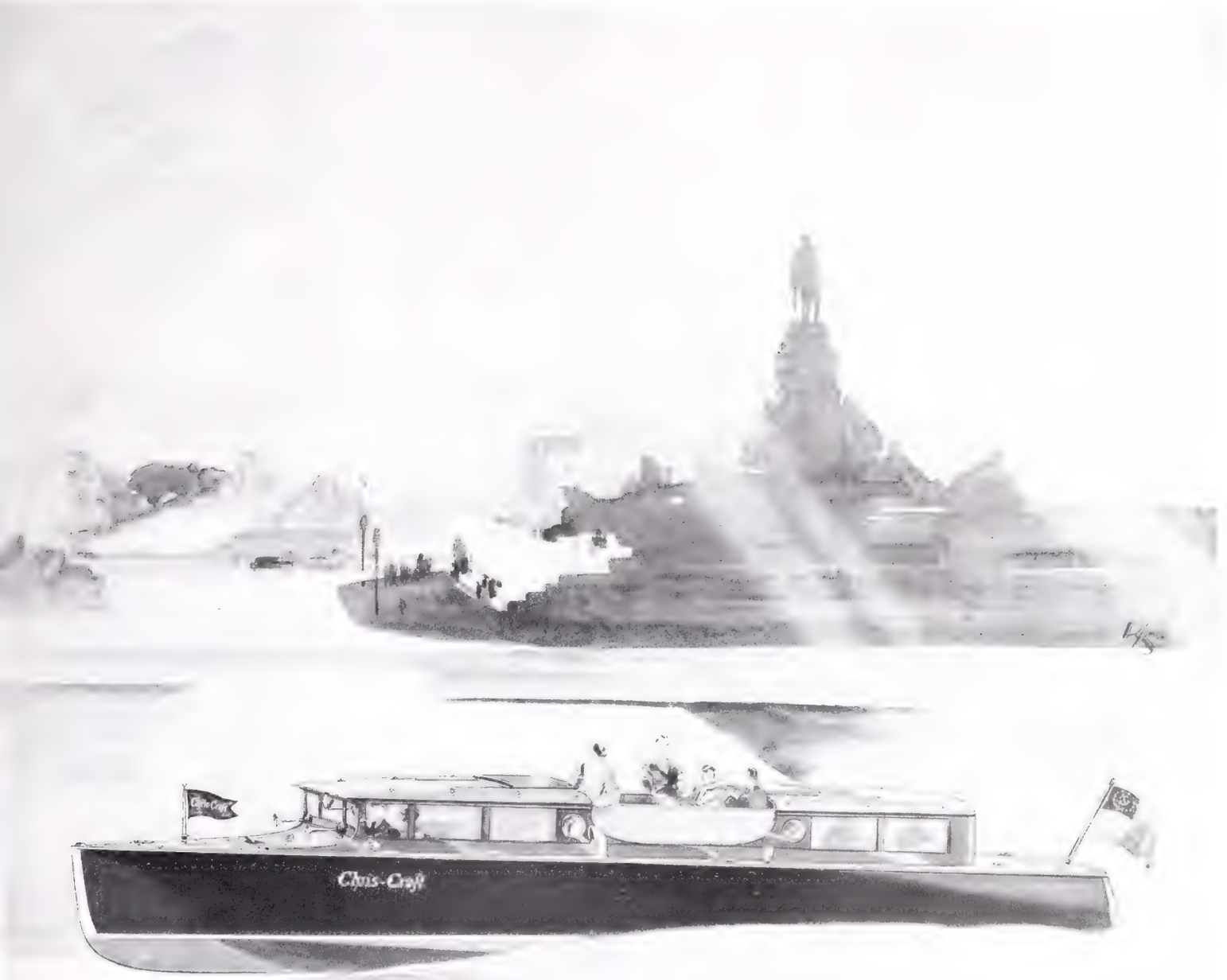


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Carlin has recreated the boudoir luxuries enjoyed by old Romantic France—without its extravagance. Chaise longue covers—pillows—comforters—blankets—bedspreads—pajamas and bed jackets—these lovely Carlin creations in exquisite fabrics and subtle tints are designed for bedrooms and boudoirs of refinement. Catalog on request.

This hand-quilted Comforter of Satin, filled with finest Lamb's Wool is attractively priced at $50.



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SAN FRANCISCO—I. Magnin & Co., Grant Ave. *at* Geary

Glossary of Continental Silverware

(*Continued from page* 126)

Ostrich-egg: Set with silver or silver-gilt as cup or ornament, 14th-17th Century in many countries.

Parcel-gilt: vermeil—French, partly gilded, either the ornament, bands, or sections of article.

Pitcher or Jug: Ewer; Classical, ovoid form; flagon type—cylindrical, sides vertical or tapering; pyriform and other types.

Plate: From the Latin *plata*—silver; the term expanded to include articles of gold, silver-plated or gold-plated, and pewter. Anciently beaten out of flat metal and ornamented with *repoussé*, engraving, chasing, enameling, and nielloing; modernly—spun or stamped and soldered, or cast, with similar methods of decoration.

Plateresco: Spanish term, used for a style of ornament popularized by the Renaissance *platera*, or silversmith; applied also to models of architectural structures in silver.

Polish: German and Hungarian influences.

Portuguese: Similar to Spanish, the oriental influence pronounced as in all metal-work. Gothic types extremely florid and extravagant.

Renaissance: 15th-16th Century, Classic form and ornament nationally interpreted. Superb table centerpieces and sideboard ornaments: statuette, candlestick, candelabrum, salt-cellar, *nef*, standing cup, rose-water ewer and basin, cup, dish, table-fork and knife. Jewels, semiprecious stones, ivory, nautilus-shell, mother-of-pearl, ostrich-egg, cocoanut shell. *Repoussé* prominent, applied arabesques, open scrolling, chasing, engraving, gadrooning, *niello*, enamel, gilding. Baluster stems. Acanthus, classic figures and animals.

Rococo: 18th Century French style, featuring dissymetrical forms and ornament; felt throughout Europe.

Romanesque: 8th-12th Century; late Classic style, following the Byzantine and preceding the Gothic.

Rose-water Ewer and Basin: Highly ornate in Renaissance and 17th Century; to rinse fingers after meat, obsolete after introduction of table-forks.

Royal or Official Plate and Regalia: Belonging to the Crown, to various state, city, and corporation officials; as insignia of office, or treasure used or displayed at ceremonious functions.

Russian: Byzantine influence continuous, with oriental, Gothic, and Renaissance. German types. French and English importations frequent.

Salt or Salt-Cellar: French, *salière*; most important and imposing Gothic and Renaissance article of tableware; continued use until 18th Century, when individual salt-cellars were substituted. German steeple designs in 16th Century.

Scandinavian: Norwegian, Swedish, Danish, and Finnish. Native product with primitive ornament. Mounted animal horns characteristic. National interpretation of German styles. Late 17th Century, openwork covered beakers and boxes typical.

Silver-gilt: Covered with thin layer of gold, prevalent in decorative plate prior to 18th Century.

Spanish: 9th-11th Century; medieval work resembling French and German. Gothic work architectural; 14th-early 15th Century—Flemish, French, and English influences; excellent chiseling, enameling, and gilding; applied filagree in Moorish style. Renaissance work sumptuous beyond comparison; Juan de Arphe, the outstanding silversmith. 16th and early 17th Centuries, small enameled dish ornaments, Saracenic type. 17th and 18th Centuries, great abundance of ostentatious massive domestic plate, bold and sumptuous decoration. Almost complete destruction by Napoleon.

Spoon: In general use since Classic times, Classic type—handle ribbed, pointed; goat's foot, ball, or other finial; tongue or lobe extending under slightly fig-shaped bowl as in later rat-tail. Early Christian type—resembling modern fiddle-pattern. Byzantine—bowl, fig-shaped, straight faceted handle. Gothic types: knopped handle, shell, bunch of grapes, etc. Renaissance—fig-shaped or oval bowl, rectangular or twisted ornate handle. Apostle Spoon—especially 16th Century, figure of an apostle as finial. Seal-top—finial resembling a seal. Presentation Spoon—especially christening, silver-gilt, inscribed, dated; notably Dutch, 17th and 18th Centuries. Egg-shaped bowl, with pointed tip, 17th Century, earlier in Paris than in England.

Standing Cup or Hanap: Ornamental goblet. Various types in different countries and periods.

Statue and Statuette: Domestic or ecclesiastical ornaments; ancient and modern, in all countries, especially popular in Gothic and Renaissance periods.

Stem: Support of cup, candlestick, etc., resting on a foot; cylindrical, clustered column, knopped, baluster, faceted—hexagonal or octagonal, human or animal figure, tree trunk, etc.

Styles: Classic, Byzantine, Romanesque, Gothic, Renaissance, Baroque, Rococo, Modernistic, etc.

Surtout or Surtout de table: Ornamental centerpiece, often composed of a great number of separate decorative and ornamental objects.

Swiss: German influence predominant. Notable work at Berne, Rappersweil, etc.

Table Service: Variously constituted at different periods; occasionally made in complete sets, 18th-19th Century. Basin or laver; basket—bread, cake, comfit, fruit, sugar, sweetmeat; beaker; bell—tea-table and toilet; bottle; bowl; caster—pepper, spice, sugar, condiment; cistern; coaster; coffee-pot; cream-jug or pitcher; cruet; *écuelle*—shallow bowl with handles; *entrée* dish; *épergne;* ewer or pitcher; flat silver—French, *service de bouche*, spoon, fork, knife; goblet; jug; ladle; mug; mustard-pot; punch-bowl; salt-cellar; sauce-boat; sauce-tureen; saucer, sweetmeat dish; *seau*—wine cooler; soup-tureen; sugar-bowl or basin; sugar-tongs; *surtout de table;* sweatmeat dish; tankard; tray; vegetable dish.

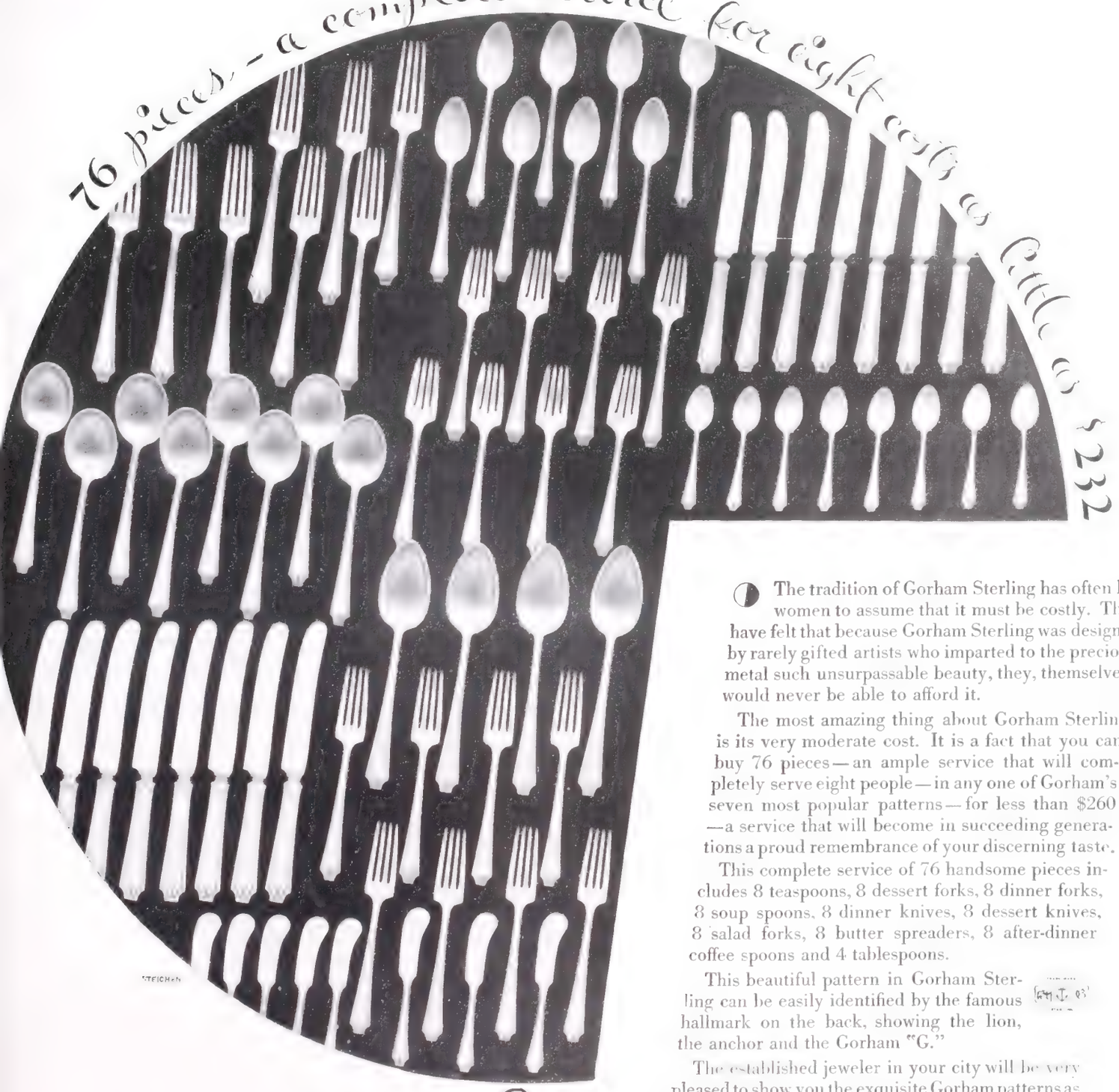
Tazza: Italian term, shallow cup on high foot or low stem.

Tea and Coffee Service: In vogue 18th, and 19th Centuries. Tea: caddy, pot, kettle, urn, sugar-bowl, cream-

(*Continued on page* 154)

the silver you would rather have can be yours

Gorham sterling is not expensive



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This complete service of 76 handsome pieces includes 8 teaspoons, 8 dessert forks, 8 dinner forks, 8 soup spoons, 8 dinner knives, 8 dessert knives, 8 salad forks, 8 butter spreaders, 8 after-dinner coffee spoons and 4 tablespoons.

This beautiful pattern in Gorham Sterling can be easily identified by the famous hallmark on the back, showing the lion, the anchor and the Gorham "G."

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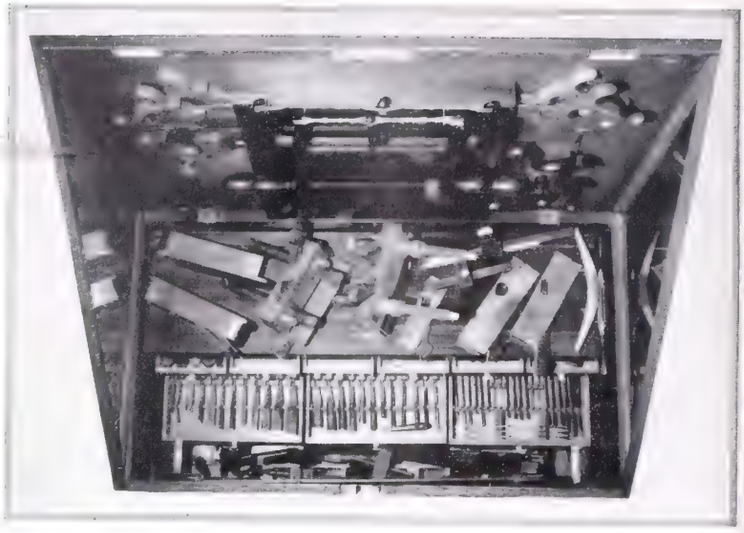
originate in her own Kentucky studios. They are hand quilted by Kentucky needlewomen, who give the appealing beauty of an old American handicraft to a collection of exquisite feminine luxuries. *Send for the illustrated booklet of Eleanor Beard Creations.*

Illustrated: Spread in rose-and-French-tulle [illegible] Decorative taffeta pillows. $65.00 single bed—$75.00 [illegible] bed.

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NEW YORK PASADENA SAN FRANCISCO CHICAGO DETROIT SANTA BARBARA

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Chest and tools used by Duncan Phyfe in his work. Illustrated by courtesy of the New York Historical Society, where it has been deposited by Phyfe's great-grandson

The Versatility of Duncan Phyfe

(*Continued from page* 118)

cially interests us in Phyfe's work as distinct from that of other and earlier cabinet-makers like Goddard and Savery.

There were 17 pieces attributed to Phyfe in the Hudson-Fulton Exhibition. There were 100 in the Phyfe Exhibition at The Metropolitan Museum in 1922. In the notable loan exhibition which patriotic America rallied to hold at The American Art Association, Anderson Galleries, Inc. last October at the call of the Girl Scouts, 46 Phyfe pieces were included, these unique and extraordinary examples among them. These three notable loan exhibitions have given those interested in the subject the opportunity of becoming familiar with the quality of Phyfe's sound construction, the unmistakable character of his designs, and his distinctive use of ornament, so that we may expect many more surprising Phyfe "finds", as more family heirlooms come into the market or pieces still in use gradually attract the attention of those who know Phyfe's work.

If Philadelphia and Newport will do as much for Savery and Goddard, as New York has done for Phyfe, we may discover that Goddard did much besides his famous block front desks, and Savery accomplished other things besides his low-boys and the chairs for which some experts insist he was noted, and in which he was supposed to have specialized.

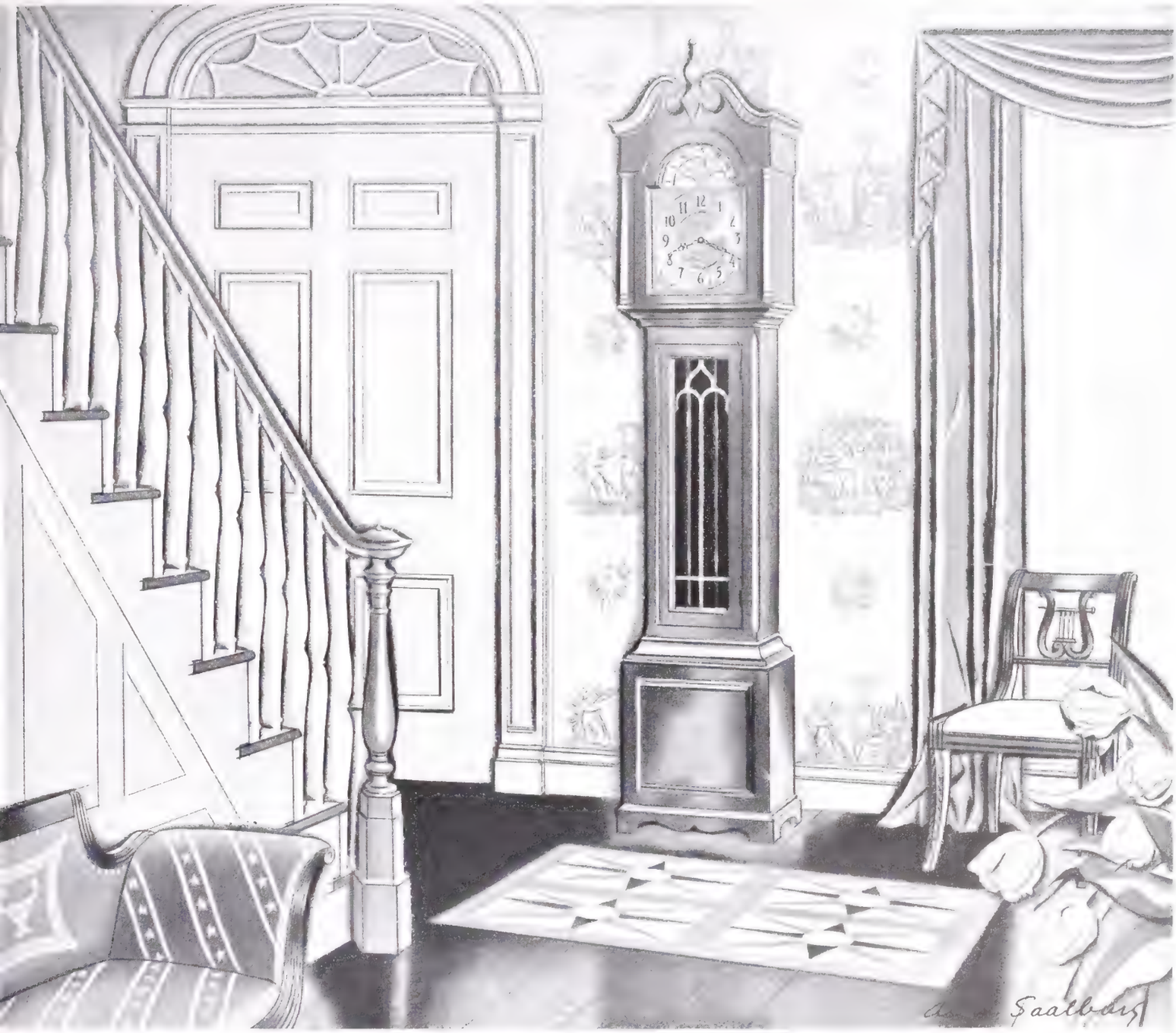
Phyfe, of course, is nearer our own day, and family papers are more available for the documentary evidence of receipted bills and other records, so that we have indisputable authority for so much of Phyfe's work that many articles can now be safely attributed to his shop even when such records are as yet lacking. Such public interest in the work of Duncan Phyfe is coming none too soon. England treasures her authentic Chippendale pieces, though she locates Sheraton examples with difficulty, and Hepplewhite examples dubiously. It is time that we learned to treasure authentic examples of American craftsmanship, nor should we be disturbed by the fact that Phyfe was a Scotchman. What would the record of English 18th Century silver be without the work of Paul Lamerie, a Frenchman! America influenced Phyfe as much as England did Lamerie, and even more than France and England combined influenced Phyfe with his added tendency toward a Scotch interpretation of Sheraton types—with which some critics accredit him.

We are perhaps familiar enough with the general characteristics of Phyfe's style, but the sideboard illustrated on page 118 and the dressing-table on the next page give us pause, while the bed shown adds another design to the bed posts formerly attributed to him. The tiny writing-table, the chair-back settee, and the harp chair have given us things unique to contemplate. The use of the harp motif is an extraordinary performance which none but a master of his craft would dare attempt and none but a great master could achieve successfully. Is a bit of old New York history recorded in its design? Tammany has an ancient lineage, if not a strictly American one, and the harp of Erin has never been silent in its heart-strings. We had in our own family a pair of old Scotch chairs with thistles painted, if not as conspicuously carved, on their back splats. The hand of Scotland remains yet to be noted in our American furniture.

The dog foot, below a hairy leg reaching midway to the seat, is a favorite Phyfe design for chairs of this type, a novelty of fashion quite safe in the hands of a master like Phyfe, but hard to reconcile to some tastes like those of a recent English writer whom they do not at all please.

The chair-back settee with caned seat, back, and arms is a rare "find." Typically Phyfe are the carved panels in the top-rail filleted thunderbolts flanking the middle drapery motif with tassel ends to its fillet. The same writer finds fault with Phyfe for binding his thunderbolts with ribbons,

(*Continued on page* 154)



Mellow beauty of
are cabinetwork . . .
nelody of deep-
oned chimes . . . and
he accuracy of
nodern electric time

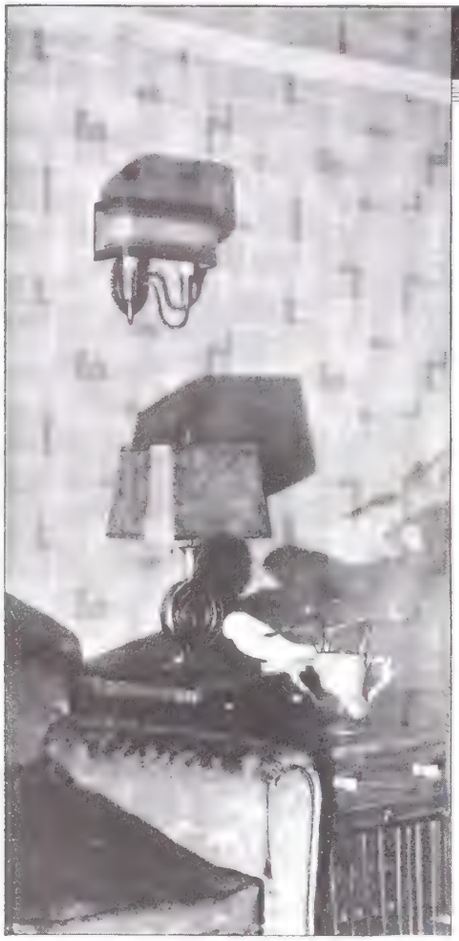
Revere Clocks

with Telechron electric motors

There are certain things about which a real home revolves. The master craftsmen of Colonial America knew it. And for those homes most worthy of the name, they created sturdy, venerable grandfather's clocks . . . marking the hours . . . showing the phases of the moon . . . filling the house with music and content. • For the homes of today, Revere has created floor clocks no whit less fine—with the greater convenience and accuracy entailed by modern life. Rich cabinetwork. Distinguished period designs. Elaborately etched and inlaid dials. Full-toned Westminster, Canterbury, or Whittington chimes. Or a ship's bell strike. • And fit complement to the artistry of these cases is the precision of the Telechron motor inside. Synchronized with the Telechron Master Clock in your power house, it delivers *accurate* time, once you've plugged in the clock and set the hands. No winding, oiling, cleaning or regulating. • Illustrated above is Hanover, a Colonial design in the finest Honduras mahogany. 87½" high, it is priced at $375. At the right is R-130, a Gothic design. 12½" high, it sells for $88. • There are many others, ranging in price from $40 to $1200.* Write for free illustrated booklet, "Observatory Time." Revere Clock Co., 441 McMillan St., Cincinnati.

**The Warren Telechron Co., of Ashland, Mass., manufactures non-striking clocks at prices up to $55.*





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The Salubra Wall Covering illustrated is, of course, but one of the hundreds of beautiful patterns designed to harmonize with the various types of interiors—Period or Modern.

Salubra Wall Covering in a charming combination of beige, gray and cream in the New York apartment of Mr. and Mrs. Richard Roth. Mr. Roth is a member of the firm of Emery Roth, Architects.

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PERHAPS, in your mind's eye, you are already envisioning your rooms done over with the smartest of modern wall coverings. "This is 1930," you argue, "and I *must* be up to date." Or perhaps, like many others, you prefer to take this modernizing of your walls a little more gradually—something smart, new, different, and all that . . . . but, *"not too smart!"* Whatever your mental picture, Salubra's 2,000 patterns and color combinations, created by leading European artists, appeal to every degree of good taste. There is infinite satisfaction, too, in being able to decide on the softest of pastel shades, knowing that they are as *fadeless* as they are lovely.

Salubra is really "paint-by-the-roll"—fine oil colors applied to strong water-proof parchment paper—the equivalent of six coats of oil paint. Non-porous—therefore, sanitary; *can be scrubbed with soap and water*—washed as readily as your china. Dust, dirt, finger marks and grease spots come off as easily as they go on!

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Salubra

WON'T FADE WILL WASH



Tassie And His Portraits

Classic head of Horatius modeled by James Tassie. Now in the collection of Mrs. Robert Montgomery

(*Continued from page* 85)

to her famous great-uncle? Would she tell me his story? She would! Together we spent hours going over her collection, and I learned of its fame, and of its disappearance for a number of years.

The gems and small medallions were all in a proper Tassie cabinet, about two feet square, with original ivory knobs on each shallow drawer, and were of great variety in colored paste and glass and, like the original gems, of superb color: wine red, carnelian, chalcedony, purple, amethyst, amber, and green that holds the light like a grotto under the sea. These were used as seals. The intaglios, cut by a master hand, vary from sportive dolphins to cupids as fine as Correggio's angels. There were impressions of ancient gems, for Tassie had access to the cabinets of his time, but many designs were original. One drawer had clear glass squares larger than the seals. Held on a velvet ribbon they might have graced my lady's throat, or adorned a gentleman's watch fob. These intaglios were filled with a shimmering silver, giving a singular round appearance to figures, and proclaimed Tassie *au courant* with the sport of the day, for there were charming groups of the fox hunting gentry, the pack in full cry—hounds so tiny that a magnifying glass was necessary to examine them in detail. Full-skirted gentlemen taking a high post and rail in proper form—the rhythm of the hilly country preserved, the silvery leaves and trees expressing a feeling for composition and design. The cameo impressions in enamel sulphur and paste showed his skill; some were more clear and perfect in outline than others, which is explained when we realize that Tassie did not travel abroad, but sent his apprentices to take the impressions.

There was another drawer in this magic cabinet—mottoes inscribed on the colored paste (to be mounted). These were sentimental, amusing or facetious. "*Va où je voudrais être*," "*Tu as la clef*" and "Who the Devil can this be from" and "*l'amitié n'a point d'ailes*" was yet another, for French was the language of sentiment.

We looked longest at the small portrait medallions, preferring the men of Tassie's time in contemporary 18th Century costume to those done in the antique manner, for Tassie was a master at the details of costumes of the period, loving the gay fripperies, the lace and elaborate hair dressing of his feminine sitters and the periwigs of the gentlemen, but remembering as true artist that everything was subservient to the portrayal of character. The sulphur moulds and impressions were worthy of attention; a large one having the appearance of amber, about eight inches in circumference, piqued my curiosity with its design of chariots and horses, but Mrs. Montgomery could not tell me anything about it. She did, however, recall the rainy afternoons in her grandfather's garret, where the Tassies spent all the years of his lifetime. In spite of tales to the contrary, her grandfather, the Rev. William Hardy Vernon, a son of William Tassie's sister, was more absorbed in his living as Vicar of

(*Continued on page* 138)



The large portrait is of the Duke of Cumberland; the other shows John Hunter, a noted British surgeon

Tuscany

A New Design in Sterling by Watson in the Hand-Wrought Manner of Cellini . . . .



This coat of arms of Benvenuto Cellini (16th century) sculptor, lover of beauty, and the greatest craftsman of all times in gold, silver and precious jewels, when engraved on your Tuscany service adds a charming touch of distinction. . . . . .



Hand Chased Tuscany Tea Set . . 5 pcs $450 . . 7 pcs $1075



Tea Spoons, $23 Doz.



Ind. Salad Forks, $35 Doz.



Dessert Knives, $42 Doz.



BRIDES . . . of Yesterday . . . Today . . . Tomorrow

will choose Tuscany because it is so impressively Sterling, so moderately priced, so sure to harmonize with every decorative period. . . . . .

The hostess who knows the elusiveness of "just the right touch" in entertaining, realizes the importance of having her silver for the table unmistakably Sterling. She wants it of generous weight, beautiful in design, distinctive and traditionally correct. Tuscany, inspired by the art of Cellini, is just such a design . . . finely proportioned and balanced, and with a smart, hand-chased appearance that gives it an enduring beauty. Use it every day. Continual use and age develops an exquisite platinum-like loveliness. . . . . .

A Commencement Set of Sixes is priced surprisingly low — $67.35 — and may be purchased on the convenient Watson Budget Plan . . . Write for the beautiful 24-page brochure which illustrates the complete Tuscany service — a Sterling classic for the modern American home.

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The Watson Company, Attleboro, Mass.
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With "good Queen Bess" of England the royal palanquin was in high favor. On a visit to Blackfriars in 1600 she was borne in luxurious state on the shoulders of her nobles

THAT the Packard Eight provides the most luxurious personal transportation available to the modern world is generally recognized if not everywhere admitted.

It would be absurd, therefore, not to conclude that there are literally thousands of motorists who would prefer to own Packard cars. That they do not drive the cars they envy is due to but one cause—they over-estimate the cost.

Yet the average Packard prospect already has invested in his present car a substantial portion of the Packard purchase price—generally two-thirds or more! And he is paying Packard operating costs. With but a few hundred dollars more—spread, if he likes, over many months—he can have the car he really wants. And the extra expenditure will be *completely absorbed* in the longer period he will gladly keep his Packard Eight.

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PACKARD

ASK THE MAN
WHO OWNS
ONE

OSHKOSH "*Chief*" TRUNKS



Hotchkotch?...Oochkooch? "Better to be guilty of mispronunciation than travel with anything less than the best trunk in the world." That's what hundreds of experienced French travelers say who have a perfectly terrible time pronouncing the name "OSHKOSH."

THE TRUNK in the picture is an Oshkosh "Chief" Wardrobe. The name "Chief" means the best trunk that Oshkosh knows how to make. The people of Mars may have discovered how to produce a better trunk than this, but they haven't told anyone on earth about it yet. A handsome descriptive booklet, "The Chief of Trunks," is free. For a copy, address the Oshkosh Trunk Company, 445 High Street, Oshkosh, Wisconsin.



Linen, courtesy of Mc[illegible] Inc.
China, courtesy of Alice Marks

a **TEA TABLE**

in Good Taste

The feeling of antiquity that distinguishes the Lancaster pattern is not confined to any definite period, but harmonizes with drawing-room or dining-room furnishings of all periods of decorative history. Authoritative in outline and detail, the Lancaster pattern brings gracious old-world charm to the tea table. Your jeweler will gladly show you this lovely design.

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TAUNTON MASSACHUSETTS

STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE

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ROOKWOOD

Because it is permanent as only beauty is permanent . . . because its significance is more profound than that of most other objects of art, while its cost is small in comparison . . . Rookwood Pottery is the gift superb, the personal acquisition of distinction.

These pieces suggest the wide variety of the Rookwood line. They range in price from ten dollars up. Many Rookwood vases, trays, and other useful or decorative pieces are priced as low as one dollar and a half.

Tiffany and Co., Jewelers, New York City; Frederick Loeser and Co., Inc. Brooklyn; Kayser and Allman, Philadelphia; Shervee Studios, Inc., Boston; Dulin and Martin, Washington; Hutzler Brothers, Baltimore; Marshall Field and Company, Chicago; L. B. King, Detroit; Brock and Co., Los Angeles, Calif.; Lipman Wolfe and Company, Portland, Oregon. A store of similar quality represents the pottery exclusively in your city. We invite your direct inquiry.

Rookwood Pottery
Cincinnati

THIS [illegible]
IS ON EVERY [illegible]

James Tassie And His Portraits

(Continued from page 134)

Wooten than in the collection he had inherited, although he wrote an article on *Tassie Gems* in the *Leisure Hour* of October, 1860.

"I remember that we had our favorites and those with periwigs were taboo," and Mrs. Montgomery smiled at the recollection; "'down with the periwigs' we would cry, and they received rough treatment at our childish hands."

In 1880, when the Rev. William Hardy Vernon died at the age of 84, without mentioning the Tassies in his will, the lawyers were of the opinion that because of the several heirs it was wiser to sell them. The Rev. Frederick Vernon, Mrs. Montgomery's father, bid in the present lot at Christie's in April, 1882. On the passing of her father, Mrs. Montgomery brought his cabinet and collection to America. Among her larger portrait medallions is one of Sir Archibald Campbell. It is, I think, an earlier period than the one in Mrs. Taylor's collection, and the costume is less elaborate, but it is one of the finest character delineations it has been my good fortune to see. Tassie's reputation could stand on this *chef d'oeuvre* alone. It is signed "Tassie fecit".

Next day we motored up to Washington to see the Raspe Catalog at the Congressional Library there, which was printed in 1791 and is very scarce. It is in two volumes fully illustrated with 882 engraved gems and cameos of small size. We had a most exciting hour verifying a number of pieces from Mrs. Montgomery's cabinet, finding the large amber mould with the horses and chariots, which was originally cast in rock crystal and is, according to Raspe, one of the finest examples in existence of the course of the circus.

The Tassies, whose original name was Tasso, were Italians of noble family. Early in 1600 they landed as refugees in Scotland.

James Tassie was born in 1735. As a youth it was his good fortune to go to Glasgow, and there his vagrant fancy was stimulated by a collection of paintings made by the brothers Foulis, who were also known for their skill in printing, and who maintained a really superior art school. Here Tassie learned to draw and model.

FIRST STEPS

In Dublin, where he went in search of employment as modeler, he came in touch with a certain Dr. Quin, a dilettante in the arts, being a musician and having a theatre in his own residence at St. Stephens Green, and in leisure hours, turning his hand to the casting of gems and imitating precious stones. He was six times president of the College of Physicians at Dublin. Being impressed with the character and talent of young Tassie, Dr. Quin employed him as assistant and together the two worked out the white enamel composition which gained for Tassie the reputation of being one of Scotland's distinguished sons.

Tassie began his London career in 1766. It may be of interest to know that he made the first plaster moulds of the famous Portland vase, afterwards reproduced in a fine manner by Wedgwood. Indeed, the same notabl were often modeled by the two, for instance Lord and Lady Aucklan the Earl of Mansfield, Count Melvill Princess de Lamballe; also the meda lion of James Byres, architect, whi Grey states Miss Metyard has rash attributed to Flaxman, although it signed "Tassie".

One must agree that the work c Tassie is distinctive and that its obviou characteristic, according to Raspe, the comparatively shallow relief c the faces, contrasting with the stron projection of the hair, which is treate in a peculiarly massive fashion wit spaces and paints in high relief.

Tassie's reputation from his past impressions taken from ancient gen was great, and an advertisement print ed in London tells us that forty year of unremitting industry produced up wards of twenty thousand intaglio cameo impressions in enamel, sulphu and paste and colored pastes emulatin in color and luster and beauty th orginal gems.

EARLY FAME

As early as 1768 he showed in th Society Of British Artists, and fo twenty-two years showed in the Roya Academy. His order from Catherine Empress of Russia, was very large an complete, and in a letter of Marc 14, 1773 Tassie makes application t the Royal family of England to se this collection before he sends it t the "great princess who has been graciously pleased to order it".

About this time the relations between Tassie and the Wedgwood potters became strained. Mr. Raspe explains, "as might reasonably be expected as the success of Tassie's pastes excited the emulation of even Messrs. Wedgwood."

Bentley, the great manufacturer of Staffordshire, became a competitor but, far from checking Mr. Tassie's success or impeding his pursuits, served only as foil to his work, inciting him to improve his art and paste until he brought them to perfection.

The artist, the scholar and the man of taste could not be pleased or satisfied with the Birmingham glass pastes, for the quality of the material and the lowness of their price cannot obliterate the unavoidable and indelible marks of hurry in which they have been made by the cheapest and consequently the most illiterate workmen, in order to render them at a low rate. The subjects are generally gaudy and we find them constantly injured in outline, with noses and other parts mangled or cut and polished away.

It would be painful to dwell on the assertion of Messrs. Wedgwood and Bentley's Catalog published in 1779, but it has laid us under the necessity of saying what artists, connoisseurs, and the public have always thought on the subject . . . . "The whole manufactory has been carried on much to their honor and to the credit of this country and too much praise cannot be bestowed on the Etruscan and other elegant vases and basso-relievos in black and various colored clays, but their writer has unluckily asserted that their impressions of antique gems are

(Continued on page 140)

Poiret

designs this springtime chintz to turn your house into a modern garden

IT is Schumacher's privilege to offer a rare collection of printed fabrics made exclusively for them by an artist of unusual renown, Poiret.

The desire for new effects in decorative fabrics is one of the most difficult to satisfy. That difficulty has been mastered by Paul Poiret in the design illustrated here, which he has named "Magnolias." This is but one of a varied and comprehensive collection now being presented by Schumacher.

Poiret's conceptions are unique—his designs are bold—his interpretations personal—his colorations powerful yet delicate.

You will find in Schumacher collections fabrics for your every need—the best of contemporary designs side by side with authentic examples of historic periods. Your decorator will gladly obtain samples for you.

"Fabrics—the Key to Successful Decoration"

This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator...and to discover many new sources of charm for your home. It will be sent to you free upon request.

Write F. Schumacher & Co., Dept. E-4, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



The beautiful magnolia blossom is the motif for this smart new print by Paul Poiret

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An ingenious Robras 20-20 installation in a Montclair, N. J. home.

The hidden radiator, illustrated

To illustrate a Robras 20-20 Radiator "in action," one would need to pry into all sorts of hidden places. Into walls between rooms (as above). Into walls under windows. Under stairs. Under sills of French windows. In short, wherever there is four inches of waste space!

Right in the walls of your present apartment or house, there is space for you to hide the ugliness of radiation. And, incidentally, the only place to "conceal" a radiator successfully is within a wall, altogether out of sight, out of the way. Ask us—via the coupon below. Ask us now.

ROBRAS 20-20

ROME BRASS RADIATOR

One East Forty-second Street, New York, N. Y.

Send me information on Robras Radiators HG-430

*Name*_____

*Address*_____

James Tassie And His Portraits

(Continued from page 138)

above all other imitations and consequently are far less proper for giving correct impressions than either wax, metal, plaster or glass, and it must be evident that their being opaque and of a dull gloomy color cannot place them in competition with colored glass impressions which equally imitate the brightness and transparency of the originals."

Which goes to show that Tassie had a staunch defender.

Wedgwood praises his rival's paste; "although not as good as mine," he blandly remarks, and dismisses the subject.

Dying without issue in 1799, his secret was passed on to his nephew, William Tassie, who, it is said, added greatly to his uncle's collections of gems, for the younger man had the advantage of visiting all the gem collections abroad, but the *sacre feu* was lacking and although the skill and resourcefulness of William gave him many successful years, it was the elder Tassie who won the greater fame.

There is a delightful anecdote of William Tassie which stresses this quality of resourcefulness. Receiving a royal command to attend his sovereign, George IV, he found while waiting in an ante-room that he had forgotten to bring his modeling tools. Nothing daunted, he took his pocket comb, broke off one of the teeth and with this improvised tool modeled the portrait.

An example of his kindness has a surprising dénouement. A poor artist was bewailing his improvidence in buying a lottery ticket costing a guinea for the Boydell Shakespeare gallery. To help the artist Mr. Tassie bought it from him. To his great surprise, out of the twelve thousand tickets the one Tassie bought won the prize, which was the Shakespeare gallery, pictures and estate. After giving the artist a handsome amount, he sold his property at auction. The pictures brought over 6000 pounds, the gallery being purchased by the British Institution, and Bank's sculpture, *The Apotheosis of Shakespeare* intended to be placed over Boydell's grave, finally found its way to Stratford-on-Avon.

About Bed-Linen And Blankets

(Continued from page 97)

are thousands of tiny air cells which retain the warmth as well, it is claimed, as a closer material. An interesting exponent of this theory is a knitted blanket imported from Scotland, which features a texture, open, yet deep. Exceptional warmth is said to distinguish this novel bed covering.

Judgment should be used that the blanket purchased is suited to its purpose. For the exquisite cashmeres would be out of place in the informal summer cottage or picturesque log cabin. For less ceremonious homes, equally delightful cotton and wool blankets have been loomed in every possible design and coloring—from soft floral patterns, through smart modern designs, to the most vivid of Indian motifs. The prices of these charming covers are as gratifying as their beauty, and the soft surface of the all-cotton material has been secured by a process which gives it the characteristic feel of wool. One distinctly new pattern has a wide band of contrasting color at either end, giving the effect of a two-toned blanket when the bed is turned down and matching in color schemes with the tinted sheets of the day in delightful ensembles.

Regardless of type or price, a blanket should always be large enough. It should come well up around the sleeper's shoulders and allow a generous tuck in at the foot. And there must be plenty of width to hang down on either side. For the skilled bed maker does not tuck in the blankets, but allows them to drape themselves softly around the body for greater warmth. For single or twin beds, a blanket 60 x 84 inches is satisfactory. For the standard double bed, they should be 72 by 84. For the larger beds, the manufacturers provide extra sizes—90 inches long in either single or double width, and also a size 80 by 90 and 90 by 108. In case of doubt, it is their policy to always recommend that the larger size be purchased.

Many housewives, today, make use of the tinted sheets in place of the dimity under-cover which remains on at night and protects the blankets from a surprising amount of soil. Then over this cover is carefully arranged the spread, which for the summer home, should be simpler than the taffetas and more formal fabrics of winter.

Metropolitan shops maintain specialists who design custom spreads to suit individual decorative schemes or to carry out their patron's own ideas. Spreads from Czechoslovakia or covers of Irish mull with their colorful woven stripe, vie for favor with India prints. Candlewick spreads are particularly practical for the summer home, with their colored designs and ease of laundering. And romance and quaint beauty radiate from the old time patterns so skillfully created in modern quilting, which has revived for the present generation the leisurely traditions of past gentlewomen. Woven designs, too, have been brought to modern homes, the charming "Whig Rose", the "Gentleman's Fancy", the "Lover's Knot", now coming straight from the looms of southern mountains to grace our Early American bedrooms.

The choice from the bewildering variety of attractive spreads put out by the manufacturer, is of necessity an individual affair, depending on the color scheme of the room and its general character. The heavy sateen, so effective in rooms of modernist influence, would be out of place in the country home where spacious airiness and many outdoor sports reflect within doors, in more elemental atmosphere.

In covers, as in all bed-linens, quality and appearance determine the life and satisfaction to be obtained from these most important furnishings which aim to help one "rise refreshed to greet the new day."

"BEAUTY THAT RIVALED THAT GLORIOUS ENGLISH DAY"

"Both Dee and her youngest (and by the way, she is now eighteen) were in that inevitable top rail row that is usually dominated by our younger sisters. If she had only affected just a bit more adolescent boredom I should never have detected her. For, true to England, both mother and daughter had complexions that rivaled that glorious English day for clear, fresh beauty."

—From the letters of an English traveler at home.



There is a new and asting freshness for your skin in this English omplexion treatment

OR THE clear and natural freshness of her skin, for er vibrant color, the English woman is famous roughout the world. It is significant that she uses ly a few cosmetics. But it is more significant that ose few are invariably the best—Yardley's.

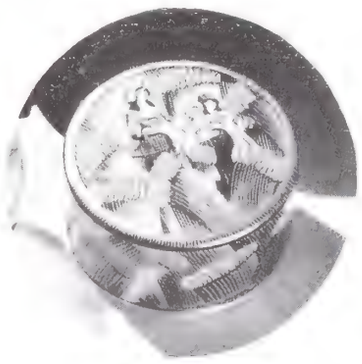
Yardley's English Complexion Cream, Yardley's nglish Lavender Soap, Yardley's English Lavender ace Powder—here is her effective beauty treatent. Yardley's soap is for the initial cleansing of r face. Yardley's Complexion Cream follows, to ax out any lingering bits of imbedded dust. Then ardley's English Lavender Face Powder to protect e new and lovely freshness of her skin. Soft, cooling, smooth, and delicately scented, it heightens the tural radiance of her beauty. English Complexion ream is also a nourishing cream for use at night d a foundation cream for powder. Used as a owder base, it is to be put on liberally and then *ashed off in water.* Just enough remains to retain our powder perfectly.

Use Yardley's faithfully. Your mirror will reveal you a new beauty—sure and poised, but at the me time, unstudied, the sort of beauty that has ways been the preference of the gentlewoman. ou will find these three Yardley toiletries at your vorite store. Send for our new booklet, "Complexns with an English Accent." It is free. Yardley Co., Ltd., 8 New Bond Street, London; 452 Fifth venue at Fortieth Street, New York City. Also oronto and Paris.

BY APPOINTMENT TO H. R. H. THE PRINCE OF WALES



Yardley's English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. In an exquisitely designed jar, $1.50.



Yardley's English Lavender Face Powder in four skilfully blended shades to accentuate the charm of your own coloring. The price is $1.



Yardley's English Lavender Soap for bath and complexion. Bland, cooling, cleansing, refreshing. Box of 3 cakes, $1, or 35c a cake. Guest size, 20c a cake. Bath size, 50c a cake.



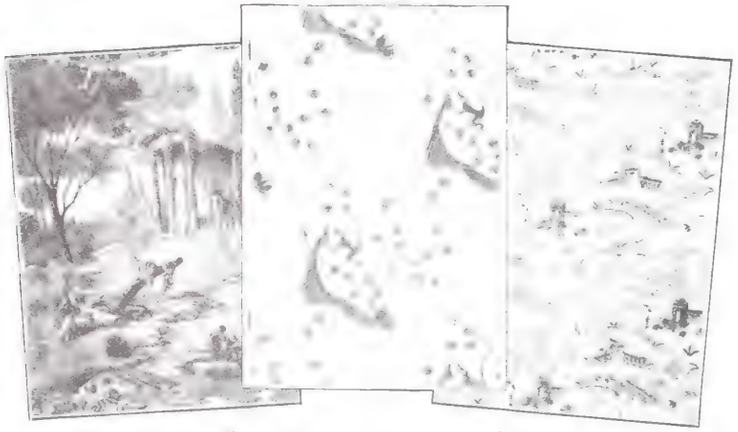
Yardley's English Lavender

"The Lovable Fragrance"



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Lloyd Sample Books offer a wide range of choice in the most up-to-date designs and color harmonies in imported, fast-to-light wallpapers. Ask your dealer or decorator to show them to you.



"Le Temple de Jupiter" —one of the smartest of our new designs in beautiful colorings.

A new quaint pattern, in a charming blend of soft blue and green on a white ground.

"Meilan Fang" is reproduced on Japanese Grass-cloth from a very old piece of Chinese cloth.

W. H. S. *Lloyd* CO. INC.

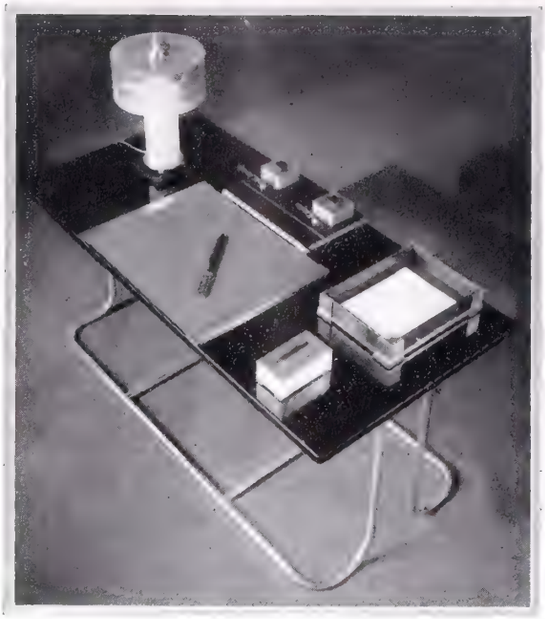
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FOR OVER FORTY YEARS IMPORTERS OF GOOD WALLPAPER



Black bakelite and chromium desk set, and aluminum and glass lamp with direct and indirect lighting by Walter von Nessen. Bakelite topped table with metal tubing base. Designed by Deskey for Ypsilanti Company

Furniture For Modern Schemes

(Continued from page 83)

brass and nickel as bases, with chromium, cadmium, gold and silver as platings, aluminum and chromium steel seem to be most popular today. Do not expect to find metal furniture at present much cheaper than wood because the production is still limited. But mass distribution will soon bring about the same difference that prevails today between a top-priced car and a cheap one.

The base material is used most frequently in its stock forms—tubing or bars. In the best designs it is worked into simple structural forms with continuing stream lines instead of halting joints, welding instead of glue. The finish can be bright or dull, but it should be honest. Metal simulating wood is a mongrel form, dishonest and unbeautiful.

For flat surfaces—table tops, chair-arms, etc., formica is most popular. This is a synthetic material resulting from the playful interactions of formaldehyde, paper and rosin, with great resistance qualities. It comes in colors as well as black. The upholstery should bring color and texture contrasts to the piece. Anything from rayon satin to velvet, may be used, from fabricated leather to calfskin, from printed linen to mohair, from tapestry to leather.

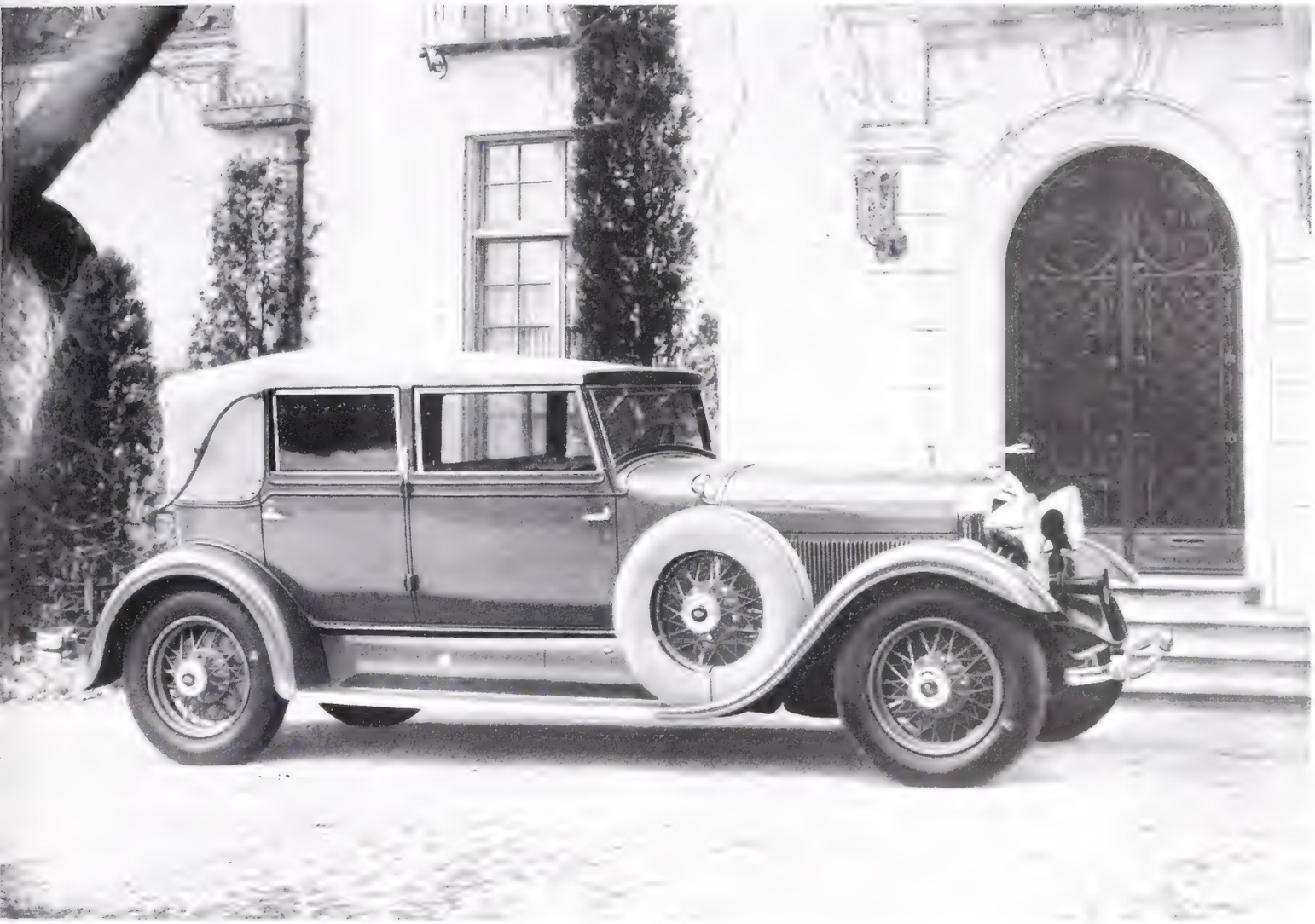
Where shall we go for well designed metal furniture? Owing to the popularity of metal as a material for furniture with leading modern designers in this country, the problem of purchasing it is not difficult. Howe & Lescaze, architects, have been particularly successful with metal and believe firmly in this medium for both architecture and decoration. Fireplaces, chairs, tables, curtain pulls, lamps and vases designed by this firm can be depended upon for sureness of line and appropriateness of detail. Walter von Nessen, a master in metal, whether his contribution is a lamp, chair, mirror or small accessory, is now working on a "limited edition" plan, making about fifty pieces from each design. He has developed several practical ideas in illumination such as the lamp illustrated above which incorporates both direct and indirect lighting. Gilbert Rohde also works on the individual or limited edition piece being particularly successful in creating orginal space-saving furniture for the small apartment.

Paul Frankl has believed for some time in an all metal formula for furniture and this season he uses metal to decorate lacquered wooden pieces with unique success. An illustration of metal used in this manner is the chest shown on page 83 where discs of metal, gold and silver-plated, bands of gold and silver leaf at top and bottom are striking notes against the black and red background.

Donald Deskey has proven himself the most prolific of metal designers so far—lamps, window display fixtures, chairs, tables, sofas, accessories and the present impressive mass production program of the Ypsilanti Reed Furniture Company, to mention a few of his achievements. His feeling for the materials of this age—vitriolite, bakelite, glass, metals—is sure and sympathetic.

Other sources for interesting metal furniture are Robert Locher, who designs exquisitely in metal and glass, Jules Bouy, Forzina, Park Avenue Galleries, Eugene Schoen and department stores handling some of the products of these designers as well as creating designs in their own studios, such as Lord & Taylor. And last but most significant are the two big stylized mass production programs of the Simmons Company and the Ypsilanti Reed Furniture Company. For where Mr. Deskey has designed chairs, sofas and tables for living and dining rooms, Mr. Bel Geddes complements with beds, dressing tables, chairs and day-beds. The Aluminum Company of America also plans a production of its own for the home which will embody the best principles of modern design.

THE LINCOLN



THE DIETRICH CONVERTIBLE SEDAN

A motor car, too, reflects its background

LINCOLN has used its unlimited resources to develop a motor that notably combines *strength* and *performance.*

In making this motor, operations that best can be done by hand are in the unhurried hands of fine craftsmen; whereas operations that are beyond the power of even the finest craftsman to perform . . . inhumanly delicate measurements and exquisite applications of tremendous force . . . are done by machines that are the wonder of the engineering world. Costly to maintain, these machines often slow up production; but there is no intention to produce the beautiful, luxurious Lincoln in large quantities.

Because the motor avoids periodic vibration, as soldiers avoid keeping step on a bridge, the excellent structures and precise alignments in the Lincoln are left undeteriorated throughout the years. Because the parts are related with such unparalleled precision, the powerful Lincoln needs no tedious breaking in . . . but is, from its first day of service, a quiet, steadily functioning possession for those who can afford to purchase anything they desire; yet who demand authentic value for their money.



LUPTON CASEMENTS BANISH THE BOTHER OF OLD-FASHIONED SCREENS



IN A MONTH or so now, the advance army of flies and other winged pests will begin their annual invasion. Wives will begin their screen-talks. Eventually, husbands will give in, as usual, and really get at the job of dusting off the screens and finding the windows they fit.

In the interests of domestic harmony — to save battered thumbs and tempers — Lupton has devised steel casements with the handiest, most convenient screens you've ever seen. Spring pivots allow them to be attached to the window in 15 seconds. And when these screens are closed, a mosquito hasn't a Chinaman's chance of getting in.

Lupton Casements are built to meet all kinds of weather. In winter, they shut tight against wind and cold — with a saving in weather-stripping and furnace-bills. In summer, they can be set, like little sails, to catch the slightest whisper of air. Steel construction means they will not warp, stick or jam. The Lupton friction-hinge assures effortless operation.

The small extra cost of these windows is not to be compared with the extra comfort and convenience they bring to your home. May we send you a free copy of the color booklet "Your Windows Through a Decorator's Eye"? David Lupton's Sons Co., 2253 East Allegheny Avenue, Philadelphia, Pa.



"Breakfast in Bed" by ELIZABETH PAXTON

BEFORE we purchased this delightful painting by Mrs. Paxton, it was shown at the National Academy in New York, the Philadelphia Academy, the Detroit Art Institute, the Boston Museum of Fine Arts, and the Corcoran Gallery.

A well-known art critic said of it: "Among American painters . . . it seems to have been left for Elizabeth Paxton to do a series of veritable bedroom epics, among which one may especially admire *Breakfast in Bed.* This is the life . . . comfortable, seemly, modern life as actually lived in well-ordered America."

The kind of life . . . may we add? . . . that is made comfortable and seemly in most well-ordered American homes by making the beds with Wamsutta Percale sheets and pillow cases.

WAMSUTTA MILLS, *Founded 1846,* New Bedford, Mass.

RIDLEY WATTS & CO., *Selling Agents,* 44 Leonard St., N. Y.

WAMSUTTA PERCALE WAMSUTTA PERCALE SHEETS AND PILLOW CASES THE FINEST OF COTTONS SHEETS & PILLOW CASES

"PERSONALITY" makes the Masterpiece!



"The Standard Bearer," by Rembrandt. Now in the collection of Mr. Jules S. Bache, New York.

YOU need not know that Rembrandt was the greatest painter of the Seventeenth Century nor be posted on the superiorities of his technique to stand in awe of his inspiring work.

You realize instinctively that here is a masterpiece. His canvases are kindled with inventiveness; they glow with "personality."

Yet the impression of excellence which a Rembrandt conveys to the lay observer is supported by detailed analysis of those technical qualities on which the student of art bases his expert judgment of Rembrandt's genius.

And so, too, with Chrysler cars. There is a "personality" about them that can be felt better than it can be described.

Yet a comparison of Chrysler features with those of other cars sustains in the mind of the mechanical expert the same impression of excellence that is felt by those who neither know nor care what makes the wheels go round.

And just as among paintings, one stands out above the rest because of some almost indefinable spark of genius, so, too, between Chrysler and other cars.

Specifications may sound much alike, styling may seem similar; all may be competent, serviceable and durable.

But from no other car do you get that sense of pride and enthusiasm of ownership that you get from a Chrysler.

For the "personality" of a Chrysler inspires a pride all its own.

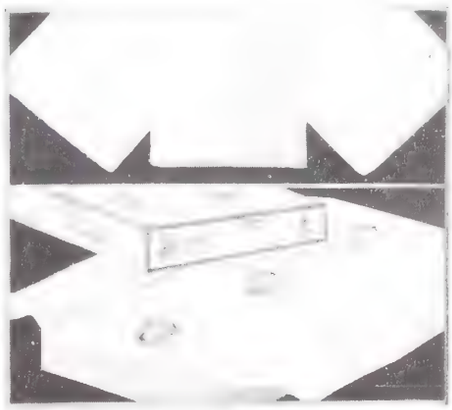
MULTI-RANGE CHRYSLER

THE IMPERIAL	8 Body Styles, $2995 to $3575	THE 77	9 Body Styles, $1625 to $1825	THE 70	7 Body Styles, $1295 to $1545	THE 66	6 Body Styles, $995 to $1095	ALL PRICES F.O.B DETROIT

"But the bedroom belongs to me"



"IT was fun planning it. First I chose Lady Pepperell sheets in *my* color—delphinium blue. And because the bed is the chief piece of furniture in any bedroom, that color naturally sets the color keynote for the rest of the room. And now everyone says the room simply couldn't belong to anyone else but me! You want to get the 'Personality Bedrooms' booklet I used. It's just crammed with wonderful color ideas for your bedroom. And next time you're in a store ask to see the Lady Pepperell sheets; they come in white, white with colored borders, and in seven perfectly charming colors; blue, green, rose, peach, shell pink, orchid and maize. *Of course* they wash. *Of course* the color is fast. You'll love the texture of Lady Pepperell sheets too—they're so smooth and firm and so evenly woven. They wear and wear and wear—and they're *not* one bit expensive."



Lady PEPPERELL

WHITE and COLORED

Sheets and Pillow Cases

Tune in on Lady Pepperell's famous radio talks on bedroom decoration: National Home Hour, 11 to 11:15 A.M. Wednesdays (E.S.T.). Women's Magazine of the Air, 10:20 to 10:40 A.M. Tuesdays (Pacific Time).

PEPPERELL MANUFACTURING COMPANY
103 State Street, Boston, Mass.

Please send me your complete bedroom decorating booklet, "Personality Bedrooms." I enclose ten cents in stamps; Canada 25 cents.

Name .....

Address .....

City ..... State .....



SMART . . .

We like to possess things that are smart. We like to know that what we have is in vogue . . . correct . . . beautiful. Their charm appeals!

There are these qualities in Roseville Pottery. There is in Roseville Pottery the note of distinction, the flair of what is fine and in good taste. And so you find it helpful to you in expressing your personality in the appointment of your home.

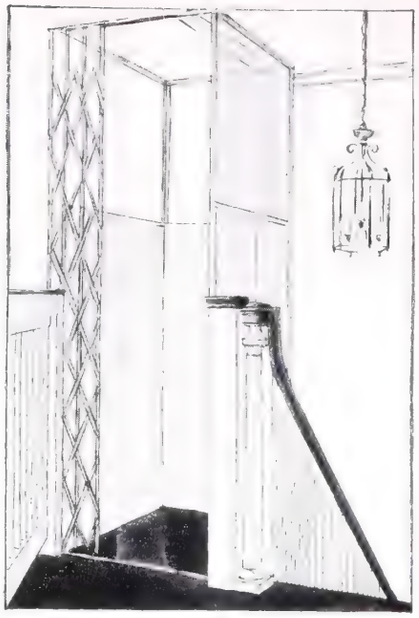
The recent Roseville designs portray smartness in outlines flavored with the classic and Early American traditions. There are vases, bowls, jars, candlesticks . . . in varying sizes, in lovely shapes...with soft blues and greens and browns.

And exquisite pieces that can be made into lamps, like the one on the right in the picture. It is smart now to have table lamps of pottery...See the Roseville Pottery displays at leading stores.

Also write for your free copy of the interesting booklet, "Pottery."

THE ROSEVILLE POTTERY COMPANY, Zanesville, Ohio.

ROSEVILLE POTTERY



Miniature elevator which may be installed at minimum expense in residences for use of invalids unable to use the stairs

Developments In Home Equipmen

(*Continued from page 96*)

come in fine non-porous porcelain having a glazed finish. No cutting or fitting is necessary.

Recall this base when you build, when you add an additional bath or when the old ones are modernized. It does away with hard-to-get-at corners and crevices, and it gives protection to downstairs ceilings against the times when water is sloshed about during exasperated dives for the elusive soap.

SO thirsty is the air in our rooms that many houses are as unhealthy as the Great Sahara. Lack of moisture causes glue to give up its task and furniture joints come apart. Windows shrink and rattle, floors creak, rugs wear rapidly. Eyes suffer and annoying winter colds flourish.

Cold weather indoor comfort depends not alone on warmth. Temperature, moisture, air motion and cleanliness are contributing factors. Protect a home from dryness in the heating season and its first-year look will linger. Humans cannot thrive in an atmosphere the cactus enjoys, although we try to do so year after year.

A new humidifier claims to maintain air conditions closely resembling the physical comfort zone of from 40 to 50 percent relative humidity at room temperatures of 68-70 degrees.

Without moving parts to get out of order, this unit washes and purifies the air, adding the proper amount of moisture. A pure and invigorating atmosphere diffuses throughout the house, issuing from behind a mirror set flush with the wall.

Water is sprayed downward through two copper tubes mounted in a metal housing. Force of the sprays causes air to be drawn into the tubes through a grille above the mirror. The sprays act like pistons. Cleaned and saturated with water vapor, the air is returned, through a lower grille, to the room after baffles have removed surplus free moisture. Ordinary water pressure sufficient for operation, special nozzl giving very complete water atomiz tion. Necessary water connections a easily arranged as the humidifier ca usually be located on a well where both supply and waste lines are si uated.

All-over dimensions of mirror an frame, the only visible parts of th equipment, are 16½ inches wide b 42½ inches long; being only fou inches deep, the unit fits conveniently between partition studs.

ENGAGING bits of rich-hue wood, black walnut and quarter sawed red oak blocks, offer a simpl means for giving color and patter interest to floors. With them one ca secure a variety of flooring effects just as different wall finishes are em ployed in the various rooms.

Border patterns, with blocks usually placed in the corners, may be developed in endless array with these two and one-quarter inch squares and the seven-eighths inch walnut strips that accompany them. It is a fancy-catching game, the working out of these figures, that challenges the ingenuity as size of room, interior architecture and decorative scheme must be considered.

This material is not common lumber, roughly made and sold in bulk. The pieces are matched and packaged, after being air dried and steam kilned; each one is finished for use with standard oak flooring, no additional working on the job is necessary. Nailing, of course, is concealed. Cartons contain 100 linear feet of black walnut strips, 20 blocks of the same wood and 10 red oak blocks. Each package has sufficient material for two average-sized rooms if a single strip design is used.

WHEN industrial barons have

(*Continued on page 158*)

Fine—he's coming too!

READ IT, Dick



—says our home is *"always a grand place in which to be a guest"*

It's great to plan a party . . . and have *everybody* eager to accept. Of course, there's rivalry. Entertaining at home has suddenly become fashionable. People have discovered it's so much more fun! Now they're picking up new ideas everywhere. Here's a suggestion from Alvin, creator of the new *Dawn* pattern in silverware.

Read this new book, *"The Crowd Comes to Our House."* . . . Between its covers are a host of ideas for every woman who ever plans a party . . . original ways of giving and getting more enjoyment by entertaining at home . . . recipes and menus featuring famous American food products available everywhere . . . not so much *how* to set the table as *where* to set it. It's the starting point of ideas that may be used in the one-room apartment or the house of many servants.

You'll enjoy it, it's so modern, youthful, beautifully printed. You can now get a copy for thirty cents in any store where Silverware by Alvin is sold—or by mail direct to you . . . at this special price . . . if you use the coupon below.



The Silverware

(At silverware departments, ask to see Silverplate by Alvin . . . the service-for-eight (34 pieces)—$43.50, packed in a boudoir box which is really the smartest sort of cosmetic and make-up kit or utility box for hosiery, gloves, bridge layouts, etc. Antique ivory finish with an Eighteenth Century silhouette . . . Hinged mirror-lined lid . . . Removable partitions and glass bottom-lining.

The Book

Fine Silverplate by

ALVIN

made in the world's largest sterling silver manufactory



THE ALVIN CORPORATION
SILVERSMITHS
Department H-4—Providence, Rhode Island

I enclose thirty cents (dimes or stamps). Please send me the book, *"The Crowd Comes to Our House,"* by Grace Higgins.
(Print plainly)

Name _____

Mail Address _____

City and State _____

GARDEN



APPEAL

The relation that a garden bears to the house is usually strengthened by the use of a terra cotta object amid the planting.

A fountain or urn fashioned in permanent red earth is the most consistent effort from the hand of man to receive a place with the foliage and flowers ▪ What can be more fitting than a weathered moss grown pot accenting your garden scheme?

If your dealer cannot show you Carbone Terra Rossa, send us his name and we will mail you a leaflet from which to select garden units suited to your needs.

Carbone INC.

348 CONGRESS STREET, BOSTON

120 Fifth Avenue, New York 620 No. Michigan Ave., Chicago

Concerning House Pockets

(Continued from page 76)

In one household I know, a discussion once arose as to the antebellum styles in the South. There was innocently injected into the conversation a suggestion that somewhere a few inches of the silk gown grandmother wore on her wedding day was to be had. The family separated into rescuing squads to find it; there were various clues suggested; research parties broke up an otherwise delightful party. The inconsistency of household arrangements was soon clearly apparent to everyone. "What we need in this house", suggested one, "is a Safety Deposit Department". I bethought me of my regal fiction writer and her system. How peaceful it would have been, even if the house was not enriched with a convenient storage system of house pockets, to have a record of things put away. Item, under "Grandmother"—a bit of her wedding gown, entered as "1862YZ" and thus located,—Vol. II, *Works of the British Poets*, between pages 264 and 265 of excerpts from *Paradise Lost*. Who would ever dream that the *boutonnière* worn by the son of the family at his graduation should find a pressing place among the pages of an old edition of *Two Gentlemen of Verona*? The homing instinct of the Family Fetish is uncertain.

THE SAVING INSTINCT

In *Truly Rural*, a most unctuous book which gives me peaceful moments of home contemplation, the author calls closets in a house the woman's prerogative. She is supposed to be the associated one. She is the concocter of *mouchoir* cases, hat boxes, coat hangers vari-scented—the modern Pandora, if you please. But the saving instinct in man is equally as strong, from the era of the boy's deep-rooted pocket to the sedate period of the five-sectioned briefcase. His tie drawer is a flotsam and jetsam of unusable but hoarded neckwear. He holds to his ties with an instinct one usually associates with the odd bits of silk for the quilt which is but family history put together by cross-stitch. Instead of filing his ties away in a sequence of wearing order, he rummages amidst accidental strata of fashion for the usable neck piece, which is crushed beneath his sentiment. He is the proudful boaster of his past. Baldpated he may be, save for a fringe of dark hair, yet he must declare stoutly that at five he possessed and wore, according to the Fauntleroy fashion of the era, curls of spun gold. "Mother," he says flauntingly, pleading for evidence, "get the two curls you have." Then, as explanatory note, he adds, "The family gave them to her when we were engaged," and the fever of reminiscence makes tremulous the blue smoke of his cigar. At 9:15 on that evening started the expedition in search of two curls. First it was a jaunty guess as to where they were; then there was alarm; then, as shelves were ransacked and trunks were hauled from the storeroom, and boxes were upturned, alarm changed to downright temper. "So that's the way you value my curls!" was the disrupting conclusion. Merely because we have not learned, when we build houses, to have pockets in definite location, for our peace of mind.

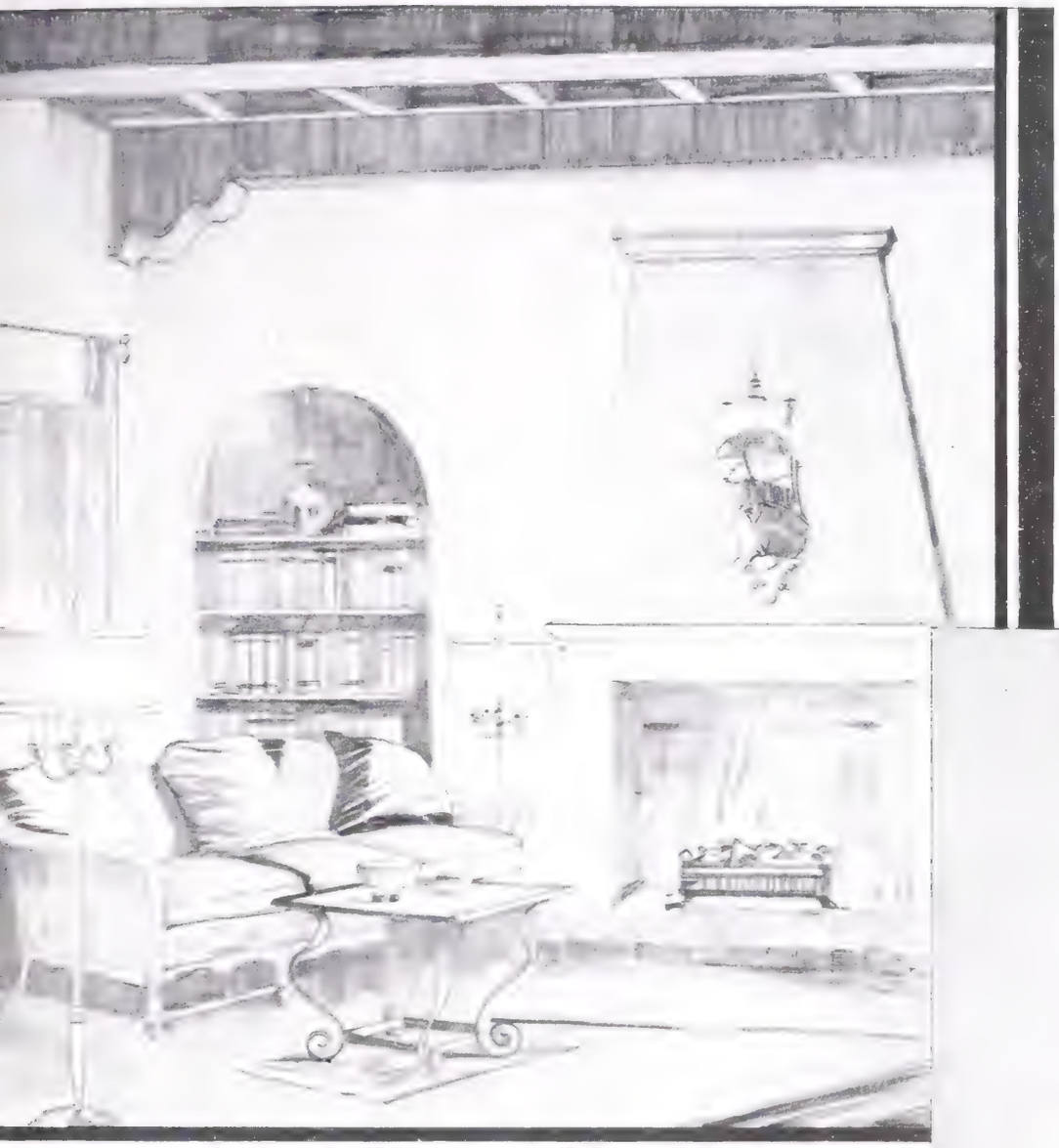
I recall, though I cannot at this moment tell where it is, a small board box containing a stone picked up in the streets of a small town. A little boy used to kick that stone wherever he walked. There is also an agate marble, flecked with half-moons, reminiscent of a game of "knuckles" he played in the savage days of his teens: there are remnants of his first watch, there are pages of a midget diary. If a cornerstone were get-at-able, do not tell me that such treasures are not worthy of such a niche! I take it that the house pockets I seek in plans are the very foundations of even living.

Now, let us look at the matter mathematically. Man is supposed, at generous disposal, to live three score and ten years. Give him a pocket for each decade; build it in his home as definitely as you find the lock-box at the bank. Like attar of roses, you concentrate, in a narrow row of shelves, the record of yourself. Out of the pother of correspondence in a year, you boil down to the very extract of association. If you go so far as to save each season's Christmas cards, you might have a pocket for "Holy Days and Holidays". You show the instinct for record in the orderly arrangement of your Snap Shot Album —your fishing trip of such and such a year, your golf tournament at such and such a club, your tour in the new car on such and such a trail. The Sons and Daughters of the Revolution are not more sedulous to bronze-tablet the million and one Washington headquarters than you are to fix in memory by record the fleeting incidents of life —fleeting though auspicious, and sometimes disconcerting, as when a sedate Grown-up has to acknowledge that the *carte de visite* baby picture was indeed a perfect likeness of himself when starting his now august career!

SENTIMENTAL MEMENTOES

There are those who hold to ridicule the saving instinct of man. There are many who feel themselves specially dedicated to reproach in scornful manner any inclination to put aside a memento, to treasure a letter. A dress worn its destined time ends the matter, whether it be your first frock at your first dance, or the pair of gloves which touched the royal hand on the Prince of Wales' last visit to America. In a way, sarcasm is an excellent house cleaner. The empty box is the arch-fiend of accumulation. It was Pandora's box that first got us into trouble by becoming a sort of store-house of undesirable articles. The cynic will declare that the faded ribbons, the pressed flowers, the dance cards, the *billets doux*, are the evils that keep sentimental twaddle undiminished in the universe. Yet the primal instinct in the man who may be studying Einstein's theory or reading Nietzsche or Schopenhauer, is to decorate his college room with a stolen lace handkerchief or a scarf or slipper, as tokens of that irrisistible romance which still abides beneath all the

(Continued on page 150)



JUST the right height for the new low furniture, the Companion Floor Lamp is an exquisitely balanced creation. Richly finished in a lovely combination of bronze and brass, or in pewter. The two-toned shade has a closed top and is 14 in. in diameter. It comes in tan crepe with apricot lining; putty with rose lining; beige with apricot lining, gold with gold; green with green; binding to match. The stem is adjustable; height, 53 in.



COMPANIONS

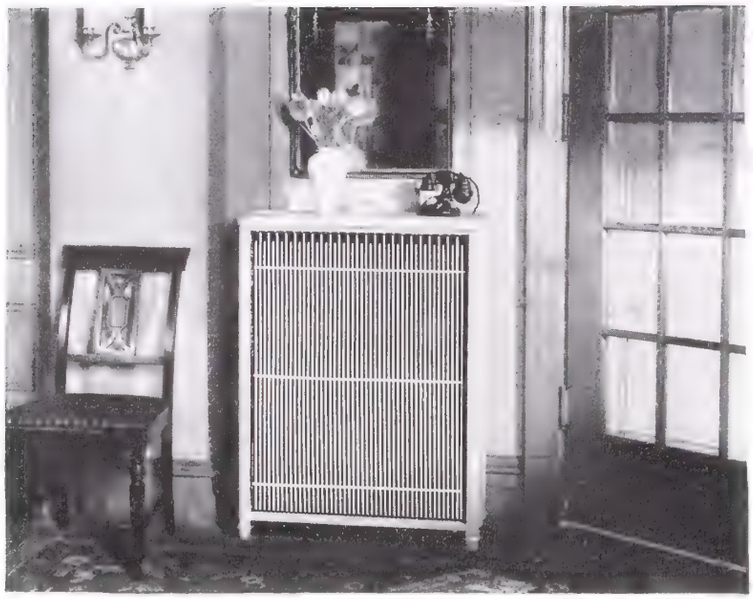
What's a reading chair without its inseparable companion . . . a lamp that lights your way into that thrilling detective story! The Miller Company now introduces this new lower floor lamp . . . The Companion . . . designed to fraternize with the underslung type of couches and chairs so much in vogue today. Its three-candle stem has the classic restraint that predominates in the design of smart modern interiors. And its wide-spreading drum shade sheds the light at just the right angle for reading. You will like its low price as well as its chaste beauty. Ask to see this Companion Lamp in the Miller display at your favorite dealer's. Should your dealer not carry it, write us immediately for information.

THE MILLER COMPANY, MERIDEN, CONN.

"Pioneers in Good Lighting Since 1844"

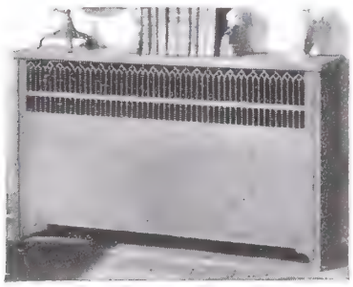
MILLER LAMPS

OF DISTINCTIVE CRAFTSMANSHIP



Surrey-Eton No. 264

are YOU thinking of modernizing your home?



Devon No. 100

"One thing is certain . . . no matter what you introduce to modernize your home — new draperies, new wall paper, new furniture and pictures — you'll never secure a satisfactory effect until you do something about those ugly old-fashioned, exposed radiators."

And it is so easy to "do something" about ugly, exposed radiators. Hart & Cooley Radiator Enclosures—well designed and efficient—not only conceal them but are truly decorative pieces of furniture. Designed and constructed by men with long experience in the heating field, these attractive radiator enclosures direct efficiently humidified air into the room at the living level. Their air-insulated tops make them practical for use as tables or window seats.

Of course, Hart & Cooley Enclosures give absolute protection to walls and hangings against sooty radiator dirt. Thanks to their bolted angle-iron construction, they will not give under heavy weights as less sturdy enclosures are apt to do. Their adjustable rubber-tipped feet prevent even the slightest rattling and safeguard your fine floors.

Made of fine furniture steel, Hart & Cooley Enclosures can be depended on not to warp or split under extremes of temperature. They come in a wide variety of designs—in sixteen beautiful colors and twelve natural wood grain effects. If you will send for our interesting and well illustrated booklet you can secure full details. Use the coupon below.

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Gentlemen:
Please send me booklet illustrating your radiator enclosure and name of your nearest dealer.
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THE HART & COOLEY MFG. CO., NEW BRITAIN, CONN.
EXPERTS IN HEATING EQUIPMENT FOR 25 YEARS

Concerning House Pockets

(Continued from page 148)

modern sex talk of a sophisticated age. And he packs his college mementoes as the girl does hers, marked Exhibit C in its niche amidst the Seven Ages of Man, which should be represented in the safety deposit room of every well-planned house by seven ample boxes built according to the latest fashions in file cases.

Of course we are inured to the attic idea in a home, where trunks may be dragged from corners, and floors may be scattered over by odd garments and draperies and bits of feeble furniture, each with its human past. But I hate to meet thus the evidences of a buried life once lived. I recall one drowsy day by the sea. Mice had worked their worst in such an attic, and had nibbled into documents of importance, into letters of literary value. I recall a warehouse where trunks and boxes had been opened by executors of an estate, eager to settle the mandates of a Will. The frail atmosphere of a dead little woman was trampled upon; the diaries of an Italian trip fluttered page by page beneath the feet of many workmen; books—rare in title page, delicate in bindings—were sprawled painfully amidst a conglomerate mess of possession. This little woman had been homeless for many years, yet had clung to her past in packing cases. Rather a bonfire than this: the ceremonial pyre is preferable to the official exhumation of the past, the hasty prying into sentiment.

PRESENT VERSUS PAST

But where a home is attached to sentiment—as the right sort of homes usually are—house pockets become sanctuaries rather than pests. Architects bother themselves mostly in conceiving a well-ordered present; even the closets take cognizance of things that are: here is ample space for the stove polish and the floor mop; there is a special shrine for endless rows of shoes and slippers. Hours are spent concocting sliding drawers and shelves for linen. You know precisely where to go for these. But to ask the architect to design a temple for one's love letters would be more than a strong-minded man or woman would dare to do these days. No, you must hunt despairingly for these, become ruffled because they cannot be found, swear at the carelessness of someone. In moments of sensitive fear, you have hidden them so carefully that they are lost. What you have of your past are the survivors of your many moods, the withstanders of your shyness. Many a thing goes to the waste-paper basket because of the weariness of finding a place for it in the flimsy archives of your Buried Self. A general housecleaning is usually a blessing, but sometimes a scourge. When I go to my safety deposit box, and look around at the small slice of space so regularly, so neatly arranged, so compact in it convenience, I envy the precision o the bank. In my home I shall hav such pockets as these, truly "a plac for everything and everything in i place". There is no reason why th baseboards around every room in th house shouldn't be drawers the ver depths of the walls themselves—you past at your feet no less than treasure in your heart.

There is infinite variety of treat ment to this idea. A portrait of th "Old Man", like Blayd's picture i the Milne Play, dominates the living room. You press a button, and i slowly revolves on a swivel post, re vealing behind it a series of files con taining the salvage of his association Your mother as débutante, a mist o pink and gold and tulle and slin lines, radiates freshness from the can vas in the morning-room. You pres another button, and on a hanger presto, behind the canvas you see th dress itself, even the golden slippers lost somewhere in the picture by th confining richness of the frame. Perhaps for you this smacks too much of Hawthorne's romanticism.

PROHIBITION POCKETS

We wouldn't countenance for a instant the museum quality of such an idea, though I have heard recently of portraits on Wall Street used for the purpose of defeating the eye of the Prohibition officer. We wouldn't live by classifying ourselves, though, when dressing, we would very much welcome some filing system for our ties or socks or ribbons. House pockets should not dominate the atmosphere any more than should the articles packed away in disregard of the fact that they might be wanted some day.

You issue a mandate in the home, to be followed, willy nilly, "Put that in your pipe and smoke it", you say. You don't dare disregard it for fear the pipe might erupt. Authority somehow seems lodged in the bowl of that pipe. But, even though I plead most earnestly for house pockets, I know that we cannot live by exactness. Memory must be allowed to float. I suppose, no matter how orderly you may ask your architect to be in the design of your house pockets, your past—bag and baggage—will always have to be looked up. You can't expect yourself to say, when you give your wife the first kiss, "File that, my dear, for future reference!" Much more consistent with human nature is it to say, "Confound it, where did we put our marriage license, after we went to housekeeping!"

So I plead, architecturally, for some system of house pockets, some method to our saving madness. Test yourself on that source. Could you get for me on the instant your Birth Certificate?

—Montrose J. Moses



Will you pay 50c *to get rid of* dandruff?

It isn't at all surprising that many thousands of women —and men—have found the solution to the troubling dandruff problem, in a 50c bottle of Listerine.

Dandruff, many authorities contend, is a germ disease. Full strength Listerine kills germs in 15 seconds. Even the Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid), the stubborn germs used by the U. S. Government to test germicidal power, yield to it in counts ranging to 200,000,000.

Listerine first dislodges and dissolves the tiny scales which are the outward evidence of dandruff, then it soothes, cools, and heals the troubled scalp. If infection is present, Listerine attacks it. The flesh tingles and glows with new health and invigoration.

If you have any evidence of humiliating dandruff, begin with Listerine at once. Remember that it is entirely safe, and douse it *full strength* on the scalp. Then massage the latter vigorously with the finger tips. Keep the treatment up as a part of the regular soap and water shampoo, or independent of it. If your hair and scalp are exceptionally dry, use a little olive oil in conjunction with the treatment.

You will be delighted to find how quickly Listerine overcomes ordinary cases of loose dandruff. When dandruff persists, consult your physician as the condition may require expert attention. Lambert Pharmacal Co., St. Louis, Mo., U. S. A.

NOTE TO MEDICAL AND DENTAL PROFESSION:

When prescribing a mouth wash for *germicidal* purposes, make certain that it *is* a germicide; and not merely a colored preparation which is only deodorant and astringent.



LISTERINE
for dandruff

the safe antiseptic
kills 200,000,000
germs in 15 seconds

TRADE YALE MARK

FINE BUILDERS' HARDWARE



appropriate designs

for modern homes

Preferred as much for its beauty and authentic design as for its sturdiness and security, builders' hardware by YALE adds a final note of distinction to the beautiful home. Whatever the decorative motif you wish carried out, it can easily be achieved with Yale Fine Builders' Hardware. Yale locks and hardware are sold by hardware dealers

THE YALE & TOWNE MFG. CO., STAMFORD, CONN., U. S. A

Canadian Branch at St. Catharines, Ontario

YALE MARKED IS YALE MADE



Luxurious warmth

at getting-up-time

Every morning like a June morning when Iron Fireman does your firing

SET YOUR Iron Fireman thermostat for 6 o'clock. Promptly at six the Iron Fireman wakens automatically and starts to work. It fans the slumbering coals into a bright flame. It feeds fresh coal to the fire just as needed. In a few minutes if you were to look into the firebox you would see a bright, steady flame. Soon this warmth starts to penetrate the whole house, wherever you have the heat turned on. By seven you awaken in a warm room.

That is one of the luxuries which the Iron Fireman brings. Another luxury is the knowledge that Iron Fireman is safe. Still another is the knowledge that Iron Fireman heating is so economical that you can afford an abundance of heat. Then there is the automatic regulation of warmth. For Iron Fireman prevents overheating just as automatically and just as positively as it prevents underheating.

Take all of these luxuries together. Then consider that Iron Fireman also gives you a substantial reduction in your fuel bill. This fuel saving is not a manufacturer's claim. A recent compilation of saving figures supplied by home owners themselves showed an average reduction of 45.61 per cent on their fuel bills.

For your own information have an Iron Fireman engineer survey your present heating system, and give you a report as to what Iron Fireman could do in giving you better heat for less money. Get the facts and figures. Write for literature or ask for an engineer to call. Iron Fireman Manufacturing Company, Portland, Oregon. Branches in Cleveland - St. Louis - Chicago - New York. Dealers in principal cities of the United States and Canada.



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AUTOMATIC COAL BURNER

. . . the machine that made coal an automatic fuel



FINE LIVING



Graciously Revealed

18th Century London dabbled skillfully in the art of fine living. In such settings of decorative opulence as the house of Sir Hugh Middleton—a magnificent home of old England from which we have brought this richly panelled room, a superb setting for many of our exquisite pieces.

The Georgian mirror reflects the dignity of the room. The Oriental rug suavely knits these stunning pieces into an incomparably rich composite. From the Queen Anne chair upholstered in green damask, the sofa covered in hand crewel work and petit point figures, to the exquisite needlepoint screen-achievements, all of them, in decorative artistry. Our contribution to the modern art of fine living.

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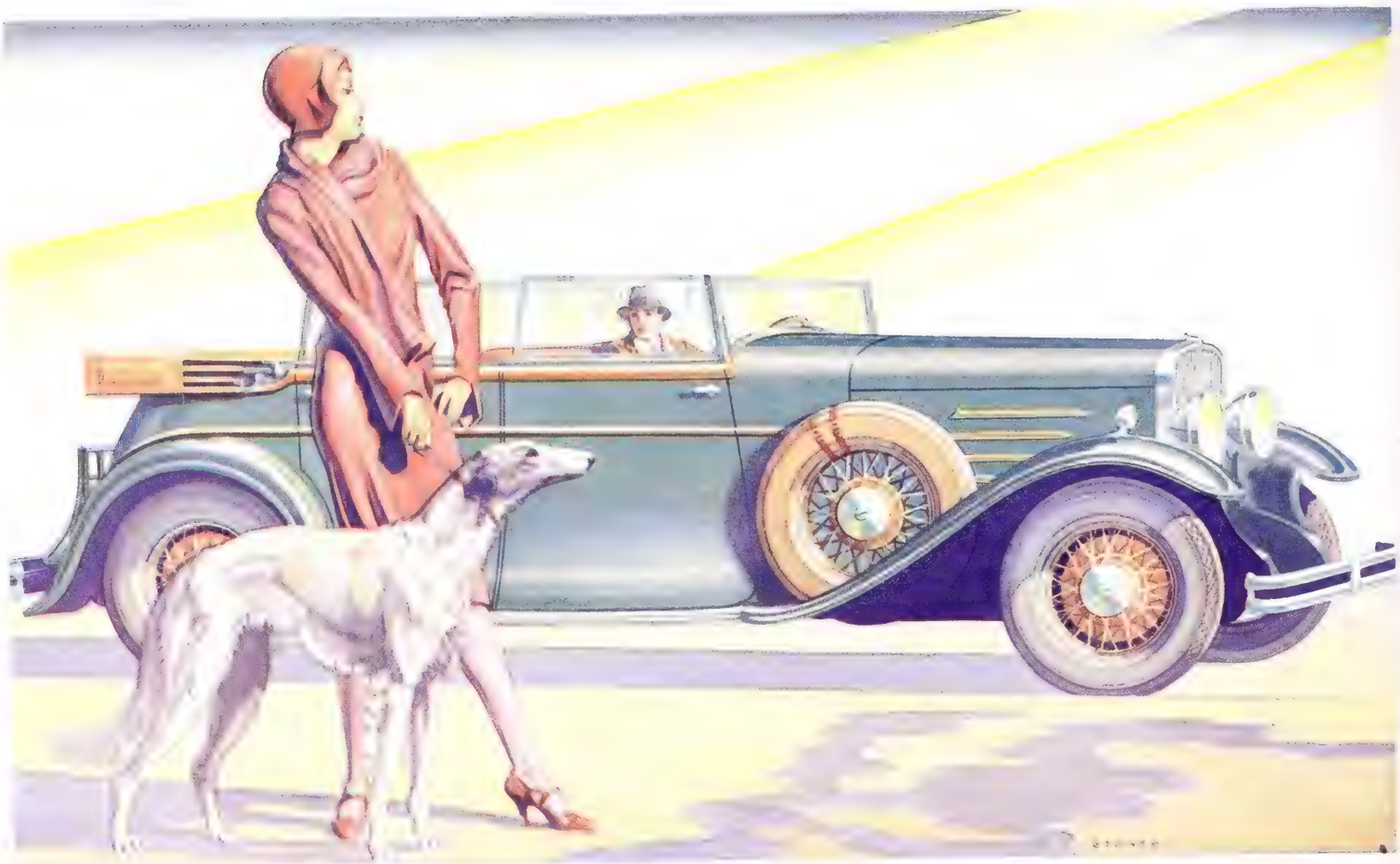
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. . . The introduction by Franklin of the first airplane-type engine in a motor car—an engine which in tests has flown an airplane—is heralded as a great forward step in the automobile's march of progress. A vision of the future—the turning point of a new era.

Even more important and dramatic is this engine's tremendous power-ability. Delivering the greatest power for cylinder capacity of all automotive power plants, it brings air-cooling engineering into undisputed leadership. It sweeps aside all previous conceptions of motor-car performance. Sixty, seventy, eighty miles an hour are quickly, quietly and comfortably reached without the slightest engine exertion.

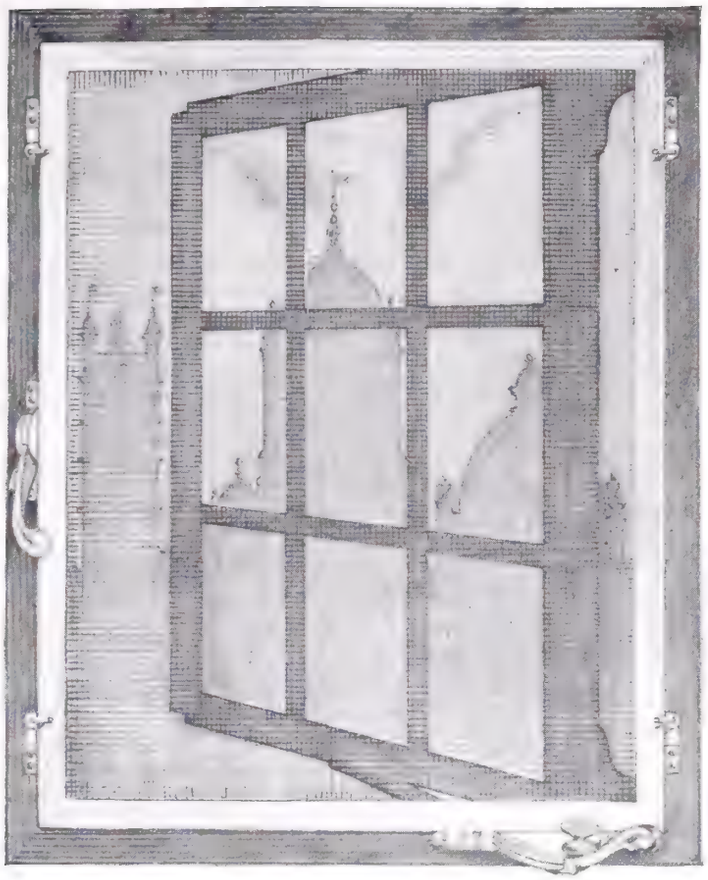


Now riding is gliding. You get a new thrill every time the Franklin does things you thought impossible before. Last year Franklin gained the distinction of holding all major road records. This year many of these same records have been sensationally re-broken by the new Franklin.

Distinguished for its airplane performance, the new Franklin also enjoys nation-wide distinction for its authoritative appearance. Darting-arrow horizontal louvres—modishly fashioned embossed paneling—low hung doors concealing the running boards—gracefully arched hood front, ribbon-wide, with highlighted vertical shutters—the whole exterior ensemble is modern, smart, fleet-looking . . . When you see the car—when you are thrilled by the performance of its airplane-type engine, you will enthusiastically award Franklin highest motor car honors for 1930. Franklin Automobile Company, Syracuse, New York.

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INTERNATIONAL Metal Casements—both Custom-built and Cotswold—now are available equipped with Screens. Note the Solid Bronze Hardware which permits the casement to be opened and closed without removing the screen. Note also there are no holes nor slots in the screen, an important feature ensuring easier handling and longer screen life. No other screened casement possesses such advantages.

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In All Periods

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Designers and Manufacturers of Lighting Fixtures Since 1867

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FRANCE in miniature, given wings below the waterline . . . that's every French Line ship . . . the chic of the boulevards, the gayety of the cafés and dance places, the thrill of the shops, the elegance of the *ancien régime*, the electric modernity that sets a pace for the world . . . all here, in the stately salons, the broad white decks, the marvellous suites and cabins ∞ The cuisine is Paris, too, in flavor as in name . . . the service anticipates every wish . . . Breton seamen whose ancestors tamed the Atlantic in the fifteenth century swing their modern miracles of speed and luxury from New York to Plymouth and le Havre ∞ The *"Ile de France,"* the *"Paris"* and the *"France"* maintain Weekly de luxe Express Service ∞ The *"Lafayette,"* the *"De Grasse"* and the *"Rochambeau"* form a cabin fleet that makes economy smart.

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The Versatility of Duncan Phyfe

(*Continued from page 132*)

but when we remember the ancient and most honorable lineage of the fillet as it was used in China for decorative symbols of many kinds, and its later Classic, and its French interpretations we cannot find very good grounds for the objection. Only the learned connoisseur recognizes Phyfe's thunderbolts for what they are, and the poetic imagery that holds the winds in a fist might quite as well bind the thunderbolts with a cord. Historic ornament is too old to quarrel with; either we understand and like it or we do not. Phyfe simply used it, without much ado and rather formally —witness the acanthus leaves which trail down the legs of his dressing-table, as down the legs of many of his chairs and tables, to outrageous lengths unknown to any self-respecting acanthus plant. We never shall agree with experts in the naming of this motif. It no more resembles an acanthus than it does a waterleaf and might better be called an elongated fluted leaf, unknown as it is to nature, and as much a figment of the designer's imagination as any modernist ornament.

The tiny writing-table on page 119 is most charming. It sets serenely on legs whose slenderness has just the right balance between strength and delicacy. Its interior outfitting is delightful. Any modern writer might crave it. But the sideboard and bed are perhaps the most outstanding and handsome of these exceptional pieces. The wall, or sofa bed, is one of a pair, unique at this writing. Its Sheraton influence is unmistakable but its simplicity is all Phyfe's. The pineapple finials are without the topknot of the middle finial which crests the broken pediment of the sideboard. A lover of fine woods delights in Phyfe's superb choice in this sideboard and the dressing-table. In fact all the articles illustrated, whether solid or veneered, are notable for this vital quality of Phyfe's work—his personal and careful attention to the choice of materials used in his shop; and for this reason and the neatness of the carved ornament, the effect of the actual pieces far outstrips the impression conveyed by the photographs.

Many of Phyfe's characteristics are incorporated in these pieces. Here are the turning, reeding, fluting, veneering. Here is the hairy leg with the dog foot below a panel on the chair, and topped by the so-called acanthus on the dressing table. Here are the carved thunderbolts and drapery swag. Here are the brass mountings—the paw foot on the sideboard, the lion's mask with ring handle on both sideboard and dressing-table. But we must look to more familiar pieces for the usual lyre, the carved wheat ears, laurel, and oak leaves, as for the waterleaf though we find two renderings of the acanthus leaf on the sideboard.

The style periods of Phyfe's work are also happily represented in these pieces. The settee and writing-table are of the years when Sheraton's influence was evident—1800-10, and the bed, though not assigned a date, also shows this influence. The chair dates from 1810-15, when Directoire influence was ushering in the early Empire forms of 1815-20. The sideboard and dressing-table were doubtless made at this time—1815-20, and before the rosewood sets of the Victorian era delighted our great-grandmothers despite Phyfe's scornful epithet of "butcher's furniture."

We have so generally associated Phyfe with his fine tables and elegant chairs, his neat little sideboards and washstands, that it distinctly enlarges our horizon of his work to see in a single room the significant witnesses to his versatility. Nor were these all. There was on exhibition a cheval glass in Sheraton's style, 1800-10; a cabinet of even earlier date, 1795-1800; a lovely little satinwood desk, 1805-10, with inlays and borders of rosewood, attributed to him, doubtless rightly; a roll-top desk of the same date, and a rarity in the form of a small drawing-table. All of these pieces add hope to the heart of the true and, we may add, wealthy collector, for Phyfe's work to-day as a century ago rarely descends into humble surroundings, and the "finds" of to-morrow will more likely be located in old and stately New York mansions than in its outskirts or tenements.

Glossary Of Continental Silverware

(*Continued from page 130*)

pitcher, with or without tray. Coffee Service: similar, with addition of coffee-pot, and no caddy, kettle or urn.

Thumb-piece: Projection on cover of flagon, coffee-pot, etc.; conventional scroll or other shape, or human, mythological, or animal figure.

Toilet-set: Articles similarly designed for toilet use. Late Classic sets in case, elaborately decorated. In vogue 17th Century and later.

Toys: Diminutive ornaments; Dutch, 18th-19th Century: groups with domestic articles—chair, table, cradle; windmill, fountain, sun-dial, garden cistern and vase; village industries—carpenter, butcher, spinner, lace-maker; trades and crafts; and religious subjects.

Transylvanian: See Hungarian.

Vase: Ancient and modern; decorative plate in various vase and urn shapes; Egyptian, Trojan, Classic, Italian Renaissance, and French 17th Century.

Vermeil: French, silver-gilt.

Wager-cup: A trick contrivance: two cups, the smaller hung on a pivot which drops below larger cup when both are filled, the wager being set on the drinker's ability to drain the larger cup without spilling the contents of the smaller, which is handed to another drinker. 16th and 17th Centuries. Known as bridal cup. French—*gobelet à surprise*, German—*Jungfrauenbecher*.

A CHURCH TOILET SEAT

VILL HELP MAKE YOUR BATHROOM

OOK like new



A CLEAN, immaculate Church Sani-White Toilet Seat will work wonders in helping you modernize an old bathroom. Very often it is all you need to permanently remedy the out-of-date appearance of a bathroom—a fault which may sooner or later cause you embarrassment when you have friends and visitors in your home.

Church Toilet Seats are made so that they fit any make of bowl. They can be easily and quickly attached with ordinary household tools. All good plumbing stores sell them.

If you like simplicity, buy the durable Sani-White Seat. Or, if you wish a modern touch of color, ask any plumbing store to show you the beautiful pastel shades or sea-pearl tints (there is a complete range) in which Church Toilet Seats are to be had. To match the colored toilet seat you can get a lovely Church Bathroom Stool or Bathroom Chair. You will be surprised to see how these inexpensive furnishings in color will blend with the rugs, curtains, towels you may already have.

When you buy a Church Toilet Seat, Bathroom Chair, or Stool, you can rely on it to be a lasting improvement for tidiness and neatness. It will last as long as your bathroom and will not chip, break, crack or lose its original, lustrous newness.

Write for the illustrated folio which we have prepared. It shows you different ways of quickly modernizing your bathroom, at little cost. C. F. Church Manufacturing Company, Dept. H-4, Holyoke, Massachusetts.

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Good Hardware calls neither for apology nor complaint . . .

GOOD BUILDINGS DESERVE GOOD HARDWARE



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The Unit Lock—an example of the Corbin hardware used throughout this building.

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Makers of the world's most complete line of builders' hardware

You who love fine coffee

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Serve Kaffee Hag Coffee at evening parties. Wonderful, rich coffee that every one can enjoy without hesitation.

NO DRINK has ever pleased Americans like good coffee. Yet, thousands of people who *love* coffee do not drink it because they fear it will keep them awake.

Now, all can enjoy it. . . . Kellogg's Kaffee Hag Coffee is a delicious blend of the world's finest coffees—*with the caffeine removed.* And so skilfully is this done that not one bit of the wonderful coffee flavor and aroma is lost! How much better than cheerless substitutes!

You can enjoy Kaffee Hag Coffee at midnight. It will never affect your nerves or keep you awake.

Kaffee Hag Coffee is the original caffeine-free coffee. And now, after years of continuous experiment, the blend has been wonderfully improved. There is no finer coffee on the market. A new method of packing brings every pound fresh and mellow to your kitchen. The coffee is *sealed* in vacuum tins when it leaves the roasters.

Will you try it? . . . Isn't there some one in your home who loves coffee but fears to drink it at night? Give him Kaffee Hag Coffee. Two cups, three—as many as he wants. Make it just as you make any other coffee. How pleased he'll be. And how restfully he'll sleep. Ask for Kaffee Hag Coffee at your dealer's.

Or let us send you a sample. . . . For 10c, to cover postage and handling, we will send you a 10-cup sample of this delicious caffeine-free coffee. Test it at *night.* See for yourself what satisfying, luscious coffee it is—and how well you'll sleep.

KELLOGG COMPANY, Dept. T-4, Battle Creek, Michigan

Please send me, postpaid, enough Kaffee Hag Coffee to make ten good cups. I enclose ten cents (stamps or coin). (*Offer good in U. S. A. only.*)

Name _____

Address _____

Kellogg's KAFFEE HAG COFFEE

Not a substitute—but REAL COFFEE that lets you sleep

Your Individuality in the Design

(*Continued from page* 114)

tions with the family that they will do practically no entertaining at meals. Therefore, the dining room has been cut to a minimum size and the space saved put into the living room; for with a son and daughter approaching twenty there must be one room where they can receive their friends and make them welcome. Other examples of a much more intricate nature might be used, but I think this one, on account of its simplicity, will serve to illustrate my point more satisfactorily.

Your character can be read much more intelligibly in the plan of your house than by the lines on the palm of your hand. One can readily see, then, the necessity of affording your architect every opportunity of learning your every need and desire. If the plan he submits to you is conventional and stereotyped, it is because your life is lacking in individuality, or because you have not unfolded to him your personal traits and characteristics.

One of the greatest drawbacks to progress in domestic architecture in this country is the speculator-builder. He designs and builds houses that conform to the needs of the *average* owner and sells them cheap because anything made throughout of stock goods always costs much less than a similar product made from special designs. In the same class with the speculator-builder are all those who make a habit of selling plans of houses with complete specifications for anywhere from five dollars up to fifty dollars. And yet the fault is all our own after all. We think so much of appearances, of what others will think about us. We will put ourselves to all kinds of inconveniences inside the house so long as Mrs. Neighbor, from what she can see of the house from the outside, decides that we are "fashionable people." If we think so little of ourselves as that, then we are certainly not worthy of possessing individuality. And if we do not possess individuality, or if we do not think we do, we cannot expect an architect to express it.

And there are people who feel just that way about it. They prefer to attain individuality by living in a house that they are told "possesses individuality", rather than by having an architect even attempt to give expression to what little individuality they have. What is the result? The architect shorn of his inspiration, designs a house as he would have it himself. It suggests his personality, not the owner's. And there are lots of architects who have had to do this so often that they have gotten in a rut, so to speak. You can recognize their work at a glance. Their houses are all very much alike. They may differ slightly in plan, but to all outward appearances they are one and the same.

And yet, in such cases the architect is not to blame. There is a business side to architecture. All architects are not self-supporting. They cannot turn down orders on account of a principle. Better that they could, perhaps; but that is asking too much. The result is that architects specializing in the design of private houses have not progressed in proportion to their ability. Although the modern movement has brought about a demand on the part of the people generally for modern theatres, modern office buildings, modern schools and even modern churches, a modern house is as rare as a snowflake in June. Why? Our social conditions have changed as much as have our economic ideas. It is natural that the solution of a modern problem, logically arrived at, will result in the development of original (modern, if you will) ideas. Wherever this theory has been put in practice it has produced designs of buildings which stand out as characteristic of these times. But the sad part of it is that it has been so seldom applied to the design of a private house. There are very few exceptions, but these exceptions prove the value of the doctrine.

We might adapt an old proverb to the subject: Be true to yourself, and your architect will be true to you. Architecture is based on individuality and character. The architect is an artist, but, unlike the artist who paints pictures, his works of art are guided by certain fixed conditions. His client's character is his inspiration; his client's individuality stipulates certain conditions which must be met. Give him every opportunity to study your character and every occasion to understand your individuality, and the resulting work of art will better please his esthetic taste and more fully satisfy your practical needs.

Photographic Murals

(*Continued from page* 74)

a vertical picture cannot be selected for enlarging to fill a horizontal wall panel, or vice versa. The first step is to carefully measure the space to be filled. Then select a picture suitable in subject that will scale to the desired dimensions. The *size* of the original picture, provided it is in proportion to the space to be covered, or nearly so, does not matter. For instance, an original 4 x 5 inches can be enlarged to cover a wall area of 4 x 5 feet, 8 x 10 feet and so on.

The maximum width of photographic enlarging paper is, as a general rule, forty inches, so where the breadth of the area to be covered exceeds forty inches, the area is measured and the picture scaled as usual and then hung in strips. In doing this it will be found convenient to mark the negative into sections, placing matching lines at the top and bottom for the guidance of the worker doing the enlarging. If each strip is intended to cover a forty inch width on the wall, the matching lines on the negative should include a thirty-nine inch width on the enlarging easel due to the fact that photographic paper stretches a fraction more than an inch when wetted. A fraction of the negative beyond each side of the matching lines must be included on each print. The right hand matching line of one strip will be the *same* matching line on the left-hand side of the next strip. Thus there

(*Continued on page* 158)

THIBAUT



WALL PAPER which cheerfully mirrors this colorful age serves as the smartest of backgrounds—if chosen from these lovely "Designs of Today" by Thibaut. Typically modern—yet restrained in design and color as the background for your furnishings should be—these papers are always in perfect taste. And a decided economy too, for not only are they very modestly priced, they are so skilfully printed they are light proof, they cannot fade. Sketched above is "Spring Bouquet"—as dainty as the room it adorns—which may be had for $1.10 the single roll. No doubt your decorator can show Thibaut "Designs of Today" to you. Or, if you prefer, we will gladly send you specimen cuttings free of charge, as well as a helpful booklet, "Wall Paper Designs of Today." Address Richard E. Thibaut, Inc., 24 West 40th Street, New York.



"Springtime"—A most delightful modern rendering of a popular floral theme. $1.25 a single roll.



"Continental No. 8"—Lightness of line gives a freshness typical of the newer papers. $1.00 a single roll.



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NEW colorful rugs will do so much to freshen up your home for Spring and Summer! Ret-Rac has sets and rugs in lovely pastel colors for bedrooms, bath room and sun parlor . . . others that are appropriate to take the place of heavy Winter rugs in living rooms and dining rooms and are perfect for every room in a Summer cottage . . . All Ret-Rac Rugs and Sets may be sent to the laundry again and again. They'll come back with their colors undimmed and with their soft deep pile even fluffier than ever. They never shrink, won't slip or buckle on the floor—the pile can't ravel or work out.

Ret-Rac Sets in all-cotton for bath rooms include rug, mat, lid and stool covers. Car-Tex Rugs have rayon motifs on a cotton field The Diana Rugs are all rayon. New this year—Car-Shah Rugs with an all-wool pile! The wool used in the pile is the highest grade that can be obtained. They wash the same as other grades of Ret-Rac Rugs and also guaranteed fast to washing and light.

The beauty and high quality of the materials in Ret-Rac Rugs and Sets account for their use in many luxurious hotels as well as in homes. If you do not find the type and size of Ret-Rac Rug you want, write us at Chattanooga for name of nearest dealer and descriptive booklet.

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Let Spring come in--keep insects out with HIGGIN Screens



Illustration above shows Higgin horizontal sliding screens. At side, Higgin side hinged screens.



Can you open your windows to Springtime -- can you let all the fresh breezes and warm sunlight pour freely into your home . . . and be sure that not an insect can get in?

FREE passage to light and air, protection against insects . . . that's what you want of screens. Some screens will keep insects out *temporarily*. So will boards nailed across the window. But ordinary screens, with their wide, unsightly frames and coarse mesh will keep a lot of light and air out, too.

Higgin All-Metal Screens . . . *Rolling, Swinging or Sliding* . . . give you absolute protection, together with maximum unobstructed window area. Their slender, neat frames are usually narrower than the window frames themselves. Their fine bronze mesh invites the light to enter. While they lend an atmosphere of distinction to the aperture they fit, they are almost invisible.

And yet they are strong! So strong that they can not warp, break or twist. So durable that, with a minimum of attention they will never need to be replaced.

Call the Higgin Specialist in your locality. He can prescribe exactly the correct screen for every window, door or porch in your house. If you can't find his name in the phone book, write us.

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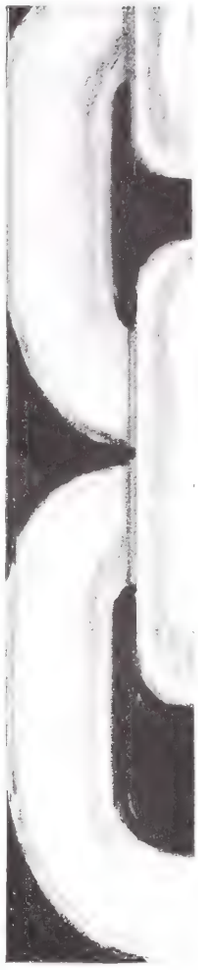
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The "transatlantic week-end" was created when the BREMEN made her record-breaking crossing, and won her title as "The Fastest Liner in the World." She has consistently maintained and even bettered this record. And now the EUROPA... with her brilliance and swiftness... makes Speed and Luxury doubly sure in the weekly LLOYD EXPRESS... fashionably completed by the COLUMBUS... stream-lined for speed.

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And on smart tea tables . .



A delightfully friendly occasion—tea . . . apparently so careless and convivial, yet really so thoughtfully planned by the hostess.

On the many-decked tea basket . . . crisp canapes of some savory, perhaps; delicate sandwiches of cress—of olives—of cucumbers—of your favorite combinations. Toasted muffins, or crumpets, newly buttered, and wafer-thin slices of buttered bread spread with strawberry, raspberry or currant jelly.

Somewhere in the background of these smart teas—or equally smart suppers—you'll find Heinz preserves and jellies. Because the hostess finds their flavor and goodness so in keeping with the other delightful foods she serves.

57

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The Heinz label on any jar or bottle is the sure promise of flavor *inside—flavor in its happiest form!*

HEINZ

SOME OF THE 57 VARIETIES:

HEINZ PRESERVES — *Red Raspberry, Strawberry, Damson Plum, Pineapple, Peach* — HEINZ JELLIES — *Crab-apple, Currant, Grape, Quince*

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Photographic Murals

(*Continued from page* 156)

is an overlap that permits trimming for accurate matching of the edges when hanging the prints.

Photographic wall paper is hung in much the same manner as ordinary wall paper, but due to the difference in the kind of paper and the lapping, a few precautions must be followed.

Let us assume a wall space 120 inches broad is to be covered. First, size the walls with any good wall size. The picture as delivered to the paper hanger will be in three strips, each forty inches wide. On the extreme right and left edges matching lines will be found. The width of picture space between these lines will be thirty-nine inches. The print to fill the extreme left side of the wall calls for attention first. It is trimmed *on* the left matching line and then ½ an inch to the *right* of the right matching line. This narrow strip is the *overlap*. This overlap is then carefully skived with sand paper on the wrong side. This step is very important as on it depend neat joints and good adhesion. Do not pare the edge too thin, that is, right down to the emulsion, for curling will result when the print is hung. Both edges of the lap should be skived.

Now that accurate trimming and skiving are done, the print is wetted in a tank or thoroughly sponged on the reverse side. Photographic wall paper is hung wet. After soaking, it will be found that the paper has stretched. The distance between the matching lines has increased from thirty-nine inches to slightly over forty.

Surplus water is wiped from the back of the print just prior to coating with any good wall paper paste. The print is then hung and rubbed down with a set sponge. The next strip is trimmed and treated in the same manner. The extreme left edge, trimmed on the matching line, is accurately placed over the narrow lap strip and flush with the matching line on the right hand edge of the strip already hung. This if properly done, means that the subject will match correctly.

Photographic wall paper naturally does not compare in price with the cheaper grade of wall paper. However, it does compare with other mural decorations involving original thought and execution. A developing and printing establishment which has had considerable experience in making photographic murals feels that a minimum price of 80 cents a square foot should cover the cost of the enlarging process. Ordinary wall paper rolls contain about 32 square feet. Photographic wall paper then averages about $25 per roll.

Developments In Home Equipment

(*Continued from page* 146)

their factory chimneys polished, the mortar is no longer tediously chipped from between the bricks. Nowadays they employ a special product to keep out moisture and frost. It is of equal value to the householder.

This is a cement that, unlike the portland variety or the terrifying material dentists use, is specially adapted for pointing, weather- and waterproofing parapet walls and tile roofs, also for filling cracks in terra cotta, tile, brick, stone, cement and stucco.

Its frost-resisting quality and its ability to adhere and grip all materials give it many uses about the house. Better have a man go over your masonry and heal the cracks. Moisture-laden walls make interiors damp and chill, and cracks have a very costly way of growing bigger.

FOR the use of invalids a miniature incline elevator has been brought out which may be placed on the straight-run stairway of the home. The equipment releases an invalid from confinement to a single floor, making life for the shut-in far pleasanter. It also serves as a labor-saving means for transporting heavy or bulky loads upstairs or down.

The carriage consists of a sturdy platform and two seats with a convenient hand grip; these elements fold flat when not in use and occupy only a space about five inches in width along the wall. Customary use of the stairway is not restricted. The carriage is directly controlled by push button switches placed within easy reach on the carriage proper and at the top and bottom of the stairs.

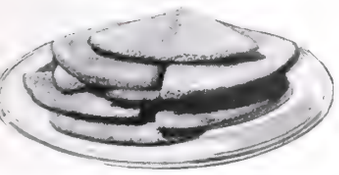
Operating electrically at a nominal cost, the fractional horse-power motor can usually be accommodated on the existing house meter. The machinery, none of which is in view, may be located beneath the stairway or in the cellar. Carriage is supported on a roller truck running within a specially constructed rail which is mounted along one side of the stair.

Giving a home all the advantages of an elevator at a fraction of the cost, this device may be installed without cutting up or defacing the residence. Carriages are furnished in oak, walnut and mahogany finishes. A miniature elevator of comparatively low cost and simple installation is available for homes with winding stairs. No overhead construction is used; automatic stops and full safety provisions are provided.

EVERY home has its quota of drawers that will neither open nor close easily. They stick and jam and require such coaxing, tugging and pulling that not infrequently their contents are spilled upon the floor. A ball bearing gadget is made that ensures easy operation of heavily loaded drawers, provided they are three or more inches deep.

It consists of a track screwed to the casing, two rollers which are attached to the side of the drawer, a second track which moves with the drawer and upon the upper surface of which the rollers rest or travel, and a housing containing six ball bearings that operate between the two tracks, carrying the weight from the moving track to the stationary track on the casing. Each side of the drawer is so equipped. Rubber insulated stops prevent the drawer from rolling or being pulled entirely out of the case, although it can be quite easily removed when necessary.

the New Stampede -Oatcakes



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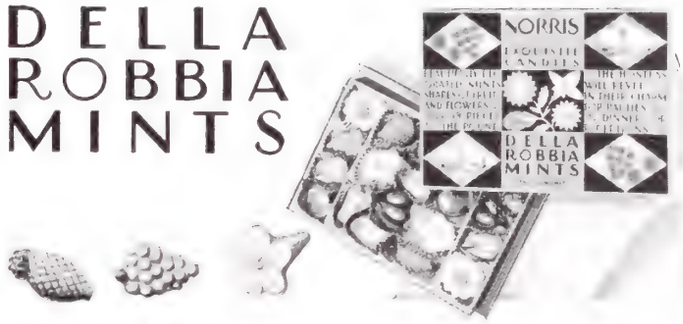
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H&G 4-30

Start your decoration with a floor of your own design

Linosets and Linostrips . . . newest effects in Armstrong's Linoleum . . . now permit you to fashion your own floors



Originality in this dining-room is due largely to the distinctive design of the floor with its special Linoset star and Linostrip feature border (colors 45, 40 and 43). Field is plain linoleum No. 25. Two other new Linoset motifs are shown at right and left, Nos. 1 and 5.





PLANNING distinctive rooms? Then start your decoration with a floor of your own creation. It's fascinating! Just let your own good taste dictate the design. Let your own likes decide the colors. Easily, economically, the floor you have fashioned will be laid in your home—custom-tailored by experts in less than a day's time.

This new freedom in floor style has been made possible by the latest contribution of Armstrong artists—the new Linosets and Linostrips. Just a word about them. Linosets are special figured inserts—stars, ships, shields, and heraldry effects—that can be quickly laid at your order in any linoleum floor. Linostrips are feature borders of plain linoleum, made in a number of colors and widths, to be combined at your will.

Just as the Armstrong Floor in the dining-room illustrated has been created expressly for that one room, so can you have in your home floors of individual design. Here a five-point star Linoset has been centered in a plain terra cotta field. Framing it in delightful color contrast is a three-toned Linostrip border.

You can create this same effect in entirely different colors, or plan a floor that is totally different in design as well as color. The field can be plain or patterned, selected from any of the scores of standard effects in Armstrong's Linoleum. You can make the border narrow or wide, single strip or many strips, as you will. Even the Linosets, themselves of totally new design, may be inserted in many original ways to carry out your own ideas of what you want your floors to be.

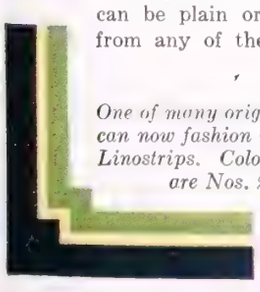
Before you decorate another room, please see this latest floor fashion in Armstrong's Linoleum that decorators and architects are enthusiastically using in the country's finest homes. Local linoleum, department, or furniture store merchants will gladly help you fashion your own floors. Or, if you wish, write to our Bureau of Interior Decoration. You will receive, free of charge, expert suggestions for making your floors a distinctive part of each room picture.

Free Service Explained in New Book. "New Ideas in Home Decoration," by Hazel Dell Brown, decorator, tells how you may get this free service, illustrates different types of rooms, reveals a simple yet effective plan to follow when you decorate.

If you want your rooms to reflect your own original good taste, let this book and our Bureau help you. Just send 10¢ to cover mailing. (Canada, 20¢.)

Address your request to Armstrong Cork Company, Floor Division, 928 Mulberry Street, Lancaster, Pennsylvania.

Armstrong's (A) *Product*



One of many original border effects you can now fashion with Armstrong's new Linostrips. Colors, from left to right, are Nos. 21, 23 and 42.

Armstrong's Linoleum Floors

for every room in the house

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For Your New Home—or the Old One

. . . new beauty with life-long economy

IF you build your own home or if you plan to buy one in some real estate development . . . or if you have a home growing old that you would like to modernize . . . consider the value of WEATHERBEST Stained Shingles. No other building material, especially for sidewalls, offers so much charm of color with durability that means life-long economy. Then, too, the first cost is lower than you pay for ordinary sidewall material.

WEATHERBEST Stained Shingles should not be compared with shingles stained on the job, painted or bundle-dipped. There is special value in WEATHERBEST 100% edge grain shingles treated by the WEATHERBEST process of staining. Your guarantee is expressed in this eighteen-year-old WEATHERBEST policy: *"Not to cheapen materials or process to meet price competition."*

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"Before"



Sketch



"After"



WEATHERBEST Stained Shingles laid over cracked and peeling stucco walls added new value and beauty to this Kenmore, N. Y. home.

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Ask about our FREE sketch service from snapshot or photograph to show possible changes to modernize an old home. This Service helps to make your present home salable so that you can build the new home you may have desired so long. Ask for pamphlet of prize-winning homes.

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FOR ROOFS AND SIDE-WALLS

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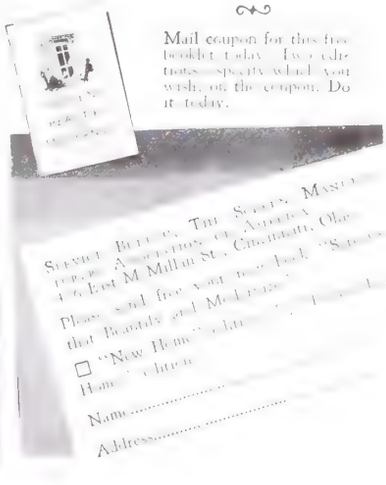
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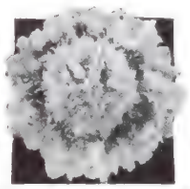
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For example, these

12 Distinguished Flower Rarities



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A cut flower collection of unusual charm—chosen for quick growth and easy culture to give you armfuls of lovely blooms from July to Frost. Sow in late April and early May.

A $4 Value for $3

1 pkt **Blue Lace Flower.** a remarkable rarity ..... $.50
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1 pkt **Dimorphotheca, Ecklonis.** East African Daisy, pure white with the purest deep blue eyes, on 18 inch stem ..... .50

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Lovely children of the Sun! Hardy. Easily Grown—Give Years of Pleasure

A $6 Value for $5

(Choicest, hand picked Mammoth bulbs)

1 **Regale** (Regal Lily). Clusters of lace white trumpets touched with rose. Center, canary yellow, fading to white as it ages. 1.50
2 **Auratum** (Gold banded)—Pure white petalled with maroon, each petal banded with golden yellow through the center. 6 feet 1.50
3 **Magnificum**—A lovely auburn lily with satin sheen, thickly speckled with deep rich red. Very heavy. 4 feet 1.50
3 **Speciosum Album**—A stately pure white variety. Bloom August and September. 6 feet 1.50

100 GLORIOUS GLADIOLI!

A $7 Value for $4

50 Bulbs for $2.25



Choicest Mixture—including all the latest and most beautiful varieties such as the lovely Primulinus or Orchid Gladioli, running a gamut of subtle pastel shades from ivory yellow to an iridescent bronze such as mark the finest nasturtium collections. Start planting April 25th and every 3 weeks thereafter to July 15th and enjoy a long processional of beautiful bloom.

Green Peas (and lots of them) from June to August—if you know this secret!

Instead of planting all 2 oz. packet at once, plant four separate packets ALL AT ONCE just as soon as the frost is out of the ground and set the seeds 2 inches deep. Then as each row comes through the ground, plant another row. In this way you will have a fresh crop of luscious, tasty peas all ready to pick from **June to late August.**

The planted peas are about always a failure because the seed has rotted in the cold, wet soil before it has had a chance to germinate. Or, if it does germinate, it produces an inferior, tough vine. You can avoid this disappointment by planting ALL YOUR PEAS EARLY.



SCHLING'S
"Long Season" Pea Collection

Enough to make over 100 rows all told if Planted Early

Schling's Pedigree Extra-Early—Height 2½ feet. The earliest Pea known.

Gradus, or Prosperity—Height 3 feet. Pods 3 inches long. Telephone. Peas of delicious flavor.

Sutton's Excelsior—Height 1½ feet. Pods 3 inches long. Peas of Grosse Merveille.

Dwarf Champion—Height 2½ feet. An enormous cropper.

Improved Telephone—Height 6 feet. Enormous pods well filled with Peas of the finest quality.

Heroine—Height 1½ feet. Pods 3 inches long. Peas used to market all over the country.

¼ lb. each of all 6 varieties, 3 lbs. in all $1.75
1 lb. each of all 6 varieties, 6 lbs. in all 2.75
2 lbs. each of all 6 varieties, 12 lbs. in all 5.00

Free delivery within 250 miles of New York, to your door or to your railroad station.

Lovers of Vitamin B—Attention!!

Schling's Perpetual Summer Spinach will keep your table supplied all summer with the tender and wholesome delicacy if you plant this packet early and cut often.

A big 2 oz. packet—enough for a family of 3 ..... $1.00

"Book for Garden Lovers"—35c the copy; free with first order

Madison Ave. at 59th St. **Schling's Seeds** New York City

MAX SCHLING SEEDSMEN, Inc.

The Garden Scrap Book

GROUNDMOLES. Every spring the garden lover who has a bit of lawn oils up the old mole-trap, earnestly hoping that this season it will succeed in keeping his turf free from the devastating tunnels of this innocent looking pest. Every fall the majority of such optimists dejectedly gaze upon the damage which their best efforts have failed to forestall.

We do not deny that mole-traps, skillfully and steadily used, will skewer a lot of moles, but it is our claim that an ordinary garden spade is a much better engine of destruction. Moles carry on their operations quite regularly about eleven o'clock in the morning and again in late afternoon. Approach stealthily at these times and you will see the surface of the ground humping up as they work their way forward. Advance without even slightly jarring the ground, drive in the corner of the spade an inch or so behind the head of the tunnel, and nine times out of ten you will kill the pest with neatness and despatch.

EARLY DIGGING. It is a natural temptation to start delving in the soil as soon as the frost is out, but, like many other temptations, you will do well to resist it so far as ground intended for planting this season is concerned. Almost always, at this stage of things, the soil is soggy and, under the pressure of the spade, is so compacted that, as it dries, it forms more or less hard clods which will be troublesome all through the season. The wise plan is to postpone all digging until the ground to be worked has lost its early season sogginess. As a matter of fact, this warning against the digging of saturated ground applies to all seasons of the year, for the reasons set forth.

SPRING PERENNIALS. A rather satisfactory perennial flower garden can be achieved in a single season if young plants are bought in the spring and set out properly. As compared with seed sowing this plan is expensive, but it does save time and attention. The plants you buy, of course, are from seed sown last year.

WOOD ASHES. If you have been wise and saved the ashes from the winter's wood fires, April is the time to scatter them over the lawn where the rains can carry them down to the grass roots as one of the finest kinds of tonic. Spread them as evenly as you can, and not too thickly; anything like a mass or small pile of ashes in any one spot is likely to "burn" the grass instead of helping it.

WATERING SEEDLINGS. Seedling flowers and vegetables are so tiny when they first appear above the ground and for several weeks thereafter that to water them with an ordinary sprinkling can is like turning a fire hose on a bed of Pansies. Each drop as it issues from the can is larger and far heavier than the plant on which it lands; small wonder that the latter is beaten down, often never to rise again. So, when you water these wee plantlets, use only the finest of sprays. Give them a mist, not a cloudburst—such a mist as comes from one of the small spraying devices which are operated after the manner of an old-fashioned bicycle pump. And do it long enough before sundown to allow the leaves of the seedlings to dry before darkness overtakes them.

TREE FEEDING. Ornamental and shade trees need food quite as much as other plant forms, even after they become large. In some cases they find enough in the natural soil supply to keep them going full tilt, but in many others the available food is depleted after some years and, unless it is replenished, the trees suffer. When such a condition arises, it is not difficult to introduce fresh nourishment by means of numerous holes driven with a crowbar in the soil all around the root area, into which the chosen fertilizer is put. A handful or so to each hole will suffice; after its application, the hole is filled in with fresh soil. Special tree foods are made up for this purpose. Lacking them, use ground bone or pulverized animal manure mixed with an equal bulk of fine soil.

REGAL LILIES. This is one of the very finest garden Lilies anyone can have—and one of the easiest to manage. Its dependability even begins with the seed, which is now obtainable from most of the better-class seed stores all over the country at prices which, considering the high percentage of germination and the merit of the ultimate bulbs, are very reasonable.

Regal Lily seeds are best sown in a coldframe during March, though good results in the latitude of New York can be had by sowing in the open ground early in May. In either case, use a light, fairly rich loam that contains plenty of humus and is well drained. Plant about ¼″ deep and do not let the bulblets suffer from dryness at any time during the first season. By fall they should be from ¼″ to ¾″ in diameter and, after the foliage dies down, should be transplanted into rows 2″ deep. Here they are well mulched after the ground freezes. In the following autumn they will be ready to go into their permanent places.

TENT CATERPILLARS. Indications last year in many eastern sections were that the destructive tent caterpillar is about to start on a fresh cycle of activity. It has been said that this pest reaches its maximum of abundance every seven years, tapering up to and off from that peak with considerable regularity. Having enjoyed comparative immunity for the past two years, we are probably due for another onslaught.

Much can be done to control tent caterpillars locally by destroying their egg clusters during winter and very early spring. At this time, before the leaves start, examine the twigs of Apples, Cherries and Wild Cherries

(*Continued on page* 180)

DR. GEORGE E. STONE
Plant Pathologist
Massachusetts



WILLIAM FORSYTH
Gardener to His Majesty
King George III



The Development of Tree Surgery

By **F. A. BARTLETT**

Trees have been closely associated with the lives of nen since earliest history. Literature from ancient vritings refers to trees. Egyptian literature and art 000 years B. C. record the search for trees in distant ands. The Bible has many references to trees and to he pruning of trees. Thus we find that tree care is no ew subject. The development has been progressive hroughout the ages and is not, as many believe, ltogether modern. The treatment of wounds with pecific remedies has appeared in horticultural liter- ture for centuries. The earliest record of wound reatment seems to be recorded in a book by Thomas awton published in England in 1640 in which he lescribes a treatment of a wound by "filling the hole vith well-tempered mortar," which is nothing more han the forerunner of commercial cement. Evelyn, n his famous "Sylvia," published in 1670, under the eading "Infirmities of Trees," gives instructions for reating "hollowness" in trees. He recommends "stiff oam and fine hay mingled." William Forsyth, "Gar- ener to His Majesty The King" about 1790, wrote a ery exhaustive treatise of the treatment of wounds n fruit and forest trees. This book was very popular, nany editions followed the first, and it was later rinted in America. Forsyth was voted an annual rant of 4,000 pounds sterling by the British Parlia- ient for making public his method and the filling vhich was composed of "fresh cow dung, old lime, vood ashes and sand." His directions for the prepara- ion with descriptions of tools, etc., were most com- lete and his process remained in use for many years. Many fine examples of workmanship were still in vidence during the past century where large holes in rees were filled with remedies which have been nown for centuries.

The scientific care of shade trees, however, is a nore recent development and too much credit can- ot be given to Dr. George E. Stone, for many years lant pathologist of the state of Massachusetts. Dr. tone carried on extensive experiments in shade tree reservation and his many bulletins on the subject ollowed by State Experiment Station publications. re still used as authoritative refer- nces Dr. Stone gave extensive courses t the Massachusetts Agricultural Col- ege on shade tree care from 1896 o 1915. Many of his former pupils oday are outstanding figures in the ield of tree surgery. His experi- nents with concrete or cement led im to carry on studies designed to vercome many of the defects in con- rete fillings which every scientist as recognized. Many types of fillers ere experimented with and data kept or later reference. From 1900 to 1920 umerous workers went into the field f tree surgery and many types of fill- ng have been used such as zinc, tin, nd copper patches, combinations of sphalt, sand, and asphalt-sawdust, ar, wood blocks, and wood strips. Cement in one form or another was nost generally used, however, al- though its glaring weaknesses were generally recognized. To quote a few opinions:

"We are convinced that the use of cement in filling cavities in trees is a waste of money and that it is not beneficial to the trees. So many examples have been found where decay had continued back of the cement, resulting in the loss of the tree, that many eminent arborists and foresters are emphatically opposed to its use." Massachusetts Forestry Association, 26th annual report, Bulletin No. 138.

"*There are many theoretical and practical reasons why the use of cement should be discouraged.* For the past fifteen years when traveling about the country, primarily on other business, I have made it a point to look over cement-filled cavities wherever I have been and had the time to do so, and check up on their general condition. My method of checking was to count only fillings that had been in place for a few years so as to get some idea of their permanency. Those which showed obvious cracks, chipped cement, severe dying back of the cambium, excessive leakage, or a loose filling were considered defective. *Judged on this basis more than 90% of all fillings examined have proved to be defective.*" J. Franklin Collins, Bureau of Plant Industry, United States Department of Agriculture.

Two and a half centuries ago tree surgery was being successfully practiced. Below is a reproduction of a cut from an old book by Wm. Forsyth, showing a decaying cavity cleaned out and filled with his newly discovered "composition."





2 4

Four of the many special tools used by Forsyth in his tree surgery work. To use his own descriptions they are:

Fig. 2—"A tool for cutting out the dead and decayed grooves to carry off water from hollows in trees."

The principal steps in the correct treatment of cavities are: first, the opening to the wound is outlined so that rapid callus development will be certain to result around the entire margin; second, the decayed tissues are chiseled out sufficiently so as to shape the cavity properly; third, the margin of living tissues is deftly cut to a smooth edge and protected by waterproofing; and then, after bracing and reinforcing for mechanical support, a filling is installed. This filling must serve a double purpose; it must act as an artificial bark for this area and as a foundation on which the bark callus may grow from year to year.

Mr. A. F. W. Vick perfected a filling process which has accomplished to a great extent all of the foregoing requirements. The filler is called NuwuD, as it utilizes wood fibre for a base with a magnesium compound for a binder. It is an adaptation of marine decking wherein permanent flexibility and tenacity are component factors. NuwuD has met the exacting tests of scientists, in a wide variety of trees and under all conditions of temperatures and climatic conditions. It is antiseptic, light, durable, and waterproof and has approximately the same co-efficient of expansion as wood. It adheres to the wall of the cavity and becomes, in reality, a part of the tree itself. From experiments conducted at the Bartlett Tree Research Laboratories actual proofs have become evident that this synthetic wood filler not only weaves and sways with the tree by virtue of its flexibility, but encourages a healthier, more rapid growth of new wood than does rigid cement.

The application of various filling materials has had disadvantages owing to the accumulation of salts at the base of the cavities. To offset this the writer perfected a process of protecting the edges of filled cavities with surgeon's tape and a rubberoid material in what is termed a "Heal Collar." This Heal Collar is placed in such a manner as to allow any drip or leakage from the filling to be drained away from the cavity and the cambium. Not alone does this process serve to seal the cavity, but it has an added value in protecting newly cut cambium cells from drying out and promotes continuous growth which, heretofore, has been greatly retarded.



8 9

Fig. 8—"A large double-toothed saw, for cutting off large branches."

Fig. 8—"A gouge for general work, and for cutting grooves to carry off water from hollows in trees."

Fig. 9—"A small saw, thin on the back, for cutting off small branches, etc."

There are many and varied factors entering into the successful treatment of major wounds in trees. It is as difficult and as inadvisable to prescribe any set formula for their treatment as it would be to follow such a procedure in human surgery. "The animal and vegetable kingdoms are complementary to each other. They are to life what the positive and negative poles are to electricity. Man represents one pole; the tree the other, therefore, the most important factor involved besides ourselves is the tree." (C. B. Whitnall.)

In tree surgery and in human surgery, the highest technical skill backed by scientific research is necessary. In neither field can important and vital work be trusted to the amateur.

The F. A. BARTLETT TREE EXPERT COMPANY

Operating also the Bartlett School of Tree Surgery, and the Bartlett Tree Research Laboratories

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Bartlett Heal Collar





ROCK GARDEN PLANTS AND DELPHINIUMS

THERE is no form of gardening quite so captivating to the majority of garden lovers as the rock garden. It is admirably adapted for any size and if given a sunny exposure and good drainage, requires but little care. Scores of rock plants may be grown within a few square yards, and if well behaved varieties are chosen, will thrive happily without trespassing upon the territory of neighboring plants.

We offer a special rock garden collection of 24 varieties particularly suited for this fascinating garden hobby. It includes such popular favorites as, Aubrietia Purpurea, Dianthus Caesius, Linaria Hepaticafolia, Mazus Rugosus, Veronica Teucrium and Veronica Repens, etc., etc.

Price 50c per plant, $5.00 per dozen, $35.00 per 100.

Totty's Delphiniums are the pride of fanciers everywhere. This year they have reached a new peak of perfection. When our twenty-five thousand plants come into bloom their beauty was breath-taking. The infinite varieties and shades of blue would make an enchanting border for your garden.

ROCK GARDEN PLANTS

$10.00

$18.50

10 ft. x 12 ft. $35.00

DELPHINIUMS

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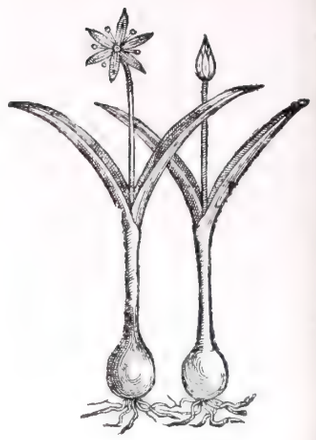
MADISON, NEW JERSEY

Send To-day for Your New Catalog for 1930



"When You Think of ROSES Think of Totty's"

Our Great-Grandmothers' Day



The two-leaved starry Iacinth, botanically known by Gerarde as Hyacinthus stellatus bifolius. It was freely used for spring bloom

(Continued from page 81)

flowered in England it was spread abroad as an uncommon thing and occasioned a great noise among the neighboring inhabitants, most of whom usual repair to see it as a thing that rarely happens and as a great curiosity."

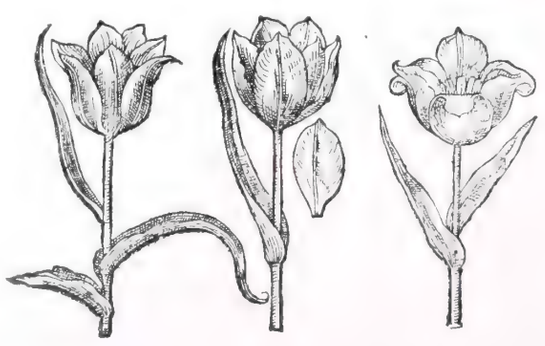
Before the middle of the 18th Century the Dutch had introduced from Japan into Holland the Camphor-tree, the Tea-Plant, Indian Azalea and some two or three sorts of Chrysanthemum; the Azalea and Chrysanthemum, however, soon perished. From South Africa the parents of the Scarlet Geranium, the Martha Washington Pelargonium, and the Ivy-leaved Geranium, with a miscellany of bulbous and succulent plants, had reached Holland and found their way into the gardens of a few plant lovers interested in oddities. But these few South African and Japanese plants and a limited number from India and other places where the old voyagers touched may be discounted so far as their influence on the American gardens of the 18th Century are concerned. Apart from native plant material it was that of Europe and the near East that was available to the garden maker.

The great gift of these lands to gardens has been bulbs. Crocus, Narcissi, Hyacinths, Scillas, Tulips, half a dozen Lilies and the Crown Imperial were cultivated in almost every 18th Century garden and it would appear that the gardeners of that period were masters of the art of growing these bulbs. If anyone will take the trouble to read the sage advice set forth in the first edition of Miller's *Dictionary*, published in 1731, he will realize what a thorough knowledge of the subject was possessed at that time.

Of course, the great bulb of the period was the Tulip. The Tulip mania had had its reign in Holland about the middle of the 17th Century but the flower continued popular and it is worthy of record that three varieties namely Duc von Thol, Flamboyan and Koning's Kroon, or Kaiser's Kroon as it is now called, were widely cultivated varieties early in the 18th Century and have lasted as popular sorts down to this day. A number of bulbous and other Iris were in 18th Century gardens, but of these as with the Narcissi it was only natural varieties that were available.

Bereft of their bulbous plants, 18th Century gardens must have been very bare of herbaceous flowers. The Gladiolus as we know it today, the Dahlia, the Sweet Pea and the modern Chrysanthemum were undreamed of. The Corn Marigolds passed for Chrysanthemums at that period but Strawflowers from South Africa were a vogue; several sorts of Delphinium were also cultivated but none comparable with the present-day race. Tall growing Bell-flowers were favorites and so, too, were Honesty, Gilliflower, Sweet Williams, Pinks and many another flower which today we associate with old-fashioned gardens. The Polyanthus Primroses were greatly admired and so, too, were the Auriculas, or Bears' Ears as they were commonly called. The favorite Lilies of the period were the same as those Gerarde in the late 18th Century praised so highly, namely the Martagon, Candidum, Orange, Bulbiferum and Pomponium Lilies. Only two American species (*Lilium canadense* and *L. superbum*) were then known in Europe. Of Peonies only the

(Continued on page 166)



Tulips were grown in great numbers and variety, of course. Three different forms and colors are represented by these illustrations from the Herball: white, straw-colored and flame

SINCE 1867

COLDWELL



Above: Coldwell "Twin-Thirty" motor lawn mower and roller mows and rolls approximately 6 to 8 acres a day on [illegible] of gasoline. Riding seat may be had as extra equipment

Motor Lawn Mowers for modern lawns

MANY new and exclusive engineering advancements are responsible for the staunch dependability, superlative performance, long life and economical operation of the new Coldwell Motor Lawn Mowers and Rollers.

Skilled engineers designed these machines to meet the requirements of the modern lawn . . . large and small. Twin-cylinder motors provide ample reserve power for cutting on steep grades and in tough grasses. Elimination of parts requiring adjustment by operator, insure dependable performance free from trouble and repair. Adapted for combined mowing and rolling or for separate rolling only.

The superiority of these machines is definitely and completely established. Reasonable in price.

Let your local Coldwell dealer show you how quickly and economically a Coldwell Motor Lawn Mower will mow your lawn. No obligation for a demonstration. Descriptive literature on request.

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ONE look at a pair of Wiss Hedge Shears shows why they cut cleaner, faster, and easier...

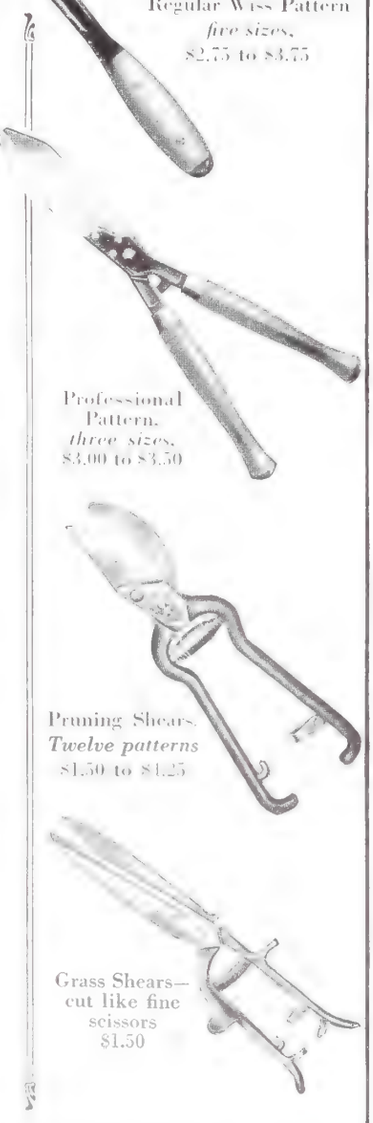
You'll see that one blade is *serrated* or saw-toothed, so that it holds each twig and leaf in place. The other blade is hollow-ground, to an exceptionally keen, sharp, knife edge. It shears through each bit of hedge *separately* because each twig is held in place by the notched blade. Branches simply can *not* slide forward into tough bunches needing heavy man-sized *chops*.

When you pick up a pair of Wiss Hedge Shears, you'll notice their perfect balance, and the large diameter pivot bolt which gives added strength and holds the blades in exact alignment...

These hedge shears are made by a firm which has manufactured the finest quality shears and scissors for over 80 years.

No wonder they make a boy's job out of what used to be heavy work!

On sale wherever good garden cutlery is sold.



Regular Wiss Pattern
five sizes
$2.75 to $4.75

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Twelve patterns
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33 LITTLETON AVENUE
NEWARK, N. J.

World's largest manufacturers of fine scissors and shears

Our Great-Grandmothers' Day

(*Continued from page 164*)

evil-scented *Paeonia officinalis* and *P. peregrina* from Portugal were known. The sweet scented *P. albiflora* and the gorgeous blossomed *P. moutan* had not yet been sent from China.

It is much the same if we look into the matter of flowering shrubs. The Orient had yielded none of its treasures and gardens were without the brilliant blossomed early spring-flowering shrubs we now enjoy. The Cornelian Cherry, the Leatherwood and Spicebush were in the shrub world the most conspicuous blossomed harbingers of spring. The Forsythias were unknown and no precocious flowered Magnolia had been introduced. The Cherries of Japan and the Crabapples of the Orient were likewise still unheard of. The only double-flowered Cherries available in those days were *Prunus avium plena* and its lesser companion, *P. Cerasus ranunculiflora*, two most excellent flowering trees which gardeners of today would be well advised to appreciate more highly. In the 18th Century gardens of Europe the only Crabapple grown outside of forms of the common Apple was the American *Malus angustifolia* which also had its place in the old gardens of the South.

LILACS

Of Lilacs some three varieties of the common sort were grown in the gardens of this period, besides two forms of the Persian. The Mockorange or Syringa (*Philadelphus coronarius*) was a favorite shrub and so, too, were the Boxwood and the English Holly. No African Heath or Australian Acacia was known, but the Oleander was appreciated and so, too, the Crepe Myrtle. In Europe the Common Horse-chestnut had already established its reputation as one of the noblest of all flowering trees, and the Tuliptree with its remarkable leaves and Tulip-like blossoms was beginning to win appreciation. The Swamp Honeysuckle and Pinxter Flower had by their wealth of blossom established themselves in many gardens but no Oriental species of Azalea was yet known, and the modern Rhododendron as we know it was undreamed of although the American *Rhododendron punctatum* was doubtless grown.

If we compare our Roses with the Roses of the 18th Century we shall find it difficult to bridge the two periods. The modern Roses were unknown; even their parents had not been brought from the Orient. Hybrid Perpetuals, Teas, Ramblers and Polyantha Roses were unthought of; in their stead reigned the old-fashioned Gallic and Provence Roses, the Damask Rose, the Hundred-Petal Rose, the Moss Rose, the White Rose, the York and Lancaster Roses, Scotch Rose and a few others, in themselves jewels of the first water but too much neglected. In these days when so much attention and care is lavished on the descendants of these Roses crossed with their Oriental relatives some of us would give a good deal to get back into our gardens the Roses of our great-grandmothers' days.

Among fruits, Apples, Pears, Plums, Cherries, Quinces, Peaches, Apricots, Gooseberries, Currants and Raspberries were present in almost every garden; indeed, fruit trees were much more popular than flowering trees and shrubs. This is reasonable enough since the first law of nature is to exist. It is only after the struggle to sustain life is reduced to the minimum that one can indulge in things which merely delight the eye. In other words, things necessary to maintain life have first call on civilization; it is only after these are assured that those things which delight the soul can take their proper place in life.

As new and strange plants were brought by curious minded people into gardens a real difficulty arose in the matter of providing them with names. Many of us today are amused at the seriousness the botanist attaches to mere names. Sometimes we wish most devoutly that he would coin less tongue-twisting names, but what we suffer at his hands is as nothing compared with what the would be student of plants in the early 18th Century endured. For example, *Acer, Americanum, folio maiore, suptus argenteo, supra viridi splendente, floribus multis coccineus* is the way Miller in the first edition of his *Dictionary* sets forth our common Red Maple which Linnaeus later dubbed *Acer rubrum*. This is a fair illustration of the simplification that took place when Linnaeus coined his binominal system. During the 18th Century the current system of naming plants became so intricate and involved that it broke down of its own weight. In 1753, Linnaeus published his *Species Plantarum* giving each distinct species two names (surname and Christian) and made it possible for intelligent people to know what particular plant they were talking about. Gardening and knowledge of plants could never have made the progress it subsequently did had not Linnaeus arisen to simplify the naming and classification. Sometimes one thinks that the advent of another Linnaeus is nearly due since our botanists have given their pet children a string of names almost as long as that some European princeling has to suffer.

HOTHOUSE PLANTS

In the 18th Century the modern greenhouse was, of course, unknown, but there were hothouses, or stoves as they were called, heated by flues in which many exotic flowering plants and such fruits as the Pineapple were successfully cultivated; nevertheless, indoor gardening was unimportant. Trees, shrubs and bulbous plants with a miscellany of simple herbs played the important part. Plants with fragrant foliage such as Rosemary, Savory, Thyme, Mint, Rue and Marjoram were grown for flavoring and medicinal purposes. Trees and shrubs in general played a more important part in the early gardens of this country than they do today. In Europe topiary work was in its heyday; Yews, Boxwood, Holly, Ivy, Hawthorn and other deciduous-leaved plants were clipped into all sorts of fantastic shapes. The poet, Pope, by ridicule did much to stamp out this false art which to the good sense of the American people seems never to have taken hold on gardens here. From what little ac-

(*Continued on page 168*)

20 Years Ago

ve photographed this woven wood fence . . .



Photograph taken 1930

. . and again today!



Photograph taken 1910

20 Years Hence

ur FRENCH PROVINCIAL FENCE, erected now,

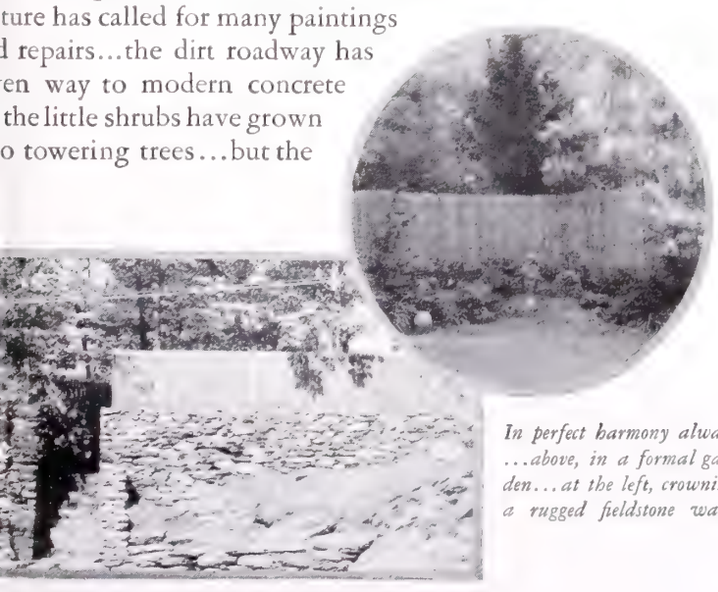
vill stand as sturdily!

"WENTY YEARS ago when the heroes of the Spanish American War were still ung men—when fire engines shrieked hind the flying hoofs of fast horses—en automobiles were still a doubtful velty and women scandalized our rld with hobble skirts—*this woven wood ce was new!*

In this span of time the house in the ture has called for many paintings d repairs...the dirt roadway has ven way to modern concrete the little shrubs have grown o towering trees...but the woven wood fence *without painting or repairs* HAS REMAINED AS STURDY AS THE DAY IT WAS ERECTED 20 YEARS AGO! . . . eloquent testimony not only to the lasting beauty but to the ultimate economy of this type of fence.

This FRENCH PROVINCIAL FENCE is made in sections five feet in length, in six heights, 18", 3' 10", 4' 11", 6' 6", 8' and 10', and is imported from France solely by the Robert C. Reeves Co.

When erected by our experienced construction crews, we absolutely GUARANTEE IT FOR FIFTEEN YEARS against the ravages of time and the elements. The photographs above bear out this claim.



In perfect harmony always . . . above, in a formal garden . . . at the left, crowning a rugged fieldstone wall.

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SEEDS
CULTIVATION
FERTILITY
SOIL CONDITION

The foundation of all garden success is the condition of the soil

Soil condition is the most important element in a garden. Admittedly, flowers now grow in your garden; but no plant will produce its maximum beauty and luxury unless the *mechanical condition* of the soil is such that it gives decided stimulation to root development. It is *soil condition* more than fertilizers that stimulates root action.

Let's demonstrate.

We'll start with clay. Water runs off as it does from a duck's back. It becomes muck. No absorption; no aeration; no holding power for the precious water which plants must have in just the right volume. Clay is too tight and compact.

Take sand. Again no holding power, because of excess drainage. Water and food leach rapidly away, are wasted.

But if you mixed sand and clay you would still lack the most important element—organic matter—humus. And most soil does lack this needed organic matter, which contributes the humus to soils. That is why so many plants fail to make satisfactory progress. Organic matter holds moisture, and moisture dissolves plant food, so that a properly conditioned soil acts as a reservoir for all of the food and moisture a plant needs to produce maximum results.

Commercial growers long ago discovered that Pioneer G P M Peat Moss is the best material for supplying this organic matter. They use it not only when soil is heavy, or loose and sandy, but also to replenish the available humus which must be kept in the soil at all times.

Pioneer G P M is the only consistently reliable source of supply for this soil improvement. Be sure to specify it—insist upon seeing the triangle G P M trade mark. Brochure telling all about soil and its needs, gladly sent FREE on request. Sample (trial) package for experimental purposes $1.50 Postpaid.

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Gardening with Peat Moss—a book that is different in that it devotes special attention to soil conditions and plant feeding. Should take a place in the library of every gardener. Illustrated in colors. Cloth bound $1 and $1 per copy.

Our Great-Grandmothers' Day

(*Continued from page 166*)

counts remain the early 18th Century gardens of this country must have been delightful spots with their noble trees, shading the pathways and beneath them nestling simple, friendly blossoms.

Who brought the first exotic flowering plants to this country we know not, but many of them reached the land soon after the first settlers. Indeed, human nature was then much as it is now and we can readily imagine that those journeying to found a new home in a new country would be as anxious to have with them some memento of the motherland. We do know that the Huguenot people, women especially, brought to this land many of the most familiar European flowers, including in all probability the common Lilac.

By looking backward and trying to realize the state of geographical knowledge, of commercial intercourse and the social conditions of the 18th Century it is easy to realize that so far as variety went the gardens of that time were poor as compared with the riches of today, yet if one turns the pages of the books written at that period it is obvious that the love of flowers and the appreciation of the garden was as deep and as wholesome then as now. There were fewer—ten thousand times fewer—people who could afford the pleasures of a garden in the early part of the 18th Century, but among those fortunate enough to have one the love for it and its plants was evidently just as deep as among the greatest devotees of today. Not one of us could love our garden or our plants more than did Parkinson, Gerarde, Peter Collinson and other ancient worthies; moreover, none could give more wholehearted service to their welfare than did old Phillip Miller. Read what Gerarde writes about his Crown Imperials, his Lilies and his Primroses and it will almost cause us to blush with shame when we think how little worth we are apt to attribute to them these days.

Yes, happily, there are ten times ten thousand gardens today to one in the early 18th Century; may their number continue to increase and may we foster the love and appreciation of flowers and from them reap the delight that characterized our forefathers.

For the benefit of those interested in the restoration of Mid-18th Century plants the following list of a couple of hundred or so which were available for gardens of that period may be of value.

HERBACEOUS PLANTS

Achillea millefolium—Millfoil
Aconitum napellus—Aconite
Althaea rosea—Hollyhock
Amaranthus caudatus—Love-lies-Bleeding
Anchusa officinalis—Alkanet
Anemone hepatica—Hepatica
Anemone pulsatilla—Pasque Flower
Anthemis nobilis—Chamomile
Antirrhinum majus—Snapdragon
Argemone mexicana—Prickly Poppy
Armeria vulgaris—Thrift
Aster novae-angliae—New England Aster
Bellis perennis—Daisy
Borago officinalis—Borage
Caltha palustris—Kingcup
Campanula medium—Canterbury Bells
Campanula persicaefolia—Peach-leaved Bell-flower
Campanula pyramidalis—Chimney-flower
Carthamus tinctorius—Safflower
Catananche caerulea—Catananche
Celosia argentea—Prince's Plume
Celosia cristata—Cockscomb
Centaurea cyanus—Cornflower
Centranthus ruber—Red Valerian
Cerinthe major—Honeywort
Chelidonium majus—Celandine
Chelone obliqua—Turtle-head
Cheiranthus Cheiri—Wallflower
Cichorium intubus—Succory
Coix lachryma—Job's Tears
Colchicum autumnale—Meadow Saffron
Convallaria majalis—Lily-of-the-Valley
Conyza corymbosa—Fleabane
Crocus (many kinds)
Cyclamen persicum—Cyclamen
Cynoglossum officinalis—Hound's Tongue
Datura stramonium—Thorn Apple
Delphinium ajacis—Larkspur
Dianthus barbatus—Sweet-William
Dianthus caryophyllus—Clove-Pink
Dianthus plumarius—Pink
Dicentra eximia—Bleeding-heart
Dictamnus fraxinella—Gasplant
Digitalis purpurea—Foxglove
Doronicum plantagineum—Leopards-bane
Echinops sphaerocephalus—Globe Thistle
Echium vulgare—Viper's Bugloss
Epilobium angustifolium—Willow Herb
Epimedium alpinum—Barrenwort
Eranthis hyemalis—Winter Aconite
Fritillaria imperialis—Crown Imperial
Fritillaria meleagris—Guinea flower
Fumaria capreolata—Fumitory
Gentiana asclepiadea—Milkweed Gentian
Glaucium maritimum—Horned Poppy
Helianthemum vulgare—Sun Rose
Helianthus annuus—Sunflower
Helichrysum bracteatum—Strawflower
Heliotropium indicum—Heliotrope
Helleborus niger—Christmas Rose
Hesperis matronalis—Dame's Violet
Humulus lupulus—Hop
Hyacinth (many kinds)
Impatiens balsamina—Balsam
Ipomoea quamoclit—Quamoclit
Iris foetidissima—Stinking Gladwin
Iris florentina—Orris Root
Iris germanica—German Iris
Lathyrus latifolius—Everlasting Pea
Lilium bulbiferum—Red Lily
Lilium canadense—Canada Lily
Lilium candidum—Madonna Lily
Lilium chalcedonicum—Chalcedony Lily
Lilium croceum—Orange Lily
Lilium martagon—Martagon Lily
Lilium pomponium—Scarlet Martagon Lily
Lilium superbum—American Turkscap Lily
Linaria vulgaris—Toadflax
Linum perenne—Flax
Lunaria biennis—Honesty
Lupinus perennis—Lupin
Lychnis coronarius—Campion
Lysimachia nummularia—Moneywort
Lysimachia vulgaris—Loosestrife

(*Continued on page 170*)

1880 GOLDEN ANNIVERSARY YEAR 1930

DAVEY TREE SURGERY



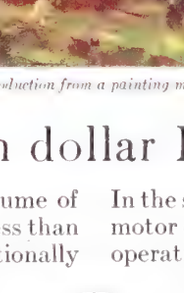
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NOTWITHSTANDING this large volume of business, 75.5% of clients pay less than 00.00 each for the service of internationally mous Davey Tree Surgeons. You ight wonder why it is possible to cure this reliable, expert service at low an average cost.

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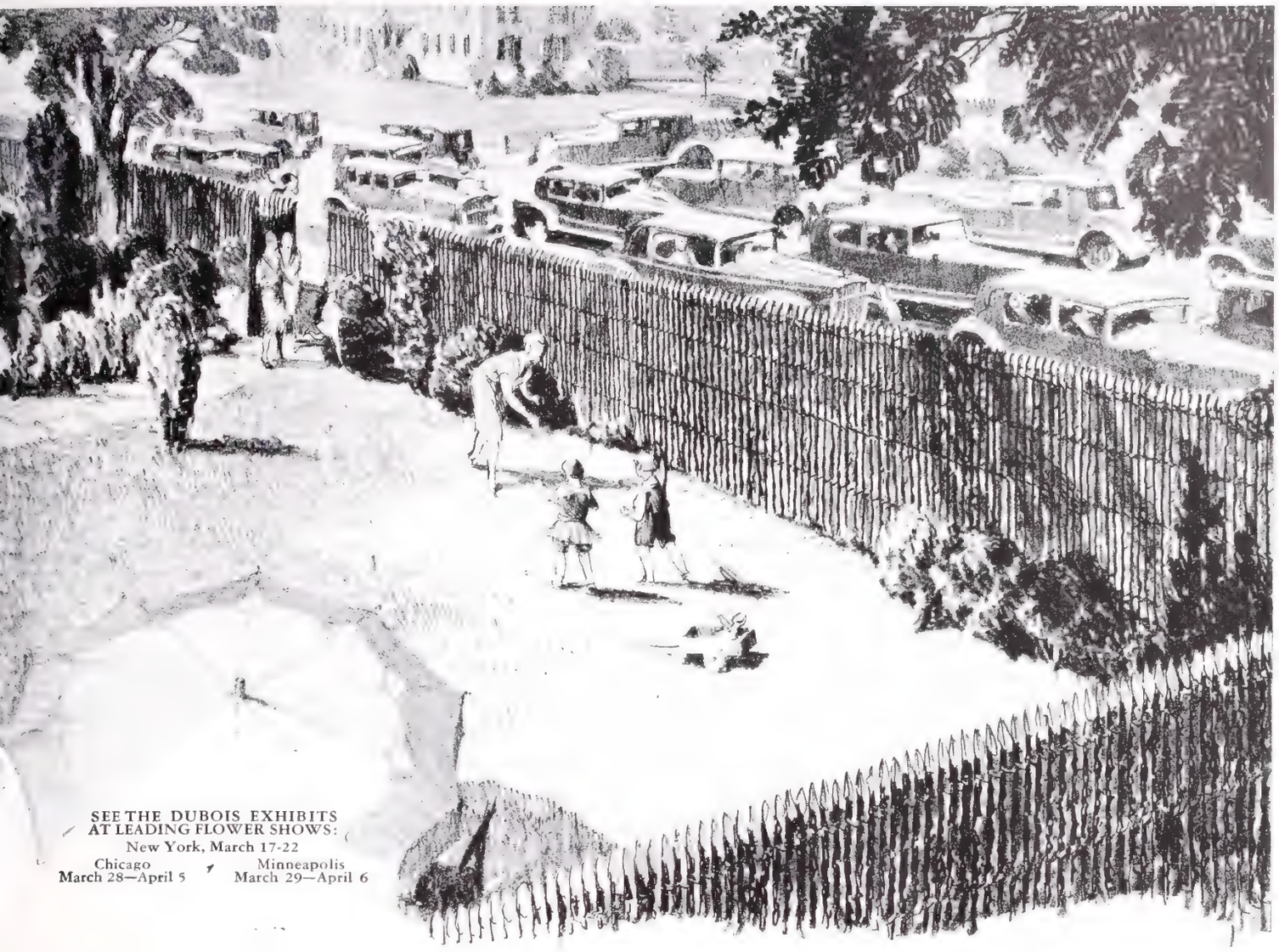
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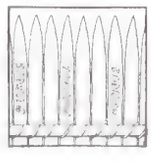
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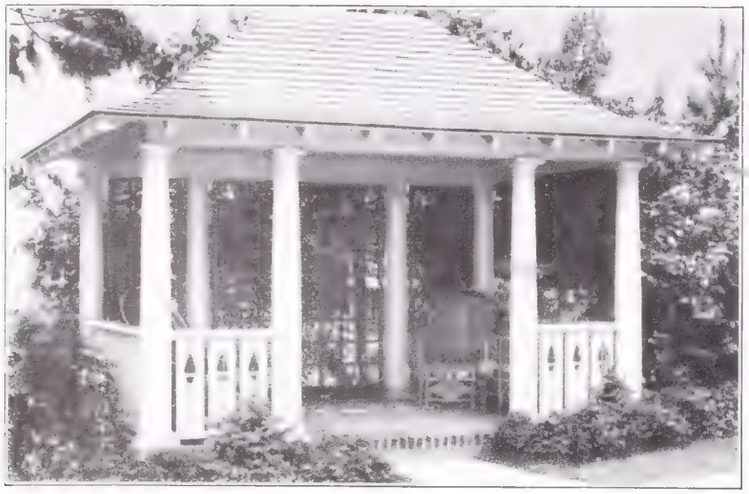
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Our Great-Grandmothers' Day

(Continued from page 168)

Lythrum salicaria—Purple Loosestrife
Mandragora autumnalis—Mandrake
Mathiola incana—Stocks
Mentha piperita—Peppermint
Mentha pulegium—Pennyroyal
Mentha viridis—Green or Spearment
Mirabilis jalapa—Marvel of Peru
Muscari botryoides—Grape Hyacinth
Myosotis sylvatica—Forget-me-not
Myrrhis odorata—Sweet Cicely
Narcissus (very many kinds)
Nigella damascena—Love-in-a-Mist
Nymphaea alba—Waterlily
Origanum majorana—Sweet Marjoram
Paeonia officinalis—Peony
Paeonia peregrina—Peony
Papaver orientale—Orient Poppy
Papaver rhoeas—Field Poppy
Papaver somniferum—Opium Poppy
Physalis Alkekengi—Winter Cherry
Polemonium caeruleum—Jacob's Ladder
Polyanthus tuberosa—Tuberose
Primula auricula—Auricula
Primula officinalis—Polyanthus Primrose
Primula vulgaris—Primrose
Pulmonaria officinalis—Lungwort
Pyrethrum parthenifolium aureum—Goldenfeather
Pyrethrum parthenium—Feverfew
Ruta graveolens—Rue
Salvia officinalis—Sage
Salvia sclarea—Clary
Saponaria officinalis—Bouncing Bet
Scillas (many kinds)
Sempervivum soboliferum—Hen-and-Chickens
Sempervivum tectorum—Houseleek
Snowdrop
Statice limonium—Sea Lavender
Symphytum officinale—Comfrey
Tagetes erecta—African Marigold
Tagetes patula—French Marigold
Tanacetum vulgare—Tansy
Tulip (very many kinds)
Verbascum olympicum—Mullein
Verbena officinalis—Vervain
Veronica virginica—Speedwell
Viola odorata—Violet
Viola tricolor—Pansy

WOODY PLANTS

Aesculus hippocastanum—Horsechestnut
Acer pseudoplatanus—Sycamore Maple
Acer rubrum—Red Maple
Acer saccharinum—Silver Maple
Acer saccharum—Sugar Maple
Artemisia abrotanum—Southernwood
Asimina triloba—Paw-Paw
Berberis vulgaris—Barberry
Bignonia radicans—Trumpet Vine
Buxus sempervirens—Boxwood
Buxus sempervirens fruticosa—Low Boxwood
Cercis canadensis—Redbud
Chionanthus virginica—Fringe-tree
Clematis virginiana—Traveler's Joy
Colutea arborescens—Bladder-senna
Cornus mas—Cornelian Cherry
Corylus avellana—Hazel-nut
Crataegus azarolus—Azarole
Crataegus crus-galli—Cockspur Thorn
Crataegus oxycantha—White Hawthorn
Crataegus oxycantha rosea—Pink Hawthorn
Cydonia vulgaris—Quince
Cytisus scoparius—Broom
Daphne mezereum—Mezereon
Diospyros virginiana—Persimmon
Evonymus europaea—Spindle-tree
Ficus carica—Fig-tree
Fraxinus excelsior—European Ash
Fruit Trees—Almond, Apple, Apricot, Grapevine, Peach, Pear, Sweet Cherry
Hedera helix—Ivy
Hypericum calycinum—St. Johnswort
Hyssopus officinalis—Hyssop
Ilex aquifolium—Holly
Jasminum fruticans—Jasmine
Juglans cinerea—Butternut
Juglans nigra—Black Walnut
Kalmia angustifolia—Sheep Laurel
Kalmia latifolia—Mountain Laurel
Lagerstromea indica—Crepe Myrtle
Laurus nobilis—Bay Laurel
Lavandula spica—Lavender
Ligustrum vulgare—Privet
Lithospermum prostratum—Gromwell
Lonicera caprifolium—Woodbine
Lonicera periclymenum belgica—Dutch Honeysuckle
Lonicera sempervirens—Honeysuckle
Magnolia acuminata—Cucumber-tree
Magnolia glauca—Sweetbay
Magnolia grandiflora—Evergreen Magnolia
Magnolia tripetala—Umbrella-leaf
Melia azedarach—China Bead-tree
Mespilus germanica—Medlar
Morus nigra—Black Mulberry
Myrtis communis—Myrtle
Nerium oleander—Oleander
Philadelphus coronarius—Syringa
Pinus sylvestris—Scots Pine
Populus balsamia—Balsam Poplar
Prunus avium plena—Double Avium
Prunus Cerasus rannculiflora—Double Cherry
Prunus laurocerasus—Cherry Laurel
Punica granatum—Pomegranate
Rhamnus cathartica—Buckthorn
Rhododendron canadense—Rhodora
Rhododendron canescens—Pinxterflower
Rhododendron nudiflorum—Pinxterflower
Rhododendron viscosum—Wild Honeysuckle
Ribes grossularia—Gooseberry
Ribes nigrum—Black Currant
Ribes rubrum—Red Currant
Robinia pseudoacacia—Black Locust
Rosa alba—York Rose
Rosa centifolia—Cabbage Rose
Rosa damascena—Damask Rose
Rosa eglanteria—Sweet Briar
Rosa foetida—Austrian Briar
Rosa gallica—French Rose
Rosa laevigata—Cherokee Rose
Rosa muscosa—Moss Rose
Rosa provincialis—Provence Rose
Rosa spinosissima—Scotch Rose
Rose—York and Lancaster
Rosmarinus officinalis—Rosemary
Santolina chamaecyparissus—Lavender Cotton
Satureia montana—Savory
Satureja sativa—Savory
Sorbus domestica—Service-tree
Spartium junceum—Spanish Broom
Syringa persica—Persian Lilac
Syringa vulgaris—Lilac, white, purple and blue
Taxus baccata—English Yew
Thymus serpyllum—Thyme
Tilia vulgaris—European Linden
Ulmus campestris—English Elm
Viburnum lantana—Wayfaring-tree
Viburnum opulus—Guelder Rose
Viburnum tinus—Lauristinus
Vinca major—Periwinkle
Vinca minor—Periwinkle
Yucca filamentosa—Adams' Needle



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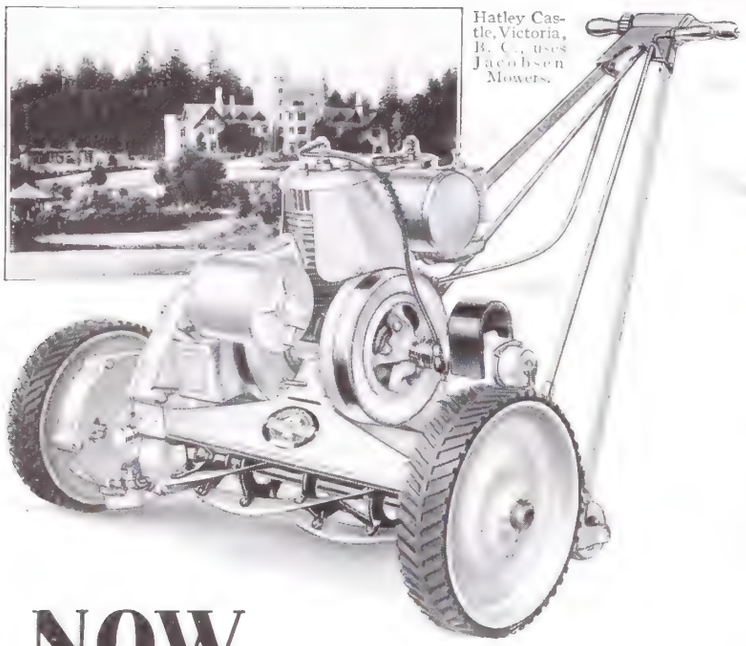
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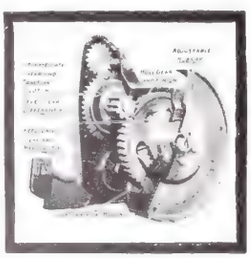
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Corydalis lutea alba spreads freely and with enthusiasm. Give it an old wall or dull corner where it can range at will. The type, with yellow flowers, is more effective than this white form

To Redeem A Shady Corner

(Continued from page 105)

panese-looking plant with pale green foliage and yellow flowers, but they came to nothing. This species is said to bloom in the late summer.

Then of course there are the two little Dicentras known to most woodwise persons, the Dutchman's-breeches and the Squirrel Corn, known also as Turkey Corn, because of the small round yellow tubers that resemble grains of corn. These two are delightful things for the cool corner of a rock garden or dampish wooded slopes. The Dutchman's-breeches is the more often met with and there are few prettier wild flowers. The delicate ivory-hued "breeches" are born in early spring and where conditions are ideal make a very froth of bloom above the lace-like foliage. This is *Dicentra cucullaria. Dicentra canadensis*, the Squirrel Corn, also haunts rich woods, flowering in April or May according to locality. The flowers are white tinged with rose and, quite surprisingly, have a strong fragrance much like that of Hyacinths. If you grow these two little woodlanders mark their position well, for the foliage dies down after they have blossomed, as is the case with many of their relatives, and they stand in danger of being rooted out and destroyed while they sleep.

And now we come to Corydalis. It is impossible not to have favorites among our garden inhabitants. Certain flower families appeal to me very strongly—Narcissus, Dianthus, Primula, Papaver and—well, the list of my loves is too long, but Corydalis has been among them for many years. Always I am on the lookout for a new member of this family and never yet have I been disappointed in any of them. Not at all showy, but quite undeniably they have charm and a certain very winsome quality which endears them to us. All of them have the beautiful Fern-like foliage which is their chief claim to distinction, and the flowers for the most part are yellow, though there are some with white or rose-purple blossoms. Most of them will grow where it is not only shady but dry, which is often a great accommodation, and certain ones are unsurpassed for growing in walls. Many of them are quite easily raised from seed.

The first I met with was the little yellow Fumatory, *Corydalis lutea*, which I saw completely veiling an old wall at Mr. William Robinson's place, Gravetye, in Sussex. I brought away a few seeds from this lovely garden, and the progeny of these seeds have spread far and wide in this country. Innumerable persons have had seeds from my plants, for *Corydalis lutea* is a generous seeder, and in districts where it is not reliably hardy may be counted upon to persist through self-sowing. Later I had from the Floraire Nurseries in Switzerland the seeds of the white-flowered form and that is now established in my garden, but it is less effective and somewhat more delicate than the yellow Fumatory. To gather the seeds one must be very quick for they are no sooner ripe than they pop open and scatter widely. It is well to secure them just before they begin to turn yellow and to allow them to ripen in an envelope. *Corydalis lutea* is not a plant to trust among choice treasures. It is, what I once heard it called, "usurpatious"; it takes all the space it can manage to grasp and it is so pretty that rooting out is a painful process to yourself. Give it an old wall, or a sad corner that wants brightening, or a flight of stone steps, and let it go its own charming way.

The next member of the family I met with was *Corydalis cheilanthifolia*. This species hails from central China. It forms great rosettes of very beautiful dark fern-like foliage from the center of which arise in April spikes of bright yellow flowers. It makes a pleasant picture grown among rocks with Scillas and Violets and Bloodroot springing up about it. My plants have seeded themselves impartially in sun and shade but the foliage is always more luxuriant in shaded places. Miss Jekyll notes its resemblance to a Fern, a *Cheilanthes*, and says of it, "It is a wayward plant, for one puts it in one place and though the original plant

(Continued on page 178)

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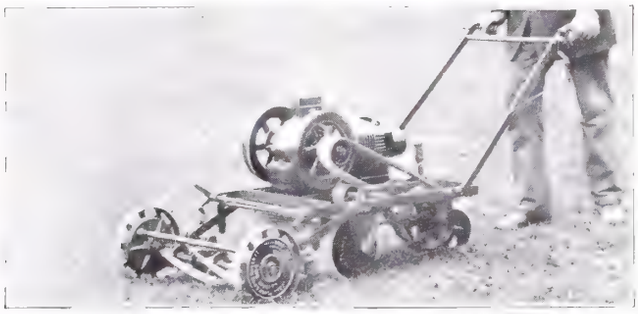
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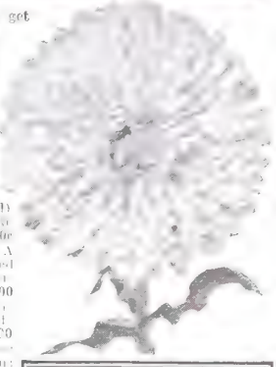
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A Bed of Perennials Is a Perennial Joy!

Gay with color from early Spring to late fall—flowers for cutting at hand day after day—growing in numbers and beauty as the years go by—Horsford's Hardy Perennials are an investment yielding increasing annual returns in pleasure and value.

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Lilies add distinction to your perennial garden. Our 35 years experience in the growing of Hardy Lilies ensures your success. The Special Collection listed here gives long-season blooms, and in our 1930 Garden Book are many similar offers of Ferns, Wildflowers and choicest Hardy Perennials. Write for your copy today—it is FREE on request.

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HORSFORD'S LILIES

SPECIAL COLLECTION

36 Bulbs
Solid, healthy
6 Varieties
for a colorful ever-changing garden
$14.

EARLY
L. henryi —Orange
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L. regale —Pink and White
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LATER FLOWERING
L. batemanniae —Apricot
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Half Collection
Three of each sent for $7.50

A 3-page sheet of cultural directions with each order



Trade Mark *Registered*

WILSON'S O. K. PLANT SPRAY

KEEP your plants, flowers and shrubs free from bugs . . . spray them frequently with Wilson's O. K. Plant Spray, the recognized standard insecticide that kills all the common flower and garden insects. Wilson's O. K. Plant Spray is highly effective yet clean, non-poisonous and easy to apply. Order a supply to-day!

Recommended by the Officers of The Garden Club of America.
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Wilson's WEED KILLER is the answer to those obnoxious weeds, poison ivy, etc. . . . simply dilute with water and sprinkle . . . 1 gallon $2.00, 5 gallons $8.00. And then there is Wilson's RHODY-LIFE, a wonderful soil stimulant (not a fertilizer) for making the soil acid or ideal for growing Rhododendrons, Azaleas, Laurels, Pines, Spruce, Blueberries, and other acid-loving plants. Wilson's RHODY-LIFE may be applied at any time of the year . . . 100 pounds $5.00, 1,000 pounds $45.00, 2,000 pounds $85.00.

"Insects and Their Control" is the title of a new book by Andrew Wilson illustrating the various insects and scale that attack plants and trees, with directions for their control. Price $2.50 postpaid.

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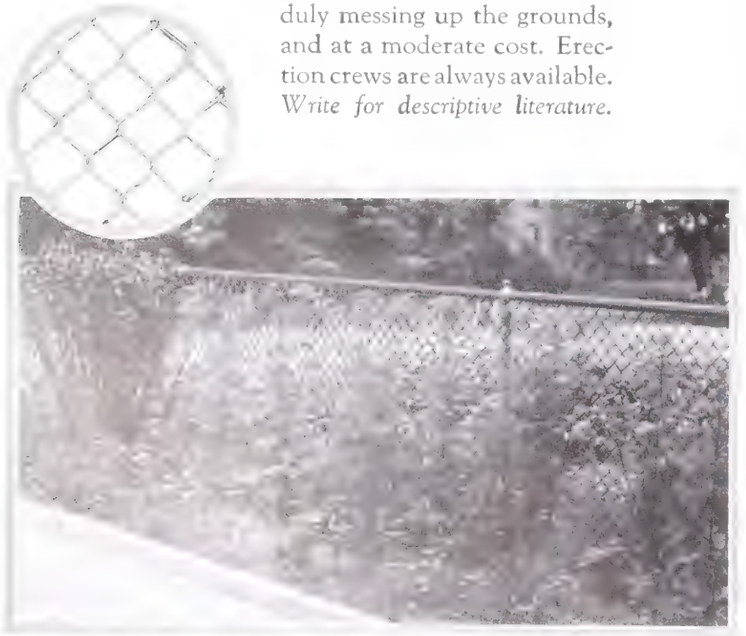
Protection AS WELL AS PRIVACY

What a pleasure it is to live in the privacy of fence-protected grounds, secure from prying curiosity and unwelcome intrusion. Shrubs, hedges, vines and bushes afford seclusion, but give little protection from stray animals, tramps, thoughtless children or careless pedestrians.

Pittsburgh Chain-Link Fence offers protection as well as privacy. A substantial barrier against invasion of privacy, it is, at the same time, an attractive addition to the home landscape.

Scientifically designed to withstand the abuses of everyday happenings, Pittsburgh Chain-Link Fence will always retain its shape and attractive appearance.

Pittsburgh Chain-Link Fence can be erected quickly without unduly messing up the grounds, and at a moderate cost. Erection crews are always available. *Write for descriptive literature.*



731 Union Trust Bldg. Pittsburgh Steel Co. Pittsburgh, Penna.

Pittsburgh Fence

CHAIN-LINK TYPE

Making Artificial Lakes

(*Continued from page* 105)

At some places the shore will steal gently away from the level of the water, and at others it will rise suddenly, abruptly. Rocks and stones covered with ferns and mosses will here and there jut out from the banks, or lie along the margin of the water. All will blend together, forming an harmonious whole. Never, therefore, may the banks of the lake be walled up with stones to a hard, uniform line and height. Nor may they be retained with pilings or staves. The banks must be such that the natural planting, whether of grass, trees, or shrubs, may approach the water as nearly as such growths would in nature. Grasses must trail in the water, shrubs droop over it, trees cast their shadows upon it.

Bridges, wharves, boat houses and such things may be introduced, of course. They are formal features and as such they will inevitably detract somewhat from the pure naturalness of the lake itself. But if they do not dominate the scene; if they are logical termini of walks, axes or vistas; if they are a part of the circulation system of the whole landscape scheme, they are perfectly fitting and proper. Generally speaking, the fewer of such features the better.

With the view of creating a purely natural water feature, let us see where in the landscape scheme such a lake may most appropriately be placed. "If the locality does not convey the impression that the water is resting in a hollow, and is retained there by a natural obstruction not easily removed, there will be a 'want of truth or fidelity' of expression in relation to 'the thing imitated' that will tend to excite aversion rather than pleasure in the minds of those who have a natural taste in these matters." So wrote Mr. Smith. By which he meant that a lake should occupy a natural depression in the land, preferably below the point from which it will habitually be seen. A mere dip in a hillside won't do, for a large body of water on a hillside always looks precarious.

THE BEST SITE

Our best site is a natural depression below the level of the house or garden from which the principal view of it is to be had. In flat land which is naturally dry we will have difficulty in making a lake seem at home, as well as difficulty in making it hold water. Usually if one is located in such country one had best be content with a formal garden pool of concrete or masonry, and attempt no large naturalistic water feature. If there is a natural stream of any size running through the property our site will be somewhere along its course, for it will supply us with both the requisites for the formation of an artificial lake—namely, a sufficient supply of water and a suitable site. Many difficulties of construction encountered in a dry site will not arise if we merely widen or dam up an existing stream bed, and a lake formed by a natural widening of a stream always seems perfectly appropriate.

With the site selected we can begin the actual work of construction. First we must determine quite carefully the extent of the area to be flooded. If this is to be accomplished by damming a stream or dry gulley, we can first determine arbitrarily the height of the dam and then establish the preliminary outline of our lake by setting a line of stakes around the area at that level. We may, of course, wish to revise this outline, later by filling and by excavation, but for preliminary purposes this is enough. If the lake is to be formed solely by excavation we can proceed in the same manner except that we will take some arbitrary point as high water mark.

The area thus circumscribed must now be cleared of all trees and brush, and the top soil removed. This latter is done principally to make the water clear by removing from beneath it as much as possible of the vegetable matter, decayed or otherwise, in or on the soil. Top soil so salvaged can be put aside for use later in finishing the banks, or may be used elsewhere about the place. It will probably be of particularly high quality, as much plant food always accumulates in a natural depression or along the banks of a stream, due to the erosive action of rain.

DAM CONSTRUCTION

From here on the procedure must vary a good deal according to the site, and one would do well to consult a competent civil or landscape engineer. The construction of the dam is a particularly tricky thing, for if it is not just right, the water may seep under it and the resultant pressure lift it from its foundations. If we are working with an existing stream bed we probably will not have to worry about whether the lake bottom itself will hold water. In such a case there are usually substrata of rock or clay which will hold, provided we do not raise the water level so high that it overtops these retentive layers.

There are several types of dams which are appropriate in appearance, not too costly and perfectly serviceable in such a situation. There is the earthen dam, which is nothing more or less than an embankment of earth placed across the outlet of the lake. It should be made at least five feet higher than the highest water level which may be expected, and it should be at least ten feet wide at the top. The inner slope, toward the water, should be two or three to one, and the outer one ought to be one-and-a-half to two-and-a-half to one. Water can never, of course, be allowed to flow over such a dam, for it would soon wash it away. One has therefore to construct a wier or spillway for the waste water and to take care of flood conditions. This may be located either in the top of the dam itself, or to one side, or even in an entirely different spot if there is a ravine or other depression which will take care of the overflow. It can be built of masonry, concrete or simply of timbers, firmly embedded in the ground. The timber wier has the unique advantage of being adjustable to various heights of water, but the disadvantage that, when regulated for a small overflow, there may come a sudden flood which, if the boards are not removed in time, will prove disastrous. It is always wise to provide

(*Continued on page* 176)

Dreer's

The Sensational Gold Medal Rose of the Year

CHAPLIN'S PINK CLIMBER

UNQUESTIONABLY the most important acquisition in climbing Roses since the introduction of Dr. Van Fleet and Paul's Scarlet Climber, universally recognized as the most popular climbing Roses. A cross between Paul's Scarlet and American Pillar, it is of strong growth, perfectly hardy, producing its large flowers, similar in size and form to Paul's Scarlet, profusely in strong trusses of from 8 to 12 flowers each, but in color a rich lively pink. Awarded the much coveted Gold Medal of the National Rose Society of England in 1928.



Strong two-year-old plants, $2.50 each

The Dreer Garden Book

presents what is unquestionably the greatest collection of choicest Rose novelties ever offered in our 92 years of doing business. Nineteen pages of it are devoted to Roses, sixteen of them portray Roses in natural colors. Besides, it offers the *best only* in Seeds, Bulbs, Plants, Dahlias, etc. Free for the asking and please mention this publication.

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Hardy Chrysanthemums

Queens of the Autumn Garden

Here are four of the earliest Hardy Chrysanthemums we have ever grown. From early September into November their bright colors liven the dullest garden.

Barbara Cumming. Clear yellow, shading to orange-bronze. More than 3 inches across.
Gypsy Girl. Chestnut-crimson. Good in both garden and for cutting.
Ruth Hatton. Ivory-white; the best in this color.
October Girl. Clear rose-pink, shading to lavender-pink when fully open.

Twelve plants *(48 total)* **of each for $17.50**
Single plants 50 cts. each.
Three plants of each variety $5
Twelve plants of one variety $5

Two New Violas, the lovely Gypsophila Bristol Fairy, and many other new and rare perennials, with older friends, are presented in our catalogue. A copy will be mailed on request.

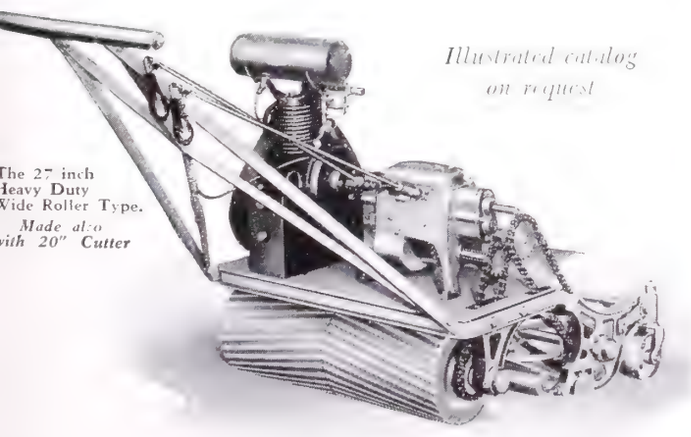
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A Milbradt Power Lawn Mower

for every kind of lawn

THERE are four types, suitable for different kinds and sizes of Lawns—from 1-2 acre up to the largest estates.

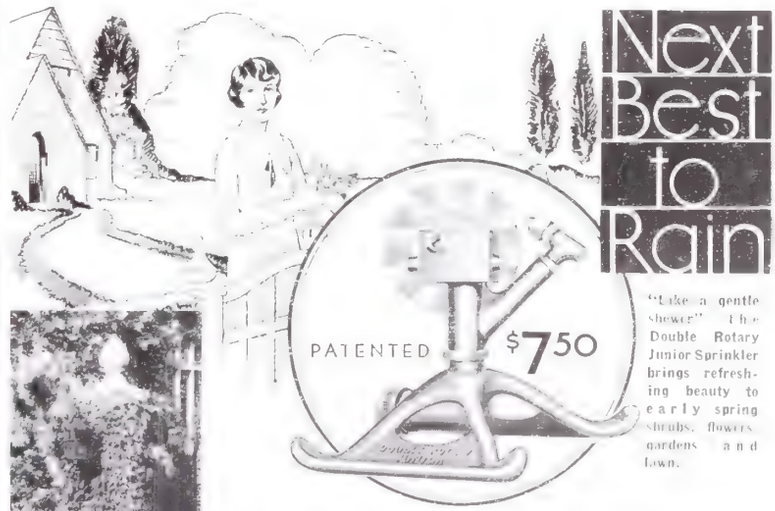
MILBRADT Power Lawn Mowers are simply but sturdily constructed, operate easily, trim closely around trees, shrubbery and flower beds. The Wide Roller type gives the Lawn a gentle rolling, keeping it smooth and velvety.



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The 27 inch Heavy Duty Wide Roller Type. *Made also with 20" Cutter*

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Next Best to Rain

PATENTED $7.50

"Like a gentle shower" the Double Rotary Junior Sprinkler brings refreshing beauty to early spring shrubs, flowers, gardens and lawn.

LET the Double Rotary Junior Sprinkler give all your growing things a perfect start to healthy, vigorous development and blooming splendor. Its soothing, refreshing, rain-like drops or mist-like spray made possible by adjustable nozzle are "Next Best to Rain"! Easily regulated to sprinkle in a circle or on a straight line.

Scientifically constructed of finest materials. Convenient skid base. Covers circular area up to 80 feet and down to 15 feet in diameter, according to pressure.

TRY 10 DAYS—If not satisfactory, return sprinkler and your money will be refunded. Descriptive literature on request.

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THE HEAVY DUTY DOUBLE ROTARY
(Shown below) Thousands now in use on golf courses, large estates, parks, etc. Self-operating on the famous Double Rotary principle. Sold on same ten day trial and money-back guarantee basis.
DEALERS: Write for sales proposition.

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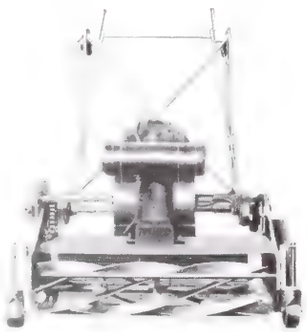
With ease and speed the Cooper Power Mower combines frequent mowing and cutting and gives you

Golf Green Beauty for YOUR LAWN

On lawns of every size Cooper Power Mowers have proven themselves practical, efficient and economical. The Cooper Mower is light in weight and extremely easy to operate. It propels itself at surprising speed over open lawns, yet can be easily handled for careful trimming around trees, shrubs and flower beds.

Cooper Mowers are made in two popular sizes . . . 27 and 20 inch . . . and are equipped with Briggs and Stratton 1 and 2 H. P. gasoline motors which supply ample power for all cutting conditions. The traction roller serves as a lawn roller and is equipped with disappearing lugs that can be instantly brought into use for steep terraces and hills.

Other Exclusive Cooper features are: two speed reel adjustable to lawn conditions; reel operated in reverse for self-sharpening; reel drive and traction drive independent of each other; bed plate and reel removable without dismounting machine; all-steel shock proof frame; and the use of ball and roller bearings throughout the machine.



Comfortable spring seat Riding Sulky with wire wheels and pneumatic tires. Quickly attached, eliminates rest periods and makes greater speed possible.



With the Cooper 27 inch mower and sulky one man can cut from seven to ten acres per day, working steadily without rest periods and traveling at greater speed than is possible with walking power.

Cooper POWER LAWN MOWER

Cooper Manufacturing Company.
522 South First Avenue, Marshalltown, Iowa.

Gentlemen: Please send at once, descriptive booklet containing complete Cooper Power Mower information.

Name _____

Address _____

City _____ State _____

Making Artificial Lakes

(Continued from page 174)

ample width in the wier for the most extreme flood conditions. A good rule to follow for watersheds not more than three square miles in extent is to allow one yard of width to every one hundred acres of watershed. The watershed, of course, includes all the land, whether your own or your neighbor's, that drains into the lake.

If the character of the foundation or the soil one must use for the construction of the dam seems to indicate that water might seep under or through the dam, one may improve the construction by making either a masonry, concrete or puddled clay center core to the dam. This should be at least four feet thick, and should be carried down into a trench several feet lower than the bottom of the dam. This prevents water seepage beneath the dam, and helps hold the latter in place.

LOG DAMS

Log dams, or dams of log cribbing filled with loose rocks and silt, have long been used and are very satisfactory, if a small amount of leakage is not objected to. Log dams may be built up as is shown in the accompanying diagram, or they may be made in the form of cribs or hollow squares about four or six feet in diameter filled with rocks and silt. In the construction of such a dam it is important first to have the dam wider than high. In fact, such dams are not very suitable for heights greater than twenty feet. The face of the dam should be vertical or nearly so; the plan may be straight, curved or V-shaped, with the point up stream. They may be even built obliquely across a stream, but this tends to force the current against one bank. The top of the dam should be planked smoothly to prevent ice damage, and a generous apron must positively be used on the downstream side to prevent the falling water from excavating a hole under the dam face which would ultimately undermine the structure. There is no need for a wier or spillway, for the excess water merely flows over the whole top of the dam. Such construction has been known to stand up under flood conditions where fourteen feet of water went over the top of the dam. Certainly much depends, however, on how solidly the foundation piles are embedded, and how strongly the apron timbers and the succeeding courses are fastened together.

Both earthen and timber dams are satisfactory if not more than twenty feet or so in height, but for larger work masonry or concrete should be used. Here the foundation is as important as the structure itself. It should invariably go down to bed rock, and one should be certain that there are no cracks or fissures which will allow water to seep in under the dam. If such should occur the upward pressure of the water will lift the heaviest dam off its base and hurl it into the valley below. For this reason we should pick out our dam site very carefully. A rocky gorge into the walls of which the ends of the dam can be embedded is the best location. The dam can also then be made curved, with the convex side upstream. By this means the dam acts as a horizontal arch resisting the pressure of the water above. Such a curve, however, should be between two hundred and six hundred feet in radius for longer curves lose this arching function.

The thickness of the dam from base to top can be figured out by a rather simple formula, which will give a theoretical cross section. On this as a base a design which will be serviceable and beautiful as well may be worked out, the lines being resolved into a continuous curve, all of which should, of course, pass outside the theoretical minimum section lines. By reference to the diagram on page 104 the letters thereon will be seen to represent the following quantities: H is the height of the dam, in feet; X is the depth below the surface of the water, in feet; Y is the offset in feet to the outer face of the dam from a vertical line corresponding to the inner face at the top; Z is the offset to the inner face from the same line. The distance B equals the square root of H, plus two feet; A equals one-fourth of H times the factor 0.72; Y equals X times the factor 0.06; and Z equals F divided by twenty-five (for dams up to one hundred feet in height).

Leaving the subject of dams, let us return to the problem of the lake itself. We have been dealing with that type of problem where the construction is made in the bed of an existing stream. If, on the other hand, our lake is wholly artificial, we shall have to make very sure that the bottom will hold water. After taking off the topsoil we shall have to remove the sub-soil also, down to hardpan, rock or clay. If we strike clay of a good "brick" quality, at least six inches thick, it will probably suffice. If we do not, without going to an unreasonable depth, we shall have to put in a clay bottom. This should be at least six inches thick, and should be puddled in; that is, tamped in when very wet. Thus a bottom impervious to water will be formed. This should be carried up the sides a few inches above high water.

THE OUTLETS

When we studied geography in the primary grades we learned that a lake differed from a pond in that it had not only one or more inlets but also an outlet, which a pond lacked. Our artificial lake will have to have an inlet, of course, either from a stream in whose bed it has been made, from the city water supply, or from an artesian well especially sunk for the purpose. It ought also to have an outlet, for the reason that water which is flowing, even slightly, will remain clear and pleasing to look at and free from disagreeable odors. Of course, the lake formed in the stream bed will naturally have to have an outlet anyway, to take care of the excess water. This outlet gives us a chance to develop a small water course with cascades and similar features.

So far we have spoken only in a general way of size and shape. These must be largely governed by the requirements of the particular site in question and by the size of the property in which the lake is located. In a public park many acres in extent a lake can often cover ten or more acres.

(Continued on page 178)



A Twist of the Wrist Guides It

SPRING DECIDES

When spring comes spring decides as to your mowing equipment. It is then that you must make up your mind. Let your decision dictate the Moto-Mower—which sets the standard by which all power lawn mowers are judged.

This year the Moto-Mower incorporates a new throw-out clutch, whereby cutting and traction units operate through separate clutches. A "drop-out" reel permits complete removal of the reel in almost a matter of seconds.

A sicklebar for weed clipping can be obtained for the Detroit Model Moto-Mower at small extra cost. Get the new 1930 Catalog.

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World's Choicest Nursery & Greenhouse Products Grown in America

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ROSES—Spring Planting

Several hundred thousand, two-year old, low-budded, field-grown plants, in several hundred varieties, are ready for shipment at the proper season. Many are new and rare; in the Hybrid Tea group are

Mrs. G. A. Van Rossem,
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Etoile de Hollande, favorite red
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Among others are **Thelma,** a new and dainty Pink Climber, and **Arrillaga,** a wonderful Hybrid Perpetual.

ROSES by Bobbink & Atkins

The 1930 Column is replete with splendid varieties, [illegible] more than [illegible] Chinese; it is a reference and guide for American Rose Arbors and Gardens, it contains late introductions which offer new surprises, and includes [illegible] favorites of [illegible] Many are illustrated in color, correct descriptions are given with comments on their merits and demerits; cultivation instructions are simplified; all are classified and arranged to make selection easy, correct and distinctive planting plans are given; [illegible] A copy will be mailed on request to those who intend to plant Roses.

Our Specialties Lilacs, Azalea Mollis and Pontica, Chinese Magnolias, Cotoneasters, Japanese Maples and Weeping Flowering Cherries, Blue Spruce, Grafted [illegible] and Miscellaneous Evergreens, Peel Dooryard [illegible] and Ornamental Trees.

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or That ROCK GARDEN of Yours

Here Are Five or So Things You Must Not Miss

FIRST there's the choice of one of the Bell Flowers—Campanula Muralis. Very dwarfish, Blue purple flowers in June. Then comes Carlina Acaulis or what most call Charlemagne's Thistle. It's an alpine. Immense stemless flower heads. Most interesting. After which is the Queen of the Primroses, Primula Moerheim Hybrids. A new strain. Grow well in a half shaded position. They cover a wide range of colors. Last but far from least, there's your old friend the loveliest of low growing shrubs, Daphne Cneorum which your friends doubtless know as Garland Flower or Rose Daphne.

All these plants we have growing in our 200 acre garden. Yours would be freshly dug. Fine husky ones that are entirely past the coddling stage. Packed with great care and guaranteed to reach you in good condition. Anything not, cheerfully replaced without cost. Send for the new Hardy Plant Catalog. Get your plants set out soon as possible.

A Booklet of
ROCK GARDEN HELPS
If in doubt about how to build a Rock Garden, or plant it, send 25 cents for our booklet. On your first order the 25 cents will be credited.

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"RAIN"
for every need

Now you can have the most beautiful lawns, lovely flowers and thrifty gardens without the muss and fuss of old fashioned watering methods.

Skinner concealed heads buried in your lawn, pop up and effectively water your entire grounds — foundation lines, portable and overhead sprinklers that give you—mist like—sprays so desirable to plant life are all available at the mere turn of a valve.

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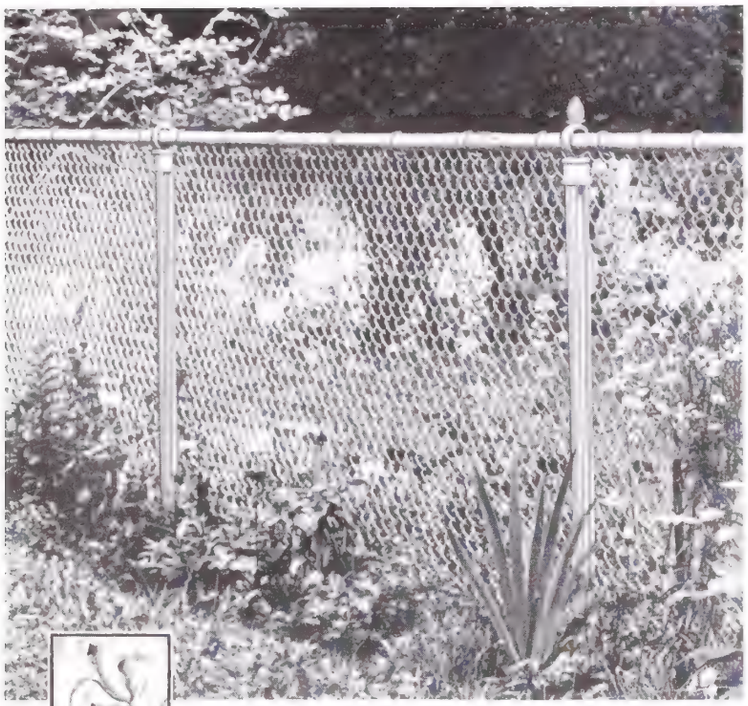
Let Us Have Your Problem

It can be solved in an efficient and wholly satisfactory manner by Skinner System engineers. They are familiar with every type of irrigation work. A quarter century experience enables them to suggest the proper type of equipment to meet your requirements.

Let us have your watering problem and we will gladly submit recommendations without obligating you in the least. You will be surprised at the moderate cost of effective watering.

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PIONEER & LEADER *for over a quarter century!*





Those Tender, Budding Shrubs

will grow to greater beauty if you protect them NOW.

Think of the rich, mid-summer beauty of your flowers and shrubs. What are you doing to protect them during early, tender growth—to make sure they will attain the mature beauty you plan for them?

You still have time to install Cyclone Fence without disturbing the growth of shrubs. Then no careless feet can trample your treasured plantings. Your flowers will not be at the mercy of every passer-by. And you will enjoy many leisure evening hours in your garden — made strictly private by Cyclone Fence.

Cyclone Fence becomes an integral part of the home picture. Keeps its dignified appearance many years because the top rail will not sag, nor the posts lean, nor the fabric lose its rigid strength.

You can see for yourself why Cyclone Fence is so outstanding in durability. All parts are made of copper-steel, heavily galvanized. Note the smooth, dense coat of pure zinc on the fabric—the result of hot-dip galvanizing. No rough spots, no chipped places, no chance for rust to start. Erected on H-column posts, proved by tests the strongest and most durable posts made.

Cyclone Fence is installed by our own trained men. Service everywhere. You will probably find Cyclone Fence Company listed in your local phone directory. If not, write direct to us.



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STANDARD FENCE COMPANY, *Oakland, Calif.*

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Making Artificial Lakes

(*Continued from page* 176)

On the private estate half an acre to an acre is the usual size; on the small place twenty-five by fifty feet or smaller would be more appropriate. In any event the lake should be in scale with the rest of the landscape, neither too large nor too small to seem in proportion. It should not wholly dominate the scene, nor may it be insignificantly small. The shape will certainly be controlled to a large extent by the natural topography of the site, but we may reasonably wish to vary this basic outline somewhat by excavation or by filling in. Naturalness is the keynote here. Curves, surely, but not short choppy ones, nor regular scallops; rather long sweeping bends. Again, make it look natural. Islands should be few, and, as in nature, should be located near the ends of the lake rather than in the middle, and should be related to some jutting promontory, so that they seem like the remains of a now submerged range of hills or knolls. They should not be overcrowded with planting.

In fact, planting plays a most important part in the treatment of either a stream or lake. It must be naturalistic to the last degree to seem in keeping with the wildness of the situation. Nothing which does not look as though it might grow wild in the neighborhood should be used.

Let me amplify that statement. We do not have to go to extremes and use only those plants which we found growing on the site before work commenced. But we may not rush to the nearest nursery and bring in a lot of horticultural varieties or foreign plants which never would or could grow in such a situation.

In making up our list we will first study the plant ecology of the locality. We will find out in general what plant form the natural groups around us. If we find the Red Maple, Hornbeam, Shagbark Hickory, Black and Red Ash, Pin Oak and Elm society predominating we will use Hawthorn, Linden, Canada Plum, Alders, Shadblow, Spicebush and Arrowwood with them to complete our groups. We will plant Sweet Flag, Wood Anemone, Jack-in-the-pulpit, Wild Senna, Virgin's Bower, Joe-pye Weed, Rosemallow and Cardinal Flower along the shore of lake and stream. We will encourage Ferns to grow in the crevices of masonry or timber dams and spillways. We wi not use Retinosporas, Arborvita Spireas or Hydrangeas. We cannot e pect Phlox, Delphinium or Tulips look at home.

Most of these waterside plants, which there are many more than a here mentioned, not only have the ad vantage of seeming at home along stream; they actually are so, for thei roots are matted and fibrous, remainin near the surface of the soil where the will get enough but not too muc moisture. Their foliage is light, al lowing for the evaporation of muc water, differing in this respect fron dry ground plants whose foliage i tough and leathery. And all this i fortunate, for these very characteristic make these plants easy to move an re-establish in their new sites.

When we leave the water's edge we may find another plant group flourishing. Perhaps the Beech, Hard Maple, Hemlock group, to which we may add White and Sweet Birch, Mountain Laurel, Canada Yew, Wayfaring Tree, Indian-pipe, Showy Orchis, Trilliums, Hepatica, Violets and Solomon's-seal. Or it may be that the lordly Pine forest is a near neighbor. Here we will find White, Red and Pitch Pines, and such herbaceous plants as Pipsissewa, Ladyslipper, Wood Fern and Partridge Berry. Hardwood trees will be lacking and shrubs few. Thus, by giving some attention to the natural plant groups in our particular locality we will achieve plenty of variety and yet have a unique harmony which will be a fitting complement to the natural harmony of the lake itself.

One last word about the arrangement of planting about the lake. Do not bush up the entire shore, neither leave it all bare of anything but grass. Plant in groups here and there. Have a few trees under which one may catch glimpses of the water. Let the lawn or meadow lead down to the water's edge here, while over there shrubs trail their branches in the languid current. On an outcropping ledge use a picturesque Pine or Juniper, in a sheltered cove have a few Cattails, Lilies or other aquatics. There is no end to the possibilities for artistic planting in such a place, if we will but look about us for inspiration, and then, with imagination, apply that inspiration to the problem at hand.

To Redeem A Shady Corner

(*Continued from page* 172)

may remain there for a year or so, others appear self-sown in quite different places. It seems to like the joints of a cool wall or rock-work and especially likes to get its back up against a stone in almost any aspect." No finer subject could be found for a shaded wall and as it is easily raised from seed no one need do without it.

And then, many years ago, Mr. Clarence Lown gave me a few little tubers of *Corydalis bulbosa* (syn. *solida*), the Holewort, a native of Europe. The first mild days in late March incite its gray-green buds to push through the earth and very soon we have the masses of ferny leafage and little purplish-pink blossoms all complete. It is a quiet little plant growing no more than eight inches high, but its early flowering is cheerful and it makes a pretty setting for the Daffodils that come along at about the same time. It spreads nicely where it is happy, but the whole plant dies away after flowering, not to appear again until the following spring.

Two other very early flowering and very delightful species are *C. densiflora* and *C. cava alba* (syn. *tuberosa*). Both reached my garden from the same generous source as the little Holewort. Neither has spread appreciably, but as they both die down after flowering I think their increase is somewhat checked by incautious digging. *C. densiflora* always surprises me

(*Continued on page* 186)



IF you haven't yet started to work on your garden. decided on varieties, arranged groupings, bought seeds . . . let House & Garden's Second Book of Gardens help you. Now is the time to insure against a useless waste of money and bare spots in your garden borders later on!

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The Garden Scrap Book

(Continued from page 162)

especially, looking for honey-colored, glossy rings encircling them which, on close examination, prove to be formed of closely packed, minute eggs. Every such ring cut off and burned means one less caterpillar colony a couple of months hence.

PERENNIAL WEEDS. Of all lawn troubles, perennial weeds are the commonest, most annoying and the hardest for the majority of people to eradicate. With tough, deep-striking roots and determination worthy of better aims, they persist in spite of all ordinary methods which are directed against them.

The best way to get rid of these pests and prevent their return is to keep everlastingly at it. Some can be pulled loose, roots and all; others can be discouraged eventually by cutting their taproots far underground with an Asparagus knife. Feeding the grass so that it grows luxuriantly and prevents seedling weeds from getting a start will help win the battle, too. But perhaps the best wholesale way of freeing a lawn from these persistent pests is found in the application of sulphate of ammonia at the rate of three pounds for each thousand square feet of area.

WILDFLOWERS. Some of the loveliest and most delicate wildflowers blossom in the early spring, hold their leaves for a brief space, and then vanish completely for the rest of the season. Among these are Dutchman's-breeches, Trout-lilies and Dwarf Ginseng—all so common in a good many places that there need be no hesitancy about transplanting a few properly to some suitable location within the cultivated area.

It is generally best not to move any of these plants until they have finished flowering and returned to a virtually dormant condition favorable to transplanting. Their early dying down, however, means that some method of exact marking must be employed while they are in flower so that they can be located when digging time comes. For this purpose, regular 8″ wooden pot labels will serve, one of them being firmly inserted in the ground as close as possible to the stem of each plant.

GROUND BONE. The advantages of raw ground bone as a general plant food, both as a top-dressing and dug into the soil at any depth to which roots go, are definite and well proved. For one thing, it contains valuable powers of nourishment which it gives out gradually over a period of several years. It cannot "burn" even delicate roots, as some other fertilizers, chemical as well as natural, may do if injudiciously applied. A complete absence of weed seeds and every other kind of injurious material is characteristic. Finally, it is



TODAY ~ ~ ~
~ brown beds
TOMORROW~
~ ~ beauty

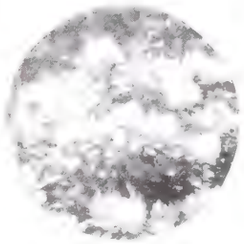
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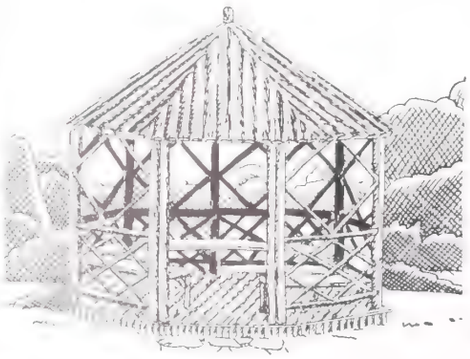
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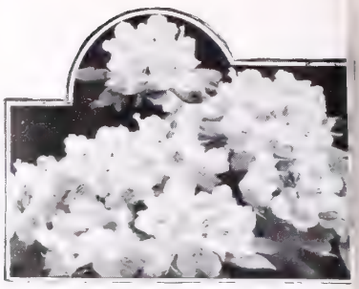
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The Garden Scrap Book

inexpensive, obtainable at all garden supply stores, keeps indefinitely, is easily applied and can be used at any season of the year.

SPRING CLEANING. There is always debris to clean up around even the smallest grounds when the last snow has gone—the varied debris which winter has produced and left. Dead twigs from the trees, leaves scattered by the wind and banked in every imaginable corner, perhaps dried weed stalks that have come from Heaven knows where. They make an unsightly litter and one which may lead to real annoyance, for there is no telling what insect pests, weed seeds or plant diseases stuff like this may harbor.

There is just one thorough way to get rid of these things, and that is to pile them up in a safe place and burn them when they have dried sufficiently. Such a procedure kills about one-and-a-half birds with a single stone, too, for besides destroying the litter and any danger that may lurk therein, it also provides some ashes which will be useful as top-dressing fertilizer.

TRANSPLANTING SEEDLINGS. The first transplanting of seedlings is a highly important step in the production of strong, healthy plants, for unless it is done right the slight and very delicate root systems of the wee things will be injured and they will receive a severe set-back, at the very least.

Unless the seedlings are widely scattered, do not try to take them out of the flat singly. The best plan is to use a fair-sized wooden label or some other thin, flat object and with it lift out a chunk of soil, seedlings and all, being careful to go deeply enough and far enough out from the plants to avoid injury to the roots. If the soil is of the right consistency, a slight pressure on this chunk will crumble it apart, freeing the roots of the seedlings and permitting you to lift each one out intact.

GARDEN MARKERS. Something new in garden accessories is always interesting in the spring, especially if to its novelty are added definite practical utility and reasonable price.

Such an item is a garden marker which has just been put on the market by one of the big brass and copper companies. Briefly, it consists of a stout galvanized stake about a foot long to the top of which is solidly attached a round cap-like affair of brass resembling the business end of a medium-sized torch type flashlight. The cap is in three parts: a base, a collar which screws down over it, and a glass lens held by the collar and which serves to complete the waterproof protection of the written label

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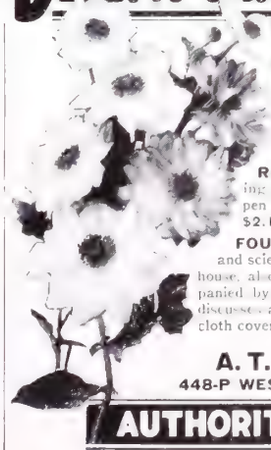
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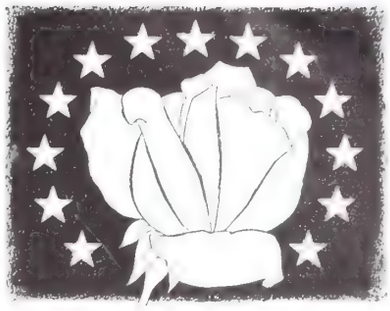
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The Garden Scrap Book

placed beneath it. The label may be written or typed on a slip of paper and, when the cap is assembled, the glass will magnify and make it clearly legible. The whole device is simple, durable and not too ostentatious to look out-of-place in a flower border.

EARLY BULBS. All of the early spring bulbs have a definite quality in common. Their future health and even life will fail if their foliage is destroyed before it ripens of its own accord. It is part of the physiological needs of this plant group that they be allowed a period after flowering during which they can store up, through roots and leaves, the energy to go on and make another blossoming effort next spring.

So be careful of the foliage of your Scillas, Grape Hyacinths, Crocuses and other small bulbs. Do not cut or break it down until it shows signs of natural withering. When the leaves begin to lose their fresh green and shrivel at the tips it is safe to assume that the bulbs from which they spring have ripened and are in no further need of their presence.

THE ROCK GARDEN. As soon as the frost is out the whole rock garden ought to be gone over rather carefully to repair any damage which the winter may have wrought. You will probably find that labels need resetting, that some of the plants have been lifted by frost heaving or lost soil from above their roots so that the latter are more or less exposed. All of these should be settled back into place, of course, and top-dressed with the right soil or stone chips so as to be on the safe side.

At this time, too, before growth becomes too rampant, you have a good chance to detect the presence of unwelcome weeds and remove them forthwith. In fact, now is the season for all sorts of renovation, including the setting out of new plants from the professional grower or your own personal nursery.

WINTER SEED BEDS. Early April is usually the time to remove the leaf mulches which all winter have been protecting the beds where various slow-germination seeds have lain since last fall. Many of these seeds will start sprouting soon after the frost is out, and they ought not to be hindered by the smothering presence of litter, dead leaves or other mulching material.

Among the seeds which can be handled by this system are many from trees and shrubs, such as Dogwood, Bittersweet, Nut trees, pit fruits, and Yew. In general, they are hard-shelled seeds of fair to large size which must go through a considerable period of low temperature before they are ready to crack open and grow.

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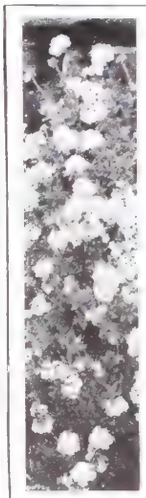
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Tobacco By-Products & Chemical Corporation
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Spray Black Leaf 40

The Garden Scrap Book

SEEDLINGS UNDER GLASS. It is of vital importance that young seedlings be protected from beating rains and wind until well able to fend for themselves—a fact which gives especial advantage to those grown in a well-managed coldframe. Indeed, it is often advisable, in the case of perennial flower seedlings, to maintain this protection through the first spring and summer, removing it only when the plants are set in permanent places.

When utilizing coldframe and sash in this manner, keep the latter raised several inches to permit air circulation. Watering must be done by hand, of course, and after the middle of May it will be well to place a lath screen over each sash to cut down the amount of sunlight which might otherwise be too strong for the young plants. Watch their growth closely and give more light if they seem to be growing spindly.

TREE MULCHES. Recently planted trees need every incentive which can be given them to make strong root growth with all possible speed. Even those which were set out last fall come within this category for they have thus far made little real headway in re-establishing themselves.

The first requisite to such progress, of course, is good soil—rich, friable and moisture-retentive. This having been provided, its benefits can be maintained and even increased by a manure mulch applied in the early spring and left in place until next fall, when it may be forked in. The rains will carry the plant food from the manure to the trees' roots, leaving the coarse material on the surface where it will serve as a preventive of too rapid evaporation from the soil.

WILD ROSES. American rock gardeners are coming to appreciate more each year the merits of native plant material. Wildflowers and shrubs from various parts of the United States and Canada are rapidly being recognized as valuable additions, and every year we are hearing and learning more about them.

For those in the northern half of the country New England provides a Wild Rose which, though rarely used, is lovely in rock gardens which are not too small. It is the dwarf, ordinarily straggly one which is common in old pastured fields exposed to full sun. Usually it grows no more than a foot high and is easily kept down to that height by pruning, even in good soil and when freed from its usual competition. Its large, fragrant pink blossoms, seemingly out of all proportion to the plant's stature, are lovely though not long-lived. In fall and winter its red hips are decidedly worth-while.



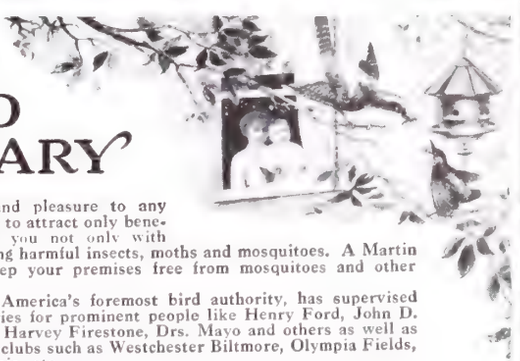
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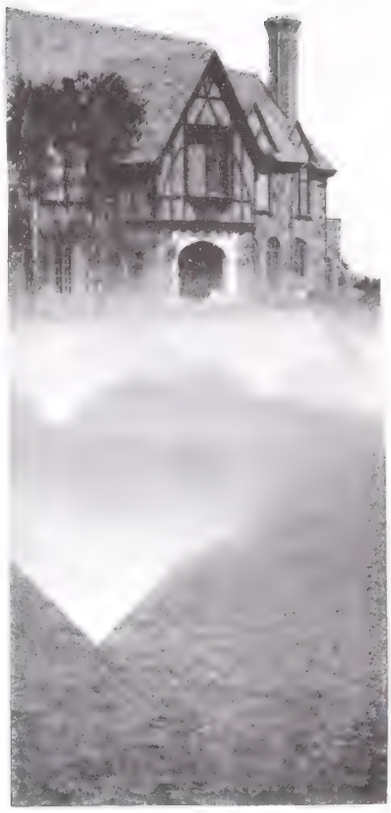
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How to save every inch of floor space and make rooms far more lovely

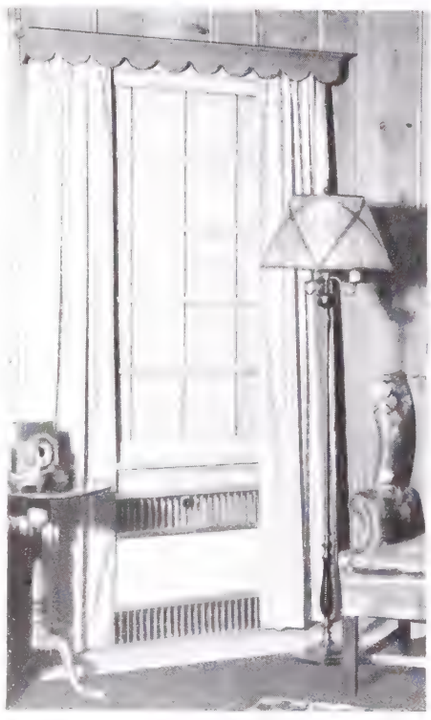
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TRANE CONCEALED HEAT

The Bent Grasses

Albert A. Hansen

THE newest thing in lawns is use of bent grasses for producing so-called weedless turfs. The popularity of bent as a lawn grass has paralleled the remarkable development of golf since the World War. From a few hundred pre-war clubs the craze for golf has spread from coast to coast until today there are over 5,000 clubs in the United States, this great increase being attributed in part to the greatly improved greens that have been made possible by the discovery that creeping bent grass is capable of producing a super turf undreamed of in the old days of bluegrass, fescue and other types of putting greens. Within a decade creeping bent has revolutionized all our ideas and methods of developing greens until it is safe to say that over ninety percent of present day green construction depends on creeping bent, a phenomenal record unapproached by any other grass in the long history of the ancient and honorable pastime.

It is but natural that the perfect carpets of grass on golf club greens should arouse admiration and envy in the hearts of the thousands who daily relax with midiron and mashie. Why not grow bent grass on the home lawn? And it is just as natural that commercial concerns should exploit the wonders of this newcomer among turf grasses and extraordinary promises and claims have been made in its behalf.

But there are dozens of species and scores of strains of bent grass, so before tearing up the old bluegrass sod to make a fresh start with bent it is best to know the facts of the situation. There has been a great deal of confusion regarding the various kinds of bent grasses and it is the purpose of this article to try to make order out of this chaos.

CREEPING BENT

Let us first consider creeping bent, the king of putting green species, around which so much popular attention has focussed. Be it known at the outset that creeping bent rarely matures seeds, except in limited quantities, a difficulty that has been overcome by propagating the species by means of stolons, by which is meant pieces of the creeping root averaging from a half-inch to an inch or more in length. These stolons are planted during early September in a somewhat similar manner to seed, producing a quick turf in which weed seeds have been practically eliminated. In spite of the remarkable results secured by this means, creeping bent has some decided disadvantages as a lawn species. Aside from the initial cost of the stolons, which is much higher than the cost of seeds of other good turf grasses, creeping bent requires considerably more care in cutting, fertilizing and disease control than does bluegrass. Another disadvantage is the fact that there are numerous strains of creeping bent, some of which are ill adapted for average lawn conditions. Of the multitudes of existing strains, too, the Metropolitan and the Washington have been selected as best for putting green purposes and they are also well adapted for lawns, but once again there is the difficulty of knowing if you are really getting the strain desired, since the strains cannot be detected by the character of the stolons. Furthermore bluegrass thrives far better under neglect than does creeping bent, and it is probably safe to say that there are many more neglected than carefully kept lawns around average homes. These are facts that must not be overlooked when the question of creeping bent for the home lawn is considered.

Since creeping bent produces seed sparingly, it follows that seeds of the species are not commercially available. In some instances dealers have offered seeds of creeping bent for sale, but before purchasing it would be wise to send a sample to the Seed Laboratory of the United States Department of Agriculture, Washington, D. C., for identification. This simple precaution may avoid considerable grief.

ANOTHER KIND

The nearest thing to creeping bent that may be started from seed is seaside bent, some of which is sold under the trade name of cocoos bent, a different species from creeping bent (to which it is closely related) with a similar habit of growth. After several discouraging years cocoos seed production on the Pacific Coast seems to have reached commercial proportions and the species is now available. Cocoos makes an excellent lawn turf, particularly on soil too sour to support a good stand of bluegrass. On account of its ability to thrive in sour soil, cocoos turf is rarely invaded by dandelions and certain other common lawn weeds which will not thrive except in sweet or neutral soils. Cocoos seed, however, is more expensive than bluegrass.

There is just one other species of bent grass with a creeping habit of growth that may be started either from seed or stolons and that is velvet bent, a grass just as fine as the name implies. Although stolons do not seem to be available commercially, recently a small amount of the seed of this excellent turf former has been produced in a limited area in Alberta, Canada, and on Prince Edward Island, and is being marketed in the United States. The finest piece of turf the writer has ever seen was a plot of velvet bent greensward grown experimentally at the Arlington Turf Garden in Virginia. Is was soft, fine and velvety in texture, absolutely weed-free and of a beautiful shade of green that almost defies description.

The commonest bent grass grown from seed, which some by implication would have us believe to be creeping bent, is Rhode Island bent, the leading lawn grass of the New England States where it usually surpasses bluegrass as a turf former. A considerable amount of grass seed selling under the name Rhode Island bent is also harvested in the Pacific Northwest. Recently a Canadian form of Rhode Island bent has been marketed under the name Prince Edward Island Bent but the difference is in name only, since botanically they are identical. The same may be said of New Zealand or Colonial bent, which is simply Rhode Island bent produced

(*Continued on page* 186)



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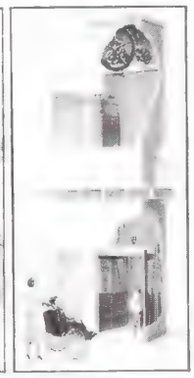
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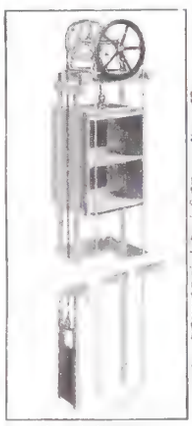
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The Bent Grasses

(Continued from page 184)

in New Zealand, with the exception that the New Zealand kind is not usually as badly contaminated with redtop and chaff as is the home product. To counterbalance this, however, the imported form (due possibly to the long voyage from New Zealand) is usually of distinctly lower vitality than the American produced seed. Most of the bent grass seed now on the market is Rhode Island bent.

The only bent grass mixture that may be found on the market is South German mixed bent, produced mainly in the Rhineland region of Germany, although small amounts come from Holland and elsewhere on the Continent. For some time the exact composition of this mixture was somewhat of a mystery but a number of careful analyses have established that it is usually made up of about eighty-five per cent of Rhode Island bent, from ten to fifteen per cent of velvet bent and a trace of the seeds of true creeping bent. On account of the velvet and creeping bent seed contained, South German mixed bent is considered superior to Rhode Island bent.

The great value of all the bent grasses is their ability to produce fine turf on land too sour for bluegrass and the common lawn weeds. Lime should seldom be used on a bent grass lawn and the turf can be kept in best condition with an acid reacting fertilizer such as sulphate of ammonia. Bent grasses may be maintained indefinitely by fertilizing twice during the spring and again during the first cool days of September with a mixture made up of equal parts of sulphate of ammonia and any good complete fertilizer. This mixture must be evenly distributed at a rate of six pounds per thousand square feet and thoroughly watered in to prevent scorching of the grass.

The bents are all northern grasses of doubtful value in the South, although excellent results have been secured with Cocoos bent and some of the creeping bents on alkaline soils in the Southwest, particularly southern California. The creeping rooted bents may be used wherever bluegrass is grown but it is doubtful if the seeded bents will give much better results than bluegrass except in the New England states and on sour land or soils so sandy that bluegrass fails. Under sandy soil conditions a mixture of Rhode Island or German mixed bent and red fescue, a fine-foliage species not unlike bent grass, may give surprisingly good results.

The recent ballyhoo following in the wake of the great success attending the use of creeping bent on golf courses has caused much misinformation and many false ideas to become broadcast regarding the value of all species of bent grasses. When stolons or seeds are purchased, make certain you know the exact species you are getting and its value under your conditions. Certainly do this before deciding to cut away from tried and tested Kentucky bluegrass, a species that will probably continue to be the leading northern lawn grass in spite of the bent publicity.

To Redeem a Shady Corner

(Continued from page 178)

when it makes its very early appearance. It lives beside a flat rock in a half-shaded part of the rock garden and the first thing I know its reddish purple flower spike is standing up stiffly above its gray neighbor. I have never yet seen it in the bud stage. Each year the clump becomes a little more ample and I have now put a row of stones around it so that it may increase without fear of having portions of its tuberous root sliced off.

Corydalis cava alba "pushes its grey-green scrolls of buds" out of the soil in late March or early April. There are several bits of it about the garden that I cherish greatly. Its leaves are almost exactly like those of the beloved old Bleedingheart and its flowers are gleaming white and borne on a spike. In both of these species the flower spike develops before the leaves are fully unfurled. There is a purple-flowered form of the last named that I have not seen.

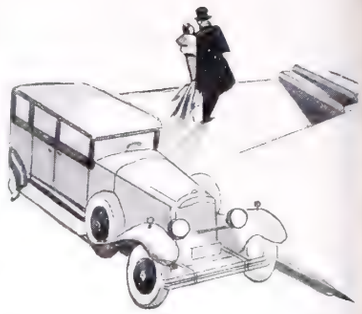
Corydalis nobilis, a Siberian species, is undoubtedly the noblest of the clan. It grows perhaps eighteen inches tall and bears many heads of yellow, sweet-scented blossoms tipped with black, that are somewhat like paper or husky in texture. It flowers in May and by early summer has quite disappeared. With me, this species does not seed itself at all, nor is its increase rapid, but in a leisurely manner it yearly becomes more and more a conspicuous feature of the shaded corner where it grows.

Corydalis thalictrifolia is a lovely Chinese species that prefers a somewhat sunny situation. It has not proved reliably hardy with me but is easily raised from seed. *C. wilsoni* has not proved hardy at all and so has been given up, but for milder sections of the country it would be desirable. Its foliage is distinctly glaucous and creates a fine foil for its canary-colored blossoms. *C. alleni*, with pinkish flowers, I have never been able to secure, and *C. ophiocarpa* has so far eluded me, but I see that a Swiss seedsman offers seed of it this year. It is said to have beautiful foliage that turns a fine reddish color in the autumn.

Of two little native Corydals I am extremely fond. One is *C. aurea*, to be found in thin woodland in parts of the East as well as out through our west country. It is an annual with hollow stems and delicately cut leaves and bright yellow flowers that continue to develop through most of the summer. It seeds freely so when once established in some shaded corner is likely to be an ever recurring pleasure. A free seeder also is *Corydalis sempervirens*, annual or biennial, with lovely gray leafage, an ornament to any situation, and pretty little pink and yellow sack-like blossoms on wiry stems, a bit too leggy for grace. The Pale Corydal is to be found in "rocky places and recent clearings" in many parts of the East. This year is the first time I have ever seen this engaging little native offered in this country.

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Turn to Page 55 of this issue, where a few of the best schools and camps in the country are listed. Write for some of their catalogues . . . and if you have difficulty in finding exactly what you want, House & Garden will gladly give you further information and advice.

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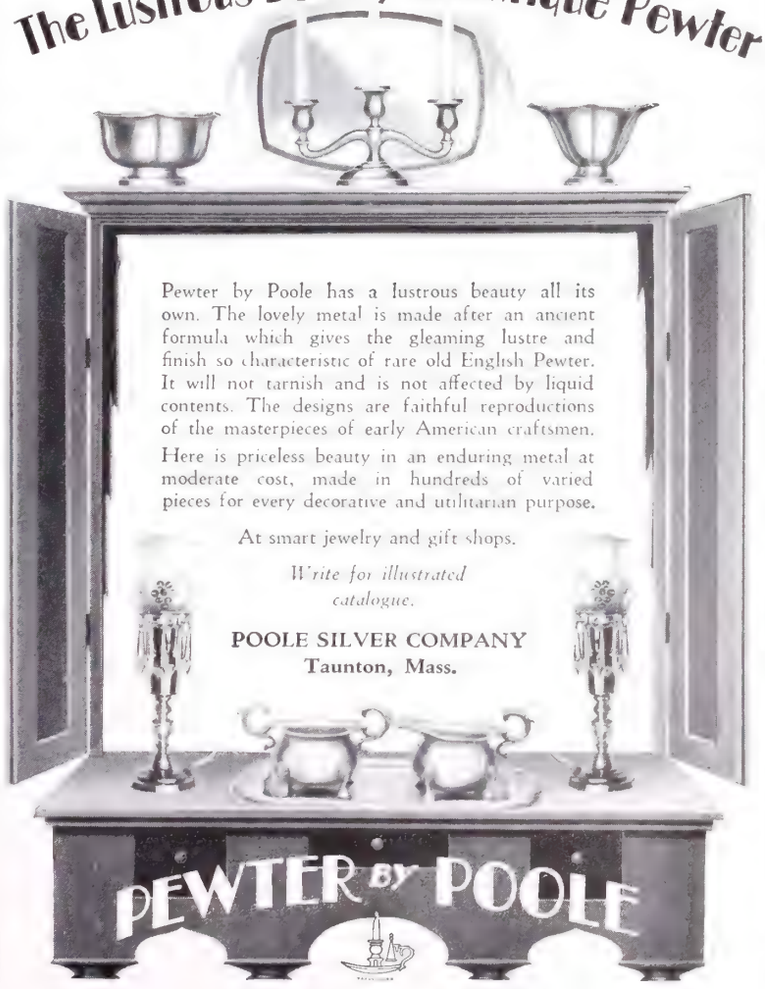
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TRADE LITERATURE

OF INTEREST TO PROSPECTIVE HOME BUILDERS

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating and gardening fields. This issue is devoted to those in the building field.

• SOUND-PROOFING

Quieting Noise with Soundex. The cover of this catalog shows four different sizes and colors of Soundex tile, which is described in the text. This sound absorbing material used extensively for schools, hospitals, etc., is also appropriate for the ceilings of living rooms, sun rooms, ball rooms or wherever the floors are uncarpeted. The Stockade Corporation, Builders Building, Chicago, Ill.

• AIR CONDITIONING

Controlled Humidity and Human Comfort. The Lewis Corporation has endeavored to explain in simple terms the necessity for humidification. They discuss the subject of humidification in general, and follow it with an explanation of the operation and purpose of the Lewis Air Conditioner. A list of questions and answers is helpful. The Lewis Corporation, Minneapolis, Minn.

• SLATE ROOFS

From Rock to Roof. The story of how natural rock is fashioned by hand into durable and distinguished roofings. Many practical reasons are given for roofing with slate. Charming color illustrations show slate roofs used with different types of architecture. Additional photographs show specimen sample roofs of Pennsylvania Slate. Pennsylvania Slate Institute, Pen Argyl, Pa.

• WALNUT

American Walnut for Interior Woodwork and Paneling. Interesting photographs show American Walnut paneling interiors, as a trim and for flooring. The natural walnut brown color of the wood permits its use in a wide range of color schemes. Its many other advantages are also mentioned. American Walnut Manufacturers Association, 616 South Michigan Avenue, Chicago, Ill.

• PINE

Specify Shevlin Pine. Color illustrations depict the story of Shevlin Pine, starting with the felling of the trees and ending with its use for the interior and exterior of the home. There are five varieties of Shevlin Pine all of which are described. This wood takes practically any finish. Shevlin, Carpenter and Clarke Company, 900 First National-Soo Line Building, Minneapolis, Minn.

• BIRCH

Beautiful Birch for Beautiful Woodwork. A book of facts on birch tells how it meets the requirements of interior woodwork, because of its smooth grain, extreme hardness and natural color. Its qualities make it a standard wood for hardwood floors. Color illustrations show how it has been used in interiors. Northern Hemlock and Hardwood Manufacturers' Ass'n, Oshkosh, Wis.

• OAK

The Charm of the Sovereign Wood. A beautifully illustrated brochure shows the decorative possibilities in the use of oak. This fine wood is adaptable to practically all finishes, and as it ages the warmth of its tone increases. Although a sturdy wood, oak nevertheless lends itself easily to delicate carving and turning. Oak Service Bureau, Bank of Commerce Building, Memphis, Tenn.

• MAPLE

The New Color Enchantment in Hard Maple Floors. Several illustrations of interiors show rooms floored with MFMA Maple in various colors. By a special process this wood is made to take delightful transparent permanent color finishes. Available in several widths, so that different effects may be obtained. Maple Flooring Manufacturers' Association, 1740 McCormick Building, Chicago, Ill.

• CASEMENT WINDOWS

Crittall Universal Casements. Illustrations show interior and exterior views of Crittall Casements. The outward opening casements can be effectively screened on the inside, and those opening inward have screens attached to the stone, as shown by photographs. Technical drawings show the construction and operation of the casements. Crittal Casement Window Company, Detroit, Mich.

• SCREENS

Your Home Screened the Higgin Way. The "Higgin Way" of screening is explained in the foreword. Several color illustrations show various types of Higgin Screens, for use on windows, doors, porches and special shapes for individual needs. The details of construction for each screen are fully illustrated and described in the text. The Higgin Manufacturing Company, Newport, Kentucky.

• SCREENS

Fenestra Screen Casements. The Fenestra casement is described in the catalog as a complete window, with frame, swing leaves, hardware and screen all in one unit. Its many advantages are described, and a page of detailed illustrations shows how it is operated from the inside of the window, and the way that the screen can be removed. Detroit Steel Products Company, Detroit, Mich.

• CONCEALED SCREENS

Rolscreens. The text and illustrations relate the numerous advantages of the Rolscreen, which can be installed during building or any time after the house has been erected. A particular feature of its construction prevents the screen from tearing in spite of hard blows. Photographs show many residences and apartments equipped with Rolscreens. Rolscreen Company, Pella, Iowa.

• COLORED SHINGLES

Home Sweet Home. A portfolio containing many beautiful color illustrations of houses roofed and walled with Edham Kolored Shingles. These shingles are sawn edge-grain to prevent warping, and are stained separately and individually. In the back of the booklet is a reference table for the laying of the shingles. The Edham Company, Inc., Minnesota Transfer, St. Paul, Minn.

• CEILINGS

Upson Relief Ceilings. Upson Board is a tough, fibrous material that has been compressed into strong panels. Illustrations show the different designs in the ceiling treatment and several excellent designs for cornices. If a more elaborate treatment is desired, other than those illustrated, this concern will be glad to plan special designs for individuals. The Upson Company, Lockport, N. Y.

• BATHROOM FIXTURES

Homes of Comfort. A chart in the front of the catalog shows the colors, both plain and marbleized in which Crane fixtures are available. Very attractive color illustrations show bathrooms and kitchens equipped with colored fixtures. Numerous individual pieces are shown and described, giving the size, stock number and price of each. Crane Company, 836 South Michigan Avenue, Chicago, Ill.

• WALL MATERIAL

Sani-Onyx for Your Walls. This catalog contains many beautiful color illustrations of rooms walled in Sani-Onyx, a material made from melted rock. In addition to its many practical advantages, Sani-Onyx is very decorative. Available in tile pattern sheets or plain sheets upon which any desired design may be cut. Marietta Manufacturing Company, Indianapolis, Ind.

• INCINERATORS

Estate Type Kernerator Incinerator. Kerner Incinerator Company publish a catalog on a new type of Kernerator which takes care of the disposal of waste on estates, developed to provide for the incineration of both dry rubbish and wet garbage. Illustrations show its appearance and text explains how it operates. Kerner Incinerator Company, 1225 North Water Street, Milwaukee, Wis.

• WROUGHT IRON PIPING

Pipe Pointers for Home Builders. This booklet on Reading Genuine Wrought Iron Pipe emphasizes its rust-resisting qualities. Illustrations show famous historical landmarks, still in good condition, for which wrought iron had been used. Helpful information is given as to the proper care of pipes and fittings, accompanied by detailed drawings. Reading Iron Company, Reading, Pa.

IN WRITING FOR ANY OF THE BOOKLETS REVIEWED ABOVE YOU WILL FIND IT AN ADVANTAGE TO IDENTIFY YOURSELF AS A READER OF HOUSE & GARDEN



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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.

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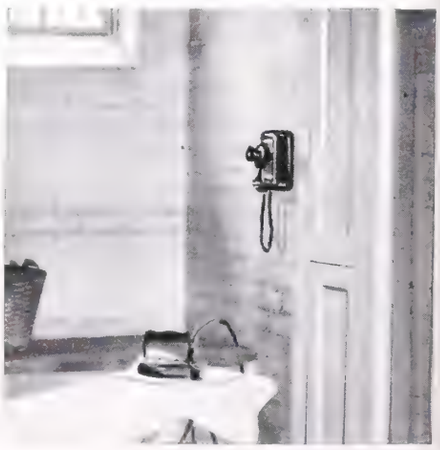
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NEW YORK



HOUSE & GARDEN
MAY, 1929

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Vol. No. 57, No. 5

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



GEORGIAN MAHOGANY BEDROOM GROUP, *by* KENSINGTON

The Character and Scope of Kensington Bedroom Furniture

KENSINGTON bedroom furniture, while retaining the character and the charm of old work, is designed for the home of today. It is as convenient and adequate in service as it is decorative.

Whether the need is for a bedroom with the quiet elegance of a Georgian mansion, or the simple charm of an English cottage or Colonial farmhouse, a wide choice of distinctive and beautiful furniture is found in Kensington designs.

All Kensington Furniture is made and finished by hand throughout in the best possible manner, and is a permanent investment in beauty and utility.

Examples of all of our work may be seen at our Showrooms, arranged so as to give an accurate impression of how the furniture will look in the purchaser's home.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

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THE MOST PRECIOUS OF PERFUMES

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IFTH AVENUE AT THIRTY-FOURTH STREET, NEW YORK



GOBLET—of Swedish crystal with cut stem; dozen complete with engraved monogram, $36

ICED TEA TUMBLER—to match . . Dozen, $36

GLASS GOBLET with hand enameled monogram and stem in black and red . . Dozen, $28

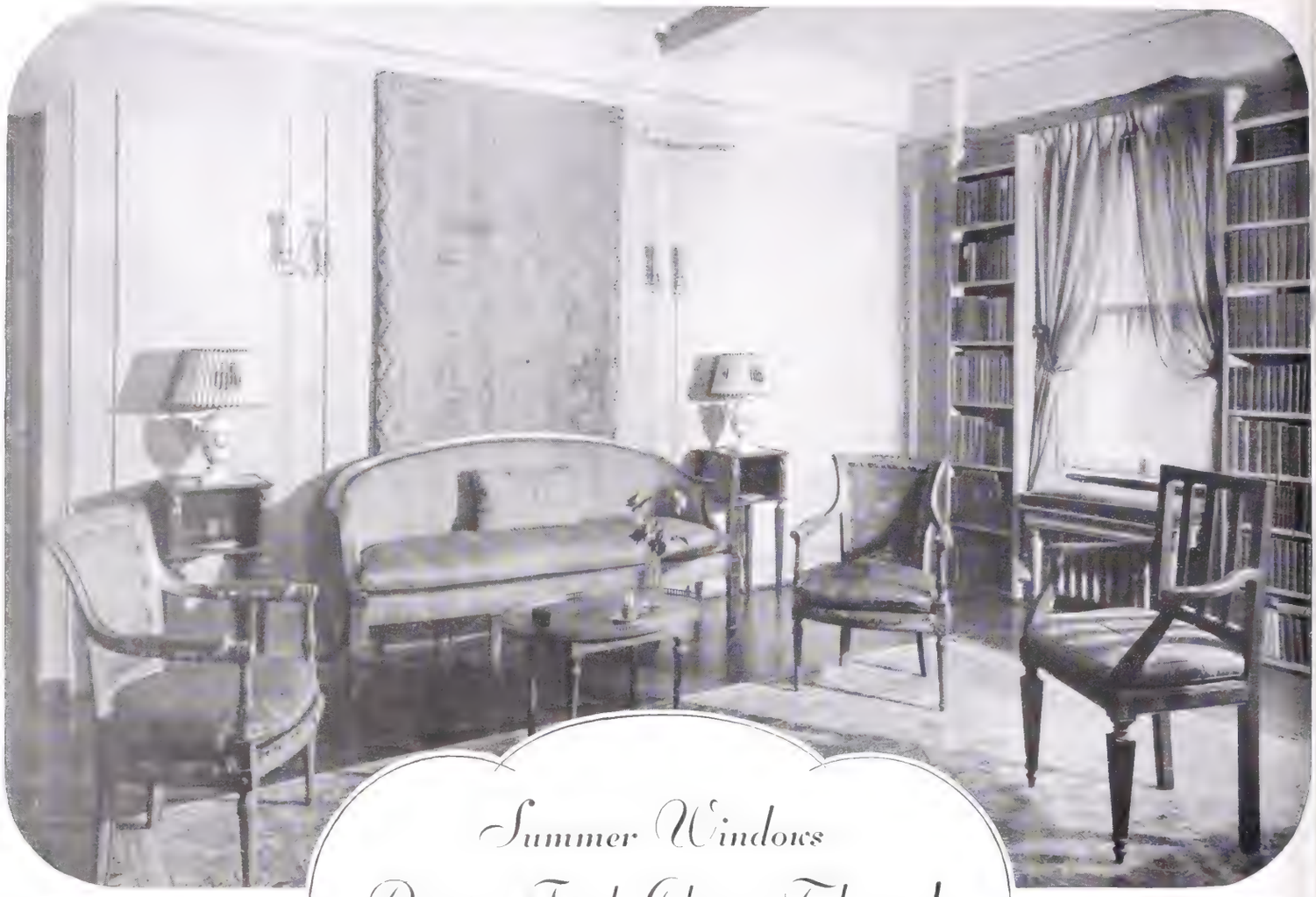
GLASS TUMBLER—to match . . Dozen, $

Other stemware available in these services.

Delivery in two weeks from receipt of order.

MONOGRAMMED STEMWARE

ALTMAN STEMWARE—FOURTH FLOOR



Summer Windows Attain Fresh Charm Through SHEER CELANESE

Ethel A. Reeve Inc. attains a charming effect with two sheer fabrics — a sunlight tone for the glass curtains, the deeper shade for overdraperies.

A new, decorative note for summer suggests two sheer fabrics—the overdraperies of Celanese Ninon, the glass curtains of Celanese Voile. Twin gossamer textures combine to achieve an effect of delightful airiness and cool charm . . . soft colors, subtly blended, pleasantly diffuse summer sunlight.

Draperies of Celanese are most practical, too . . . for they shed dust readily . . . they are not harmed by rain or dampness . . . they do not shrink or stretch . . . will not mold or mildew . . . they may be cleaned or washed with equal success and ease . . . and the lovely colors are unusually fast.

CELANESE *Decorative Fabrics*

TRADE MARK REG. U. S. PAT. OFF.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City

Macy's sells Chintz from France for





69¢ yd.



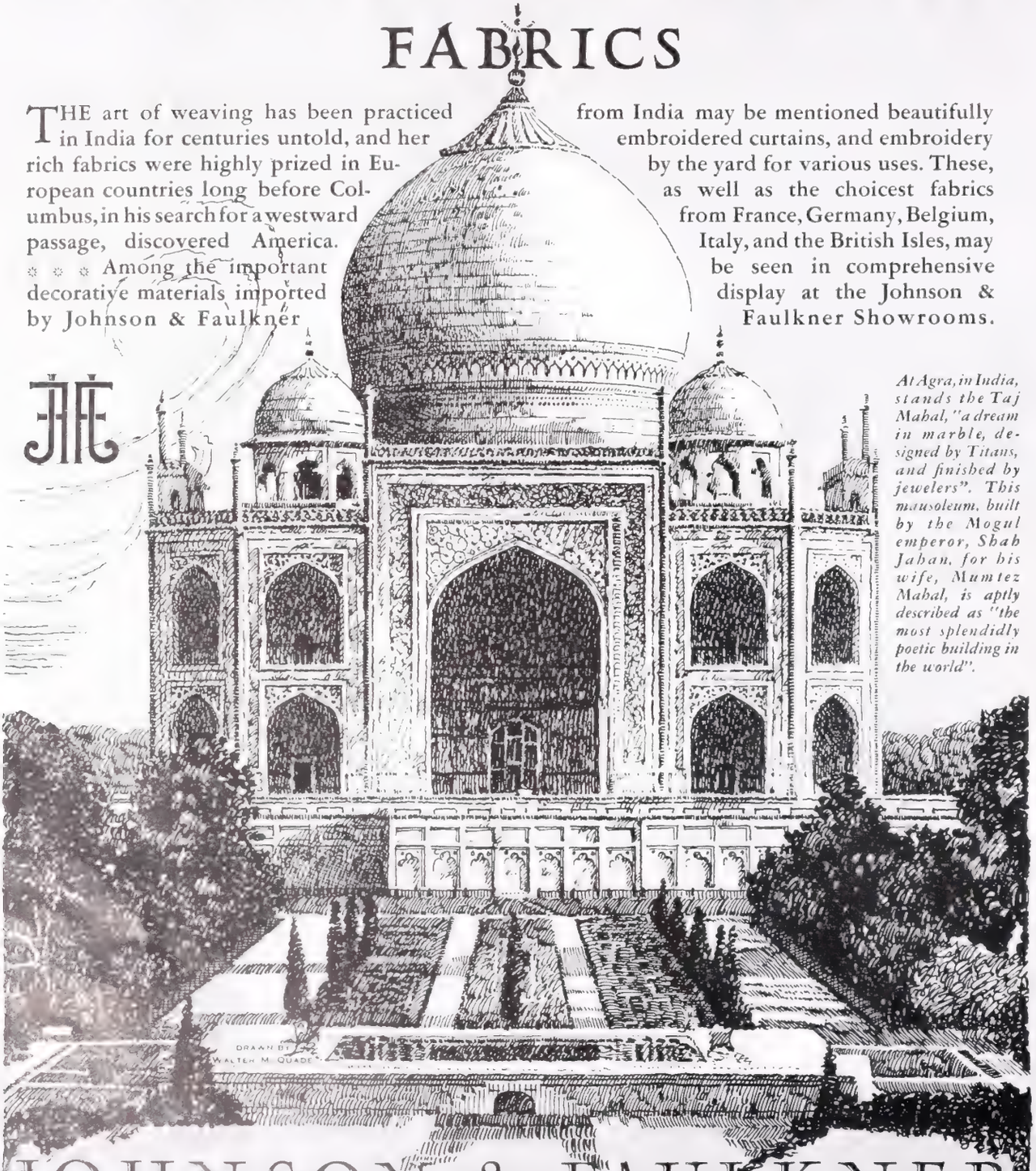


HERE are some of the 1930 patterns. Again these famous French chintzes are skillful renderings, from old documents, of designs that are gloriously rich in pattern and color. Semi-glazed on percale, so that they drape beautifully—dozens of color combinations to suit any decorative scheme. Exclusive with Macy's in this country.

MACY'S
34th Street and Broadway
New York

IMPORTED
UPHOLSTERY *and* DRAPERY FABRICS

THE art of weaving has been practiced in India for centuries untold, and her rich fabrics were highly prized in European countries long before Columbus, in his search for a westward passage, discovered America. ⁂ Among the important decorative materials imported by Johnson & Faulkner from India may be mentioned beautifully embroidered curtains, and embroidery by the yard for various uses. These, as well as the choicest fabrics from France, Germany, Belgium, Italy, and the British Isles, may be seen in comprehensive display at the Johnson & Faulkner Showrooms.



At Agra, in India, stands the Taj Mahal, "a dream in marble, designed by Titans, and finished by jewelers". This mausoleum, built by the Mogul emperor, Shah Jahan, for his wife, Mumtez Mahal, is aptly described as "the most splendidly poetic building in the world".

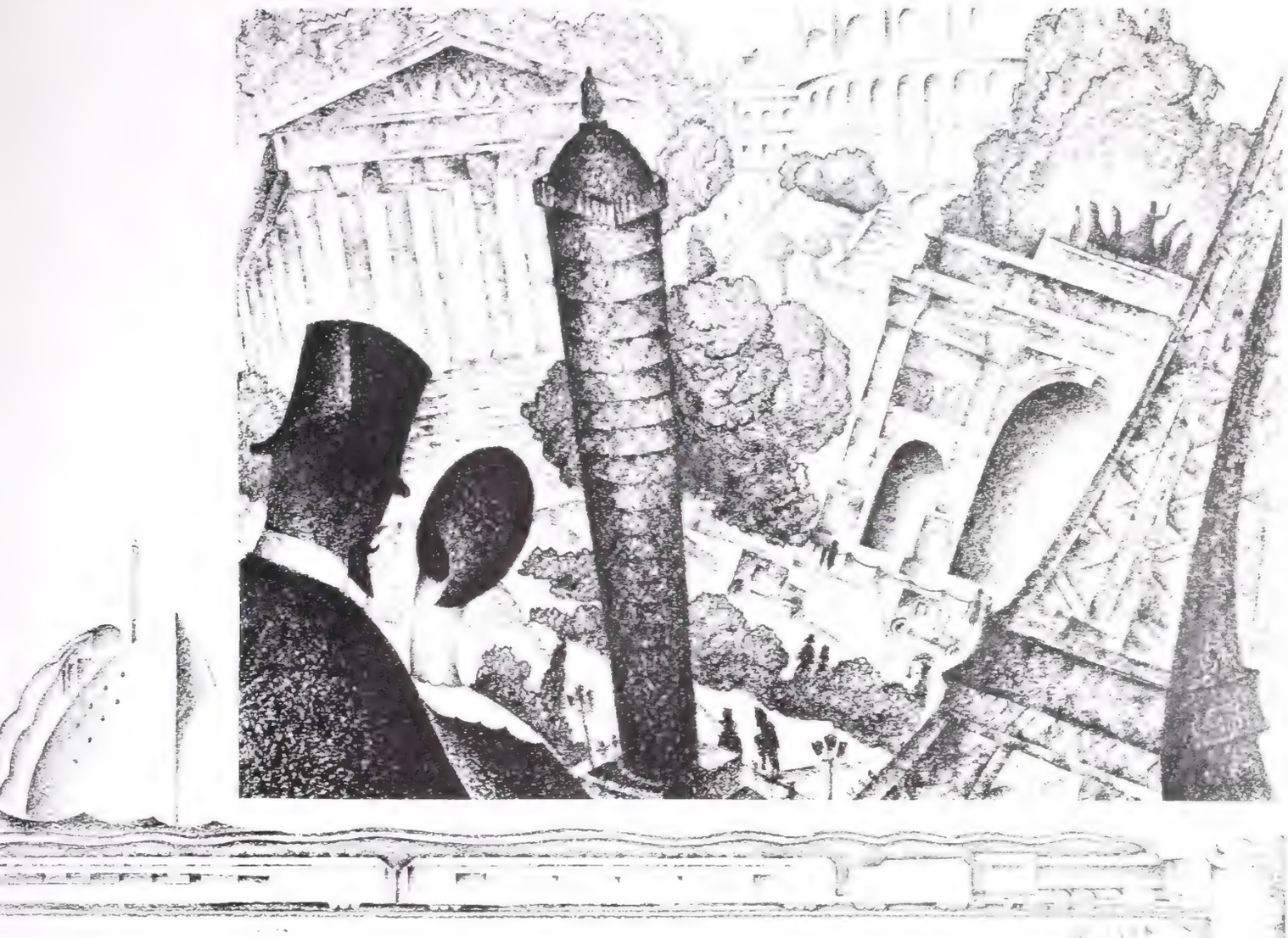
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Transplanting Paris

At a famous numero of the rue de la Paix, appraising eyes review passing creations . . . Somewhere on the rue St. Honoré a man who has bought millions of gloves for us selects several of the better new styles . . . One shrewd young man knows where to go in Paris for marvelous costume jewelry; another for hosiery more sheer than shadows; another for tapestries that few may own but none fail to admire. • These are some of Marshall Field and Company's large staff of resident representatives in Paris. In addition, scores of men and women from Field's in Chicago visit Paris periodically. Alert, fashion-wise, their purchases reflect an intimate knowledge of Continental correctness. • You are cordially invited to come to Field's for almost anything you might like from Paris.



Marshall Field and Company

RETAIL · CHICAGO

CLASSIC BEAUTY MADE LOVELIER STILL BY ORINOKA DRAPERIES .....GUARANTEED COLORFAST

It still was "Little Old New York" when Duncan Phyfe set up his shop in Partition Street to make fine furniture for the local aristocracy. Today one of his chairs is a prize to be coveted by museums and collectors; and fortunate indeed are those who can number among their heirlooms a dining-table with the delicate pedestal and reversed curves for which this master craftsman was so famous.

In present-day rooms which would recapture the classic beauty of Duncan Phyfe's interiors, the choice of draperies is all-important. Only fabrics which are perfect in color, design and texture may be used in a decorative plan that makes so much of the flawless line and the perfect balance. Orinoka has created such materials for all rooms in this classic early-American style. Antique brocade, flowered with prim nosegays, makes the unusual draperies in a characteristic Phyfe interior. Alcona satin in a clear, soft color lines the brocade and falls in supple folds at one edge of the window. Rayham gauze, two-toned, filters the sunlight.

The colors of these lovely curtains are absolutely fadeless, for Orinoka guaranteed fabrics use only threads hand-dyed by a special process. The gorgeous tones are as integral a part of the material as the yarn itself. The designs are skillfully woven—never printed. Orinoka guaranteed draperies may be washed as often as you wish. They may be hung in the sunniest windows. Their colors are fast to both sun and water. Their rare designs bring distinction to any home. Insist on Orinoka—and insist on seeing the guarantee tag attached to every bolt. The Orinoka Mills, 183 Madison Ave., New York City.



An early-American dining-room, decorated in the style of Duncan Phyfe; from the 1930 Orinoka booklet

ORINOKA COLORFAST DRAPERIES ARE GUARANTEED SUN AND TUBFAST

Back of every yard of Orinoka Sunfast Fabrics you buy stand The Orinoka Mills with this assurance: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace with new goods or refund the purchase price." Look for the guarantee tag on every bolt.

Orinoka

DRAPERIES . . . COLORS GUARANTEED SUN AND TUBFAST

SEND 20 CENTS FOR A FULL-COLOR BOOKLET OF NEW INTERIORS

Hope Harvey *has planned 12 rooms in correct period styles of decoration in the new Orinoka color booklet, together with reproductions of drapery and upholstery materials. . . . "Dignified and artistic," says a well-known decoration editor, writing of the booklet. If you would like a copy, enclose 20 cents (in coin) with the coupon.*



THE ORINOKA MILLS
183 Madison Avenue, New York City

Gentlemen: I should like a copy of the 1930 Orinoka booklet, "Draperies and Color Harmony." I am enclosing 20 cents in coin.

*Name*_____

*Street*_____

*City*_____ *State*_____

1410



The dining room in the apartment of Robert M. Lee, Architect, Chicago. Furniture and Draperies, Decorator — Irene M. Smith Company, Chicago

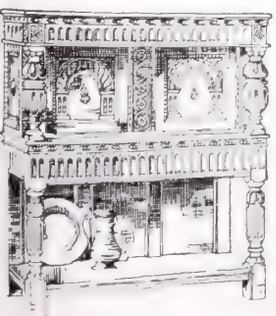


In the Manner of Old England's Craftsmen

© 1930, Kittinger Company

DIGNIFIED formality with intimate charm is realized in this stately dining group by Kittinger . . . reminiscent of Old England during the reign of "Good Queen Bess." Developed thruout in solid American Walnut or Renaissance Oak, with that skill which has enabled Kittinger to preserve the full appeal of Period craftsmanship . . . and yet built with modern methods that assure enduring quality at a cost far lower than most people imagine.

An interesting Old Court Cupboard is the inspiration for this Elizabethan Dining Group



To fully appreciate the beauty of this "Haddon" dining group, see it at one of our main showrooms conveniently located thruout the country. Or, we will be glad to send you names of representative Kittinger dealers in your vicinity, together with educational literature on Period Reproductions for home, office, club or hotel. Address Kittinger Company, Dept. **103**, North Elmwood Ave., Buffalo, N. Y.

SHOWROOMS

Buffalo — At Factory, N. Elmwood Ave.
New York — 205 East 42d St.
Chicago — 433 East Erie St.
Los Angeles — At Factory, 1300 S. Goodrich Blvd.

Kittinger DISTINCTIVE Furniture BUFFALO 1866

KITTINGER

Distinctive Furniture

C H A R A K





Charak Cape Cod Wing Chair, with down cushion. This unusual piece is available in either maple or mahogany.



Charak Three-legged Table reproduced from a table exhibited at the Metropolitan Museum, New York. When the top is turned the corners of the frame support the drop leaves. May be had in pine or mahogany.



Charak Bombé, or Kettledrum Mahogany Desk — an exact reproduction from an original. A beautiful example of the highest type of workmanship.



Charak Furniture is authentic in design, and unsurpassed in quality of workmanship and materials—yet it is moderately priced. Whether you desire an occasional piece or furniture *en suite*, you will find an inspiring range of choice in the Charak reproductions. ★ ★ If your dealer or decorator cannot show you Charak Furniture, we suggest a visit to any of our open showrooms as listed. If this is not convenient, we shall be glad to forward you our new booklet, "The Charak Primer".

OPEN SHOWROOMS

★ ★

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One Park Ave.

BOSTON
90 Clarendon St.

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2209 Chestnut St.

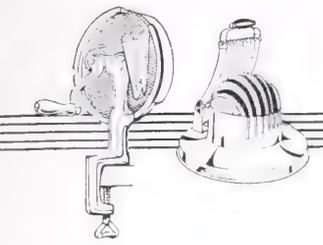
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CHARAK FURNITURE COMPANY, INC.

Faithful Reproductions of
Early American Furniture in Mahogany and Maple
FACTORY AT BOSTON, MASSACHUSETTS

Janet Gray tells you about things you can buy by mail from Lewis & Conger

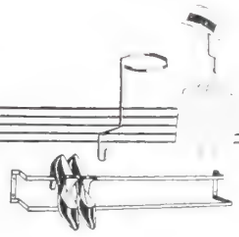


Bean Cutter, $2.50

It slices string beans for me—diagonally. I slide the beans through two holes, and turn the handle. Takes only eight minutes to slice a whole quart.

Tomato Slicer, $7.50

Slices a whole tomato in one fell swoop. Nice, tidy slices, too. Bring the cutter down just once—and there lies your tomato ready for salad. Heavily nickel plated

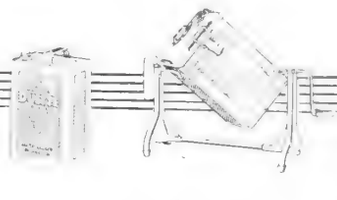


Shoe Racks, $2.00 pr.

I put Shoe Racks on every bedroom closet door in the house. And now the family's shoes look so orderly I can hardly believe my eyes. The Racks are bronze finished, 20" or 24" long.

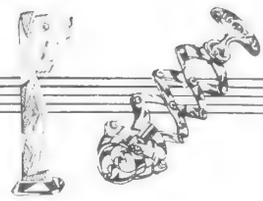
No-Space Hat Holders, $2.00 for set of six

They hold hats out from the wall—the brims don't get curled up. Also there's no danger of a hat being knocked to the floor. Below each ring is a hook for a hanger.



Duette, $9.85

It's really surprising how much I'm saving on dry cleaning since I bought the Duette. It dry cleans—safely, quickly. I just put in frocks, gloves, etc., pour on the non-explosive Duette fluid, turn the handle a minute or two—and out come my things beautifully clean. The Duette can also be used as a washing machine. I use it in that way for the baby's things. Duette fluid, gal., $1.75; ½ gal., 95c.



Scottie, $2.25

He's a Bottle Opener. His jaws clamp firmly over a cap and promptly remove it. 5¼" high, in silver finish.

Zig Zag Corkscrew, $2.00

Pulls corks with no effort at all. All you do is screw it in, extend the jointed handle full length and out pops the cork without argument.

Both Zig Zag and Scottie make hits as bridge prizes, I've found.



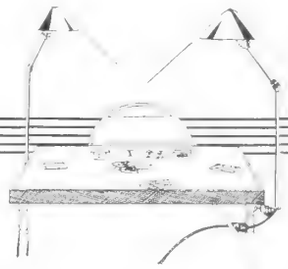
Ping Pong Table, $42.00

For our young folks the Big Chief and I fixed up the cellar—and put a Ping Pong Table down there. Now the young people of the neighborhood congregate there, and many is the jolly time they have. The Table has folding legs and a hinged top, so it folds up when not needed. Painted green, with the courts outlined in white. 5 ft. x 9 ft. Ping Pong Set, $5.75. Smaller table, 4 ft. x 8 ft., $35.00.



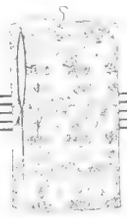
Guest Rack, $15.00

I've bought several of these with an eye to the week-end guests the youngsters so cheerfully bring home. The Guest Rack prevents crowding of the clothes closets. It has a coat hanger, a skirt or trouser hanger, shoe trees and pegs for clothes. Mine are nicely finished in mahogany. But you can also get them in walnut or ivory.



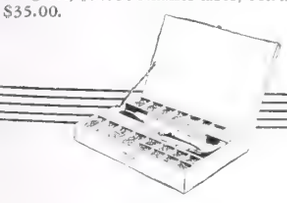
Twin Bridge Lamps, $6.00 pr.

"That's certainly a slick idea!" said the Big Chief. And these Twin Bridge Lights are! They come in pairs and fasten to alternate legs of the table. Each light rears its head on an adjustable arm. They cast an even light without glare in the eyes. One socket takes care of both lights. Enameled in Chinese red, leaf green or black.



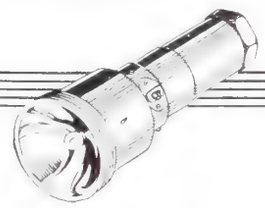
Garment Bag, $5.75

So often dust sifts through unlined bags. But it won't with this new Garment Bag. It is of sturdy cretonne, lined with a processed rubber. It's absolutely dustproof—not to mention damp-proof and moth-proof. I'm getting several for my summer things. A Talon Fastener zips the bag open and closed. Room for seven hangers.



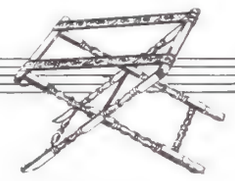
Handy Nail Box, $8.50

It's a perfect treasure. Takes care of all the odd jobs around the house. It's only 14" long. But it holds comfortably five good tools:—hammer, gimlet, tacklifter, screwdriver, pliers—also a rule and a tube of glue—and has no less then twenty compartments filled with tacks, nails, and screws, etc. Finished in walnut.



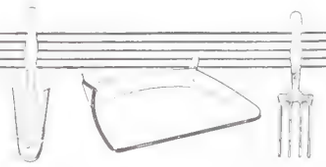
No-Battery Flashlight, $10.00

Well, at last I've found a flashlight that never fails at crucial moments. The No-Battery Flashlight *always* works. Has no battery to get out of order—that's why. Generates its own electricity in fact. All I do is give the handle a wind or two—and I have light. Mine is finished in coral color. I've also seen them in green or khaki color.



Luggage Stand, $9.75

Worth its weight in gold in any family—and especially in mine because we have so many guests. With the stand in full view, people don't plump their bags down on the bedspreads or on the chairs. The Stand holds luggage at a comfortable height for packing. When not needed it folds up. Mine is of solid mahogany. Good-looking ones come in solid walnut and solid maple, too.



Kneeling Mat, $2.00

I would a-gardening go—especially now that I have a Kneeling Mat. It's made of rose color crinkle rubber, filled, so that it's soft. It's impervious to dampness, can be kept clean with a damp cloth. It also comes in green, blue and orchid—and a giddy rainbow effect.

Fork and Trowel, $1.50 pr.

Handles of seasoned ash, blades of English steel.



Shoe Box Stool, $13.50

I've just bought a maple Shoe Box Stool for the boys' room as a hint to them to keep their shoes shined up. You see, when it's closed it's a good-looking, handy, extra stool. But when the lid is turned back it reveals a chromium-plated foot rest with loads of space beneath for brushes, polishes and cloths. In maple or mahogany finish.

© Lewis & Conger

Janet Gray

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New York City

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LEWIS & CONGER, 45th St. & Sixth Ave., New York City

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Free delivery within 100 miles of New York. Beyond that, express collect.

MELLOW STURDY OAK
in the
ELIZABETHAN MANNER

All the staunch warm beauty of the times of Queen Bess is echoed in this Elizabethan suite of Oak. The buffet china cabinet and server with combination drawer, cupboard and shelf space . . . the practical refectory table . . . the unusually comfortable chairs—all make this suite as livable as it is authentic. : : : This is but one of many suites that we have created true in design, and perfect in construction, finish and workmanship. We make a specialty of fine furniture which will conform to the size and architectural lines of your home—whether it be period or modern in type. : : : This suite may now be seen in the fine stores throughout the country.



JOHNSON FURNITURE COMPANY

JOHNSON-HANDLEY-JOHNSON CO. • GRAND RAPIDS, MICH.

Creators of fine period and modern furniture



©J-H-J. CO., '30

travel has its niceties . . .



DOESN'T MATTER where you're going . . . a week or two at a pine resort . . . Britain . . . anch in the heart of the Rockies. But it is important that you travel unencumbered. u want to take those things essential to your journey . . . and nothing more. • For that y reason, no man should be without a toilet case when traveling. In felicitous arrangeent, it encloses every article he needs. Mirror, razor and brushes are always where they ould be . . . he knows exactly where to find each object, every time. • To men of inrmed taste, the selection of a toilet case is a simple matter. They govern their purchase, they choose other pieces of fine leather, by the presence of a tiny golden keystone R. That print is to be found upon every article manufactured by C. F. Rumpp & Sons, Inc. It an infallible assurance of quality . . . the record of pre-eminence attained, as preinence will always be attained, by the application of fair and worthy business principles. C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, exceptg luggage. At the better leather goods stores, department stores, jewelers, and stationers.

A A gentleman's toilet case, in brown goatskin, with mahogany colored fittings of hard rubber. The case may be had in other leathers, with other fittings.

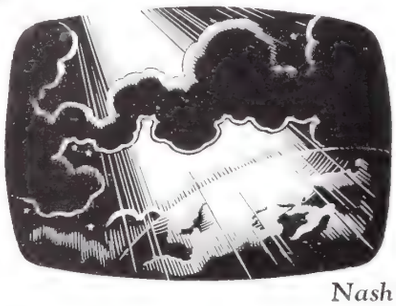
B A gentleman's toilet case, in black goatskin. In this case, the fittings are of celluloid. It also may be had in many other leathers, with a variety of fittings.

C A writing case, for travel, in black goatskin, lined with tan. It contains a dictionary, address book, memorandum book, calendar, paper knife, space for paper and envelopes, and a blotting pad.

By Invitation Member

C. F. RUMPP & SONS, Inc. PHILADELPHIA AND NEW YORK ESTABLISHED 1850

THE BEST THAT MONEY CAN BUY



Nash Leads the World in Motor Car Value

ALWAYS you have wanted the best that money can buy. That is a natural and laudable desire whether applied to an automobile or some other product of man's creative enterprise.

For the ambition to own and enjoy the finest things in life is the very motive and mainspring of human progress.

In the world of motor cars money can buy nothing finer than Nash design, Nash engineering or the materials that go into Nash cars.

The eminent professional ability of the great Nash engineering organization is recognized thruout the industry.

And Nash skilled craftsmen are inspired and encouraged to their best effort by the knowledge that Nash standards countenance only the highest quality workmanship.

The expert coordination of all these elements produces for Nash today the finest in motor cars —with engineering features which assure you of greater riding comfort, of finer performance, and, above all, a car of long life and dependability.

TWIN-IGNITION EIGHT

TWIN-IGNITION SIX *SINGLE SIX*

NASH "400"

(1805)



BODY by FISHER

LOOK TO THE BODY!

McClelland Barclay

THERE is no season when motorists get more downright enjoyment out of their cars than in Spring—especially when it is a Fisher Body car. Now, inviting your inspection in the showrooms of General Motors car dealers—for only General Motors cars are equipped with Body by Fisher—there awaits your visit the widest variety of distinctive body types. All are endowed with still more grace of line, more delightful new color combinations, more luxurious comfort and even greater durability than any Fisher Bodies ever before displayed—any one of them will add immeasurably to your enjoyment this Spring, this Summer and for many seasons to come.

* * *

CADILLAC • LASALLE • BUICK • VIKING • OAKLAND • MARQUETTE
OLDSMOBILE • PONTIAC • CHEVROLET
GENERAL MOTORS



Creative selection, not cost, is the key to bathroom furnishing

It is only recently that the problem of this, the room that distinguishes the homes of the Twentieth Century from the homes of all previous centuries, has been stated by architects and interior decorators.

They have recognized the need of this modern interior for light and air, for materials of perfect suitability, for new forms and variety of color in plumbing fixtures.

Today there is greater variety than ever before in decorative and comparatively inexpensive building materials. Finer forms for plumbing fixtures have been created by the Standard Sanitary Mfg. Company, forms which, despite the limitations imposed by utility, reveal artistic value in their simplicity of line and beauty of finish.

And now all "Standard" Plumbing Fixture designs, the least as well as the most expensive, are made in these colors: Ming Green, T'ang Red, Ionian Black, Clair de Lune Blue, Ivoire de Medici, St. Porchaire Brown, Orchid of Vincennes, Rose du Barry and Royal Copenhagen Blue.

So with all the fine materials and beautiful "Standard" Plumbing Fixtures now available, beauty in bathroom furnishing is more a question of taste and selection than of cost.

Would you like to read an interesting book which presents the subject at greater length and illustrates many beautiful bathroom designs? "Color and Style in Bathroom Furnishing and Decoration" will be sent on request, and, if desired, information about an easy financing plan.

"Standard" PLUMBING FIXTURES



Standard Sanitary Mfg. Co.

106 Sixth Street, Pittsburgh — 18 East 45th Street, New York

DIVISION OF

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION



Fantom–the modern Recessed Radiator conserves health and saves space

The New American Fantom Radiator achieves two things . . . it safeguards the family from getting "under the weather," and it saves space by being recessed under the window. With its flat surface, flush with the wall, it becomes an integral part of the architectural arrangement. And it may be painted to match anything from a drape to a divan.

From the flat surface of the Fantom radiates clean, radiant heat, like the radiant heat from the sun—fresh, pure and healthful; while from the grille work at the top a steady flow of genial warmth brings comfort to every corner of the room. This is the most modern type of radiator, meeting all heating requirements without sacrificing space requirements, and suited precisely to your architectural requirements.

It has won immediate preference by architects, engineers and owners, and is installed in leading hotels and office buildings throughout the country.

With "American" Fantom Radiators upstairs and an "Ideal" Boiler downstairs, your home or other building is equipped with the best that can be made today, and is assured of healthful warmth and comfort for a lifetime with minimum cost and care.

Write us for descriptive literature, and call in a reliable heating dealer for detailed cost. No obligation whatever.

AMERICAN RADIATOR COMPANY

40 West 40th Street, New York

DIVISION OF

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION



About Your

HOT WATER SUPPLY

The Hotcoil Heater gives constant hot water and operates with the utmost

FOR A MODERN AND CORRECT COLOR SCHEME IN YOUR BATHROOM CHOOSE A



CHURCH TOILET SEAT

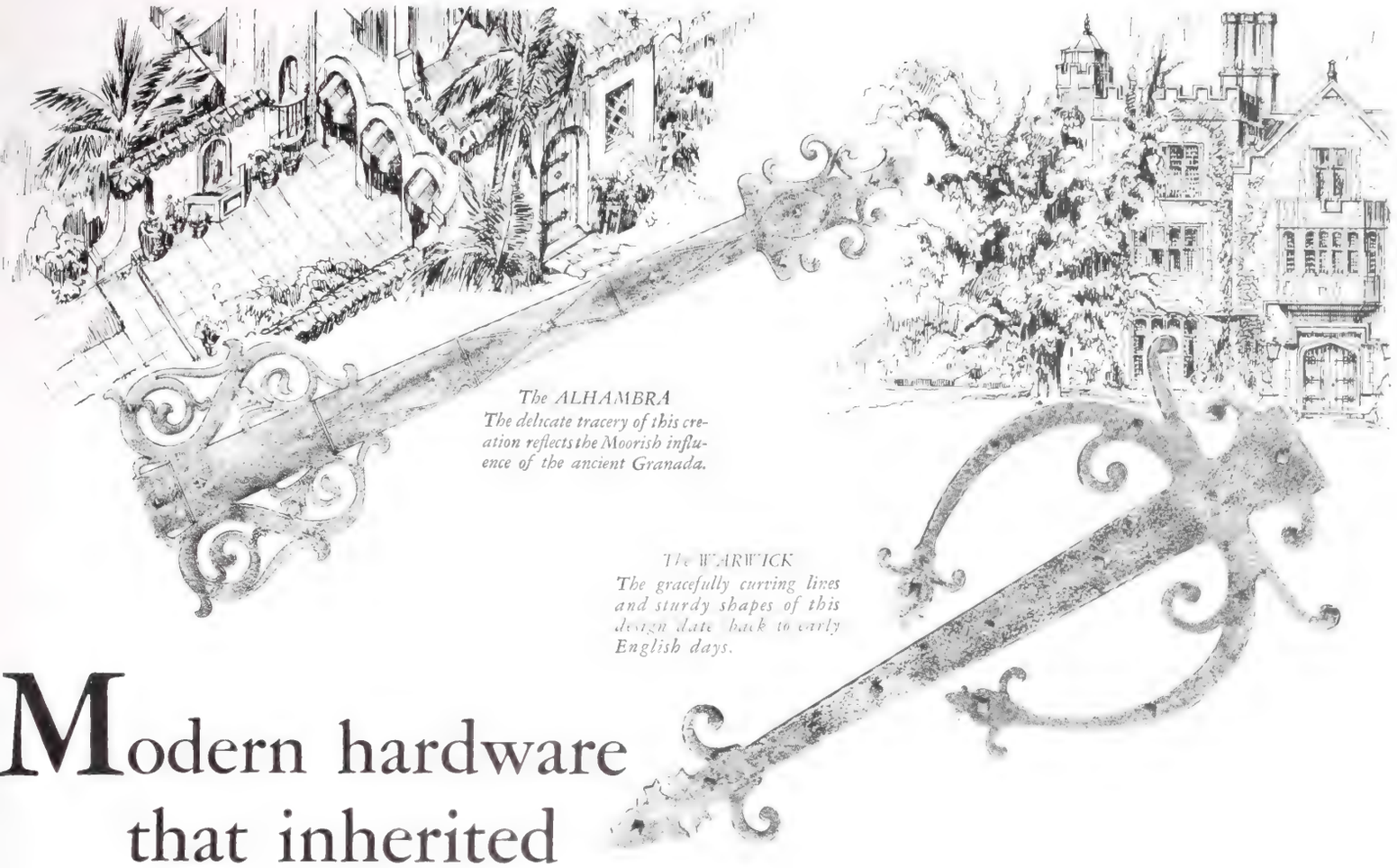


AVAILABLE IN MANY DIFFERENT SHADES

IN NO ROOM of the house is it so easy to add a note of modern color, quickly and inexpensively, as in the bathroom. Here a Church Colored Toilet Seat, with Bathroom Stools and Chairs to match, can be made the central theme. These beautiful pieces of bathroom furniture will add life and warmth to your bathroom. Complemented by such furnishings as colored bath mats, towels, window and shower curtains, Church Colored Toilet Seats and Bathroom Furniture make it easy to create the latest color effect. A complete range of beautiful pastel shades and lustrous sea-pearl tints give you an opportunity to create the very color scheme you have so long desired. . . . And Church Toilet Seats, Bathroom Stools and Chairs are so durable! They really become a lasting improvement. They will always retain their original color and bright, beautiful luster. They have been sold by good plumbing stores for more than a generation. Send for our color folio, full of suggestions on beautifying the bathroom in the Church way. C. F. Church Manufacturing Company, Dept. H-5, Holyoke, Massachusetts.

CHURCH sani-SEATS

"TOILET SEATS FOR BETTER BATHROOMS"



The ALHAMBRA
The delicate tracery of this creation reflects the Moorish influence of the ancient Granada.

The WARWICK
The gracefully curving lines and sturdy shapes of this design date back to early English days.

Modern hardware that inherited all the beauty of its honored ancestors

In creating McKinney Forged Iron Hardware no attempt was made to "modernize" the designs which had stood the test of generations during the age when artistry in metal was at its height. Instead McKinney used today's knowledge of the arts to retain every line and curve and hammer-blow. Each piece of this famous hardware is accurate for application, thoroughly rust-proofed and priced so that modest-sized homes may enjoy its enduring beauty.

McKinney Forged Iron Hardware is furnished in six original designs. Those illustrated are: the Warwick, which bespeaks the spirit of old England; and the Alhambra, which reflects the Moorish influence of ancient Granada.

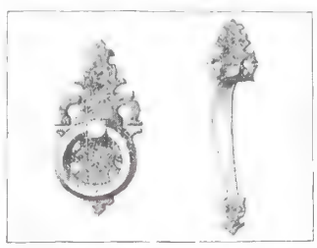


Alhambra Cylinder lock entrance door handle.

Three others — Heart, Tulip and Curly Lock—are essentially Colonial in character; while the sixth — Etruscan — is of Southern European extraction.

Everything needed in hardware for any home is available in every design. Entrance door sets such as handles, drop rings or levers operating cylinder locks; hinge straps and strap hinges; interior latch sets; hammered old brass and iron knobs or lever handles; garage hardware, and door studs. Each design is furnished in three rust-proof finishes — Dead Black Iron, Relieved Iron and Rusty Iron. The Relieved Iron often is designated as Flemish or Swedish Iron.

That you may study the various Forged Iron designs and make the selection which fits the personality of your home McKinney offers a beautiful Brochure. Between its covers you will find illustrations of interesting doorways, trimmed with the proper hardware. Other illustrations show shutter designs and attractive kitchen arrangements.



Warwick Drop Ring entrance door set at left. Inside handle trim at right.

To receive a copy of this Brochure just fill in the coupon and mail it to *Forge Division, McKinney Manufacturing Company, Pittsburgh, Pa.* There is no charge.

McKINNEY HARDWARE

"The Jewelry of the Home"

FORGE DIVISION (H&G)
McKINNEY MANUFACTURING CO., Pittsburgh, Pa.
Kindly send me your Brochure on Forged Iron Hardware.

Name

Address

MY EFFORTS WERE ALL IN VAIN

"My lovely things were laid away tenderly in the chest upstairs. The other day, I went to get an extra blanket. At first I couldn't believe what I saw . . . then, I had to. All my efforts to protect delicate silks and woolens had been in vain...my most precious things were riddled with moth holes!"

In exactly this way millions of dollars worth of clothing and household effects are needlessly destroyed each year by moths. The odors of cedar, moth balls, camphor and the other "repellents" are now found by the United States Government* to be almost worthless when used under ordinary conditions. For example moth proofing solutions are not mentioned in Government Bulletin No. 1353 which fully describes approved methods of preventing moth damage.

It is no longer necessary to entrust valuable clothing, blankets, etc., to the inefficient and futile methods of the so-called moth-proofing solutions and moth preventatives. The Plymetl Vault offers complete protection by a Government approved process. It employs a truly effective method of destroying all moth life . . . a method completely dependable and yet extremely simple. Because of this fact, the Plymetl Vault is far superior to cold storage. Refrigeration merely stupefies the moths; a few hours in a warm closet renders them just as destructive as ever . . . the Plymetl Vault kills all moth life without the slightest injury to the most delicate fabrics.

*"For many years these materials have been used as moth repellents, and it was believed their odor would keep moths from entering a closet or drive them out if they were already there, but we now know that such is not the case," says Mr. Abbott, Government Expert.



In addition to being an absolute safeguard against moths, the Plymetl Vault keeps dirt and dust from your clothing —cleaning bills are reduced to a minimum. It is also practically burglar-proof —its steel walls and multiple tumbler lock are beyond the skill of the household thief.

Because of its fireproof construction the Vault is frequently built in as a permanent and distinctive feature of modern apartments and homes. A floor space only two feet square allotted to the Vault provides a convenience of recognized worth.

A Plymetl Vault is an excellent investment in clothing protection — the money you will save by fully safeguarding your clothes will buy you the permanent protection of this personal clothes vault.

Let us send you further particulars — fill out the coupon for complete descriptive literature and prices.

Progressive distributors and dealers are invited to send for particulars of our interesting sales plan.



Haskelite Manufacturing Corporation, 120 S. La Salle St., Chicago, Ill.
I am interested in learning more about Plymetl Clothes Vaults. Please send complete information. I will not be obligated and I understand representative will not call unless requested.

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Street _____

City_____ State_____ H.G.-5

WALLS of SATIN LUSTER



Thibaut, distributor of *Permatex* for wall covering, presents the first of a series of distinctive new designs. It may be seen at the Thibaut showrooms, 24 West 40th St., New York, or any of their branches. Decorators may obtain samples upon request.



Shimmering beauty for your walls lies in this fabric whose luster never fades

Whether your home is mellowed
by the calm dignity of fine old furniture,
or sings with the brightness of the newer mode,
Permatex makes every wall a background of harmonious beauty.
To the eye, this new fabric gleams with the luster of satin.
Beneath your fingers its suave sleekness
glides with the richness of old silk. Its glowing luster will never dim—
its lovely colors resist the sun.
And, with all that, *Permatex* is waterproof, cleanable—
at the whisk of a damp cloth
it is freshly new, radiant as ever.
Permatex is presented in such a range of colors
that every decorative scheme can be provided, every desire met.
Your decorator will be glad to show you samples.

● Permatex wall covering is a further development of its wide-spread acceptance for drapes, curtains, upholstery and slip covers, displayed by H. B. Lehman-Connor Co., Inc., 58 W. 40th Street, New York, or any of their branches.

PERMATEX

TRADE MARK REGISTERED

FOR WALL COVERINGS

Permatex Fabrics Company
Division of the Aspinook Company
11 West 42nd Street, N. Y. C., Mills: Jewett City, Conn.

Environment that adds much to living

BECAUSE its pure beauty of design and sincere quality are conducive to higher ideals of home environment, Valentine-Seaver living room furniture becomes much more than a mere vehicle of physical comfort or decorative expression. It raises home life to a higher plane. ¶ The Valentine-Seaver sofa and chair illustrated are very typical. The sofa is an 18th Century French adaptation with graceful back and arms and serpentine front. It is Valuxsea down-cushioned and covered in rich antique velvet. The George Washington chair, a replica of the Master's Chair in the Masonic Lodge at Alexandria, Va., is covered in Jaspé Epingle, a very smart style of frieze, and Valuxsea down-cushioned. ¶ Valentine-Seaver living room furniture has long enjoyed preference among people of wealth. Yet it is easily available to those of moderate means. ¶ Should you not recall the name of a Valentine-Seaver dealer in your locality, please write us. We shall be happy to tell you his name and send a copy of our book—"Modern Furniture for the Living Room."

TABLE BY THE FURNITURE SHOPS, GRAND RAPIDS, MICH.



VALENTINE SEAVER

DIVISION OF KROEHLER MFG. COMPANY

Largest manufacturers of upholstered Living Room Furniture in the world—
4127 George Street, Chicago—New York Display Room—1 Park Avenue, New York City

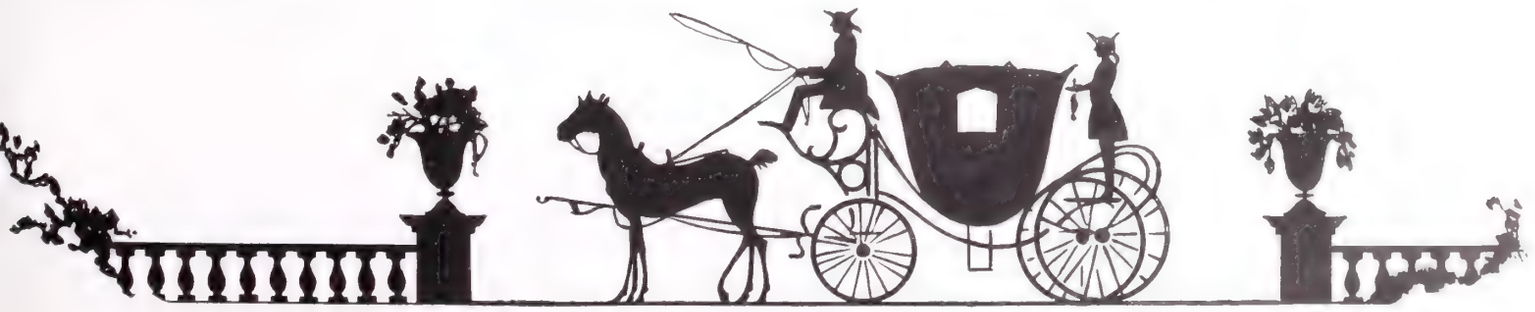


A RHYTHM OF COLOR FOR THE TABLE BEAUTIFUL!

THIS exquisite Gobelin Pattern rendered in Spode's Bone Porcelain is an adaptation of a Tapestry design from the great Period of Louis XIV. The deeper shades of rose, blue, and green have been wrought with an emotional verity that reaps warmest approval. Discerning hostesses at once envision the fascinating possibilities in table decoration when combining this Gobelin Pattern with colorful glass, sparkling silver, and fine linen. It is as expressive of individuality as it is of that most charming and cultured Period in French history. You will love it for the added pleasure it will bring to yourself and your guests. Not every store is privileged to show you this beautiful pattern. Write for name of the Spode dealer nearest you. Copeland & Thompson, Inc, 206 Fifth Avenue, New York City.

By appointment to His Majesty, The King, and to H.R.H., The Prince of Wales

SPODE





The new Colorcovers are the perfect blankets for your summer home.

Colorcovers are styled and colored in the spirit of the day, with an artistic distinction hitherto unpossessed by blankets. The ultra smart patterns and harmonizing color combinations offer you a new and charming decorative medium.

You can use them on every bed, change them as often as you change your decorative scheme, without extravagance.

At your favorite shop, ask to see the new Colorcovers.

Colorcovers

W. S. LIBBEY COMPANY, Inc.
44 WORTH STREET, NEW YORK CITY
222 WEST ADAMS STREET, CHICAGO, ILL.

W. S. LIBBEY COMPANY, INC., 44 Worth Street, New York

Dear Sirs: Please send me your booklet "A Message from Virginia Hamill," containing hints on bedroom decoration and color ensemble by this famous authority, and showing complete range of COLORCOVERS.

Name .....

Address .....

Josiah Wedgwood
Born 1730



THE PORTRAIT OF Josiah Wedgwood by Sir Joshua Reynolds has been reproduced on a Queensware plate as an anniversary souvenir.

The Two Hundredth Anniversary of the birth of Josiah Wedgwood is being celebrated this year at Stoke-on-Trent, and a program of unusual interest has been planned for the week of May 18th to 24th. This program includes a loan exhibit of Eighteenth Century Pottery, an important exhibit of Modern Pottery, an historical and industrial pageant to take place daily, a Military Tattoo, and other features. Voyagers to England are cordially invited to attend this celebration, and to visit Etruria, where they will be afforded every facility to inspect the Potteries and the interesting collection in the Wedgwood Museum.

We shall be pleased to send you, upon request, a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA

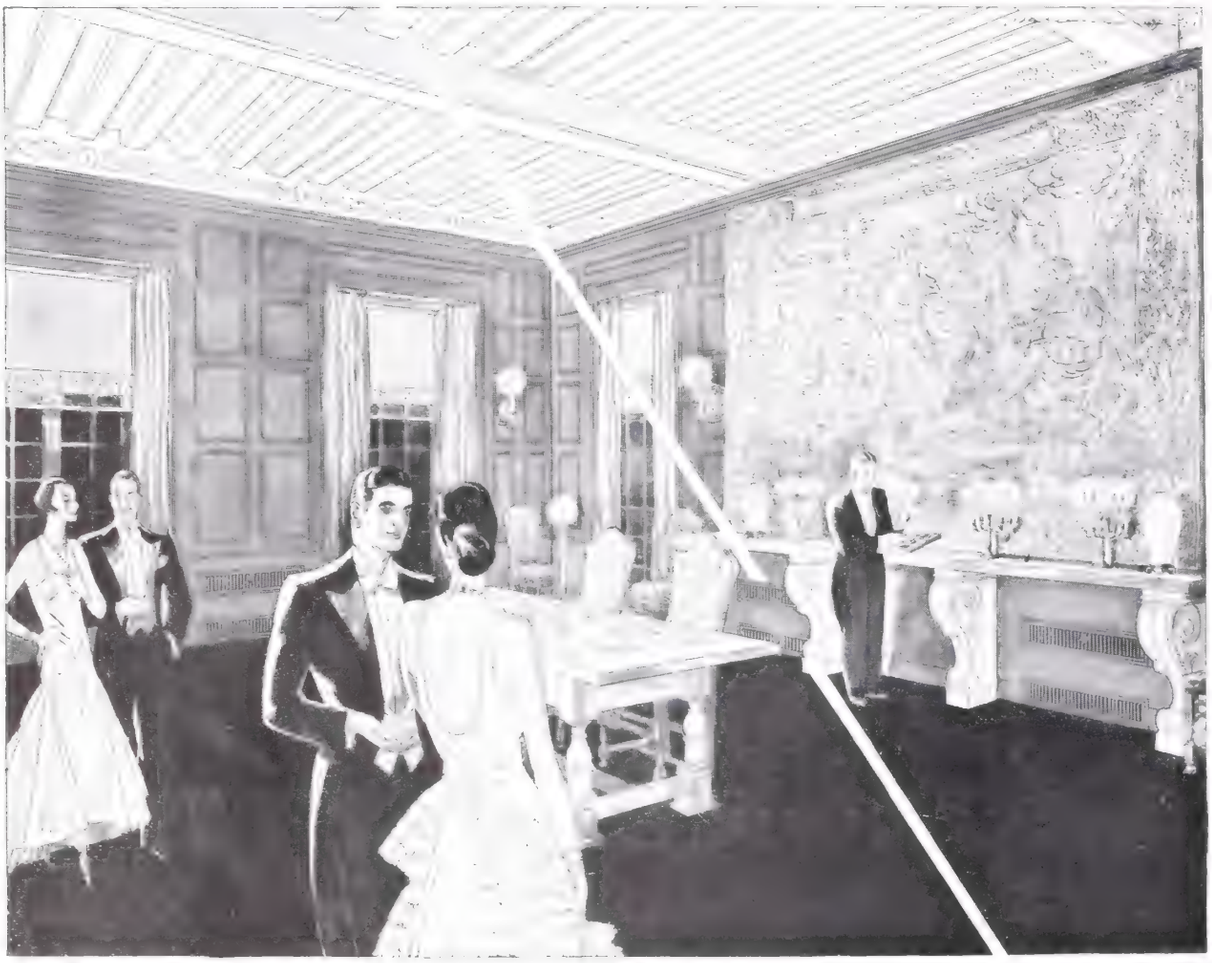
160 FIFTH AVENUE · NEW YORK
Northwest corner of 21st Street
WHOLESALE ONLY
Potteries: Etruria, Stoke-on-Trent, England

Mark on China



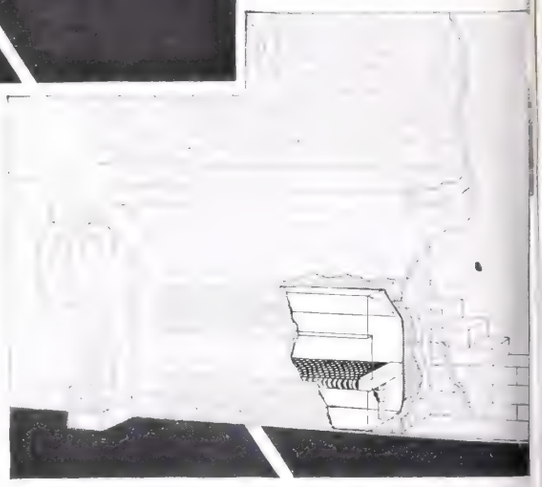
Mark on Jasper, Basalt, Queens's Ware, Etc.
WEDGWOOD

MODERN



Modern ideas of heat
ing demand complet
comfort, but the
frown upon the intru
sion of heating equip
ment into the other
wise perfect room

© 1930, Modine Mfg. Co.



MODERN Modine Concealed Radiation—built of copper, and hidden away in the wall, out of sight — lends the touch of complete harmony to room settings of any period.

Unobtrusively, it floods the room with a congenial warmth and permits of easy control that assures an even comfort in all weather. A Modine equipped home is a distinctive home because its heating is the heating of tomorrow.

Your architect or heating contractor will be glad to tell you about Modern Modine Concealed Radiation. Or a query addressed to us will bring complete information about this better method of room heating with steam, vapor, vacuum or hot water heating systems.

MODINE

COPPER MODINE Product RADIATION

MODINE MANUFACTURING COMPANY

Manufacturers of Unit Heaters, Domestic Copper Radiation, Automotive Radiators

1709 RACINE STREET RACINE, WISCONSIN

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London Office: S. G. Leach & Co. Ltd., 26-30 Artillery Lane

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Boston	Cincinnati	Detroit	Knoxville, Tenn.	New York	Portland, Oregon	Spokane
	Cleveland	El Paso	Louisville	Oklahoma City	Richmond	Wichita
			Memphis			



Many Spring seasons and many Pierce-Arrows have passed between the two portraits by Gleichaus on this page . . but the season brings back the same fresh beauty to the scene each year, and the car continues to be America's finest motor car.



Pride of Craftsmanship

Builds America's Finest Motor Car



A LITTLE less than two years ago, a group of earnest men took over the management of Pierce-Arrow. The task was approached with the confidence of long experience—but so with a great reverence for a fine name, a stinguished achievement.

What makes Pierce-Arrow fine is something ore than engineering genius, more than exllent materials, more even than its own high eals. It is the effort of men whose pride is in e work of their hands.

Today, in the great Pierce-Arrow plant, are builders of automobiles who work to standards that their fathers followed—standards of fineness and precision that are regrettably rare in this machine age.

And if that sounds like foolish idealism, Pierce-Arrow is proud of the distinction—and of the approval of men who work to a tradition that forever bars the unworthy.

It isn't a problem in such circumstances to build America's finest motor car. It would be difficult to do otherwise—and, in the presence of its builders, to call it Pierce-Arrow.

THREE NEW GROUPS
132 to 144-inch Wheelbases
$2695 to $6250 at Buffalo
Custom-built Models up to $

PIERCE-ARROW



BEAUTIFY YOUR HOME‹ ‹ MULTIPLY YOUR COMFORT WITH ASSOCIATION AWNINGS

Your home may be stately and impressive . . . small and cosy, or halfway between the two. But any home is more attractive . . . cooler and more comfortable with ample awnings. The new awnings set the pace in this color age . . . vibrant, scintillating . . . brilliant for architectural contrast . . . subdued for subtle harmony. Select your awnings with care . . . better yet, select your awning maker. Membership in the National Tent and Awning Manufacturers' Association is your best guide. It implies skill, stability, integrity . . . best guarantees of your lasting satisfaction. Send for the Style Book of Awnings and the name of the Association member in your vicinity.



< ❖ >

THE NATIONAL TENT & AWNING MANUFACTURERS ASSOCIATION INCORPORATED

417 S. Dearborn Street ❖ Chicago, Illinois



There are members of the Association almost everywhere in North America.



The BEAUTY *That Lies So Near!*

AMID the crude comforts of the first Pilgrim huts—Windsor Chairs flowered in gracious lines and gentle curves that for true beauty have never been surpassed.

And to-day, three centuries later—thanks to Nichols & Stone's three generations of craftsmanship—to the splendid facilities of the world's greatest Windsor plant—*genuine* Nichols & Stone Windsors, carrying out the traditional beauty of priceless Colonial originals, are available at prices that make them first choice for "any room in any home." The Nichols & Stone shop mark underneath each seat, and the gold and brown shield-shaped tag identify *genuine* Nichols & Stone Windsor Chairs.

"The Charm of Wayside Inn" fittingly illustrates the inherent harmony of Windsor Chairs. Write for free copy to

Dept. C-30

NICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS

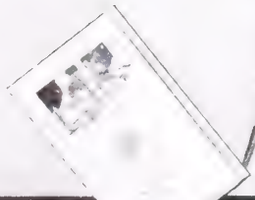
Gardner Mass'tts



HITCHCOCK
Side Chair
2057-1



DOLLY MADISON
Ladder-back
Side Chair
2021-1



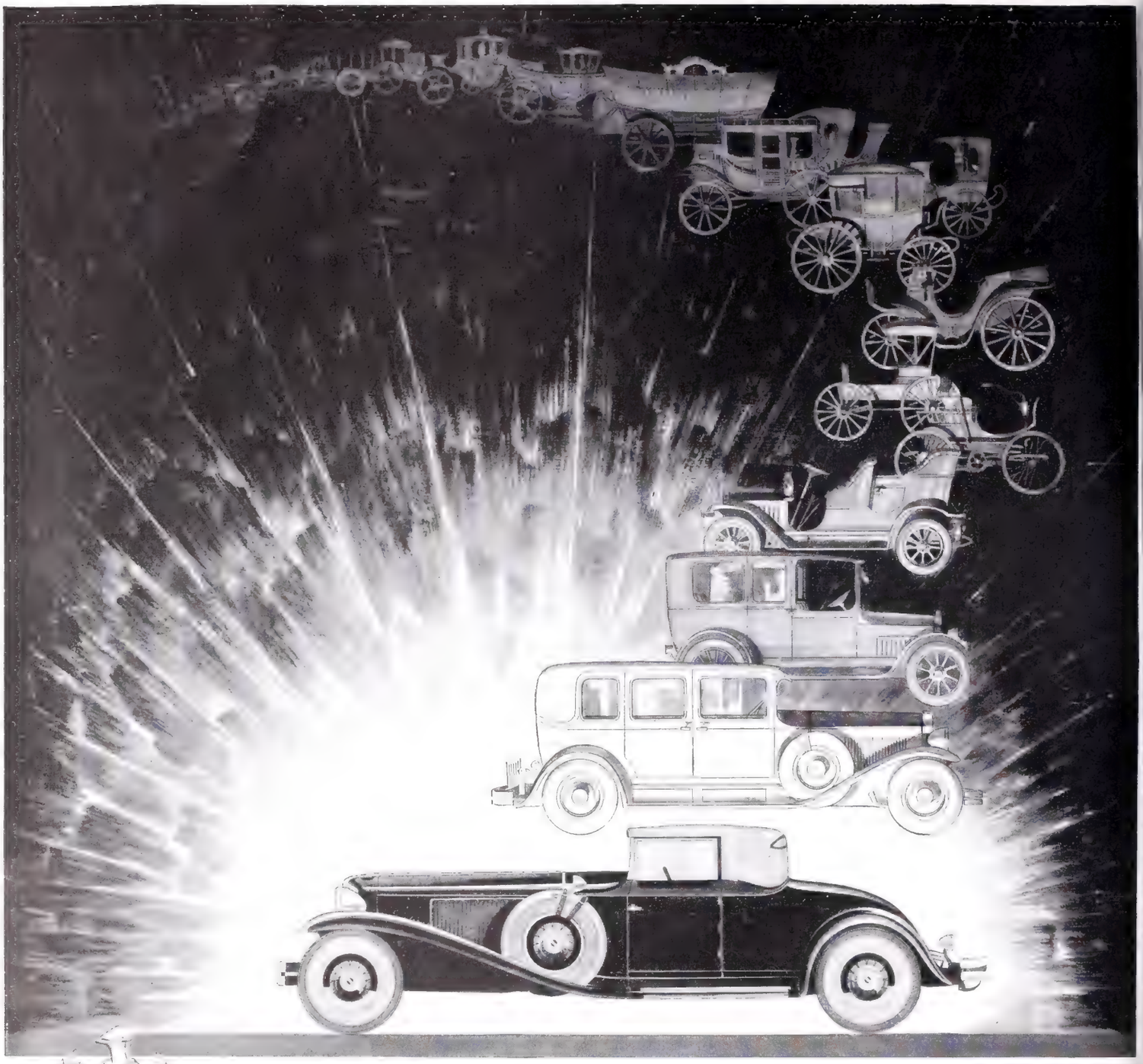


PRISCILLA
Side Chair
2003-1



HITCHCOCK
Dresser Bench
2014-H

NICHOLS & STONE CO., *Department C-30, Gardner, Mass.*
Send free copy of Wayside Inn Booklet and nearest dealer's name to
Name.....
Street & No......
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Cord Cabriolet

There is a word in aviation that aptly describes the advantages of having a car pulled instead of pushed. It is, maneuverability. Applied to the Cord, it means the ease, quickness and certainty with which it can be driven. The result is not only greater safety under all driving conditions, not only less fatigue and increased comfort, but also a new zest to motoring—E. L. CORD

CORD FRONT DRIVE

SEDAN $3095 . . BROUGHAM $3095 . . CABRIOLET $3295 . . PHAETON $3295 Prices F. O. B. Auburn, Indiana. *Equipment other than standard, extra*

AUBURN AUTOMOBILE COMPANY . AUBURN, INDIANA

DINNER SERVICES

From CENTURY OLD FIRES of ITALY'S ART















Carbone

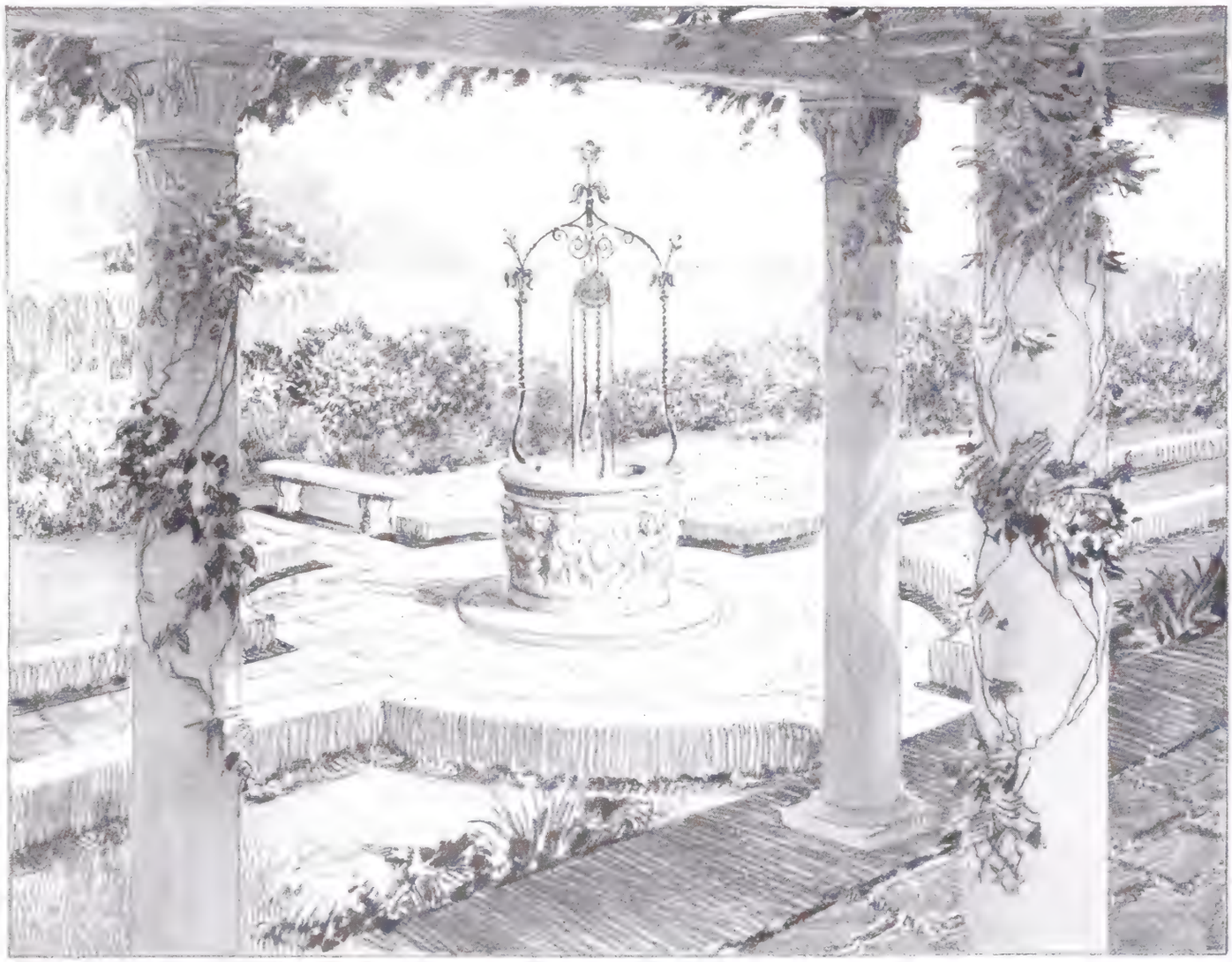
348 CONGRESS STREET, BOSTON

130 Fifth Ave., New York - 340 No. Michigan Ave., Chicago

Many of the master craftsmen who supplied the tables of ducal families with their glass and pottery four hundred years ago organized many "bottege" (or studio workshops) that are active today. The examples of plates and Venetian glassware shown here will bring service, color, and romance to your table. • • Course dishes that may be added to from time to time are selected by the friends of today's bride - - a pleasant custom in the eyes of those who recognize beautiful table accessories.

MENTION OF THE DEALER'S NAME WHERE YOU BUY TABLEWARES WILL BRING OUR BOOKLET ON ITALIAN MAIOLICA AND GLASS FOR THE TABLE.

Charming Reality —



"Poems in Stone," Love Seats, Sun Dials, Bird Baths, interesting old Columns, Well-Heads . . . Surely, in our Collection, you will find some choice piece that will make your garden even more beautiful by adding to Nature's handiwork a touch of the hand of man! Many of these lovely garden pieces have enhanced the loveliness of Italian villas. All are of faultless design.

If you cannot come, write to us about your garden, so that we may offer suggestions and send you photographs of available pieces. Address us at New York, Department HG.



WM. H

"And the Springtime arose
in the Garden fair,
Like the Spirit of Love felt
everywhere;
And each flower and herb
on Earth's dark breast
Rose from the dreams of
its wintry rest!"

OVER A HUNDRED YEARS OF SERVICE TO THE

for the garden of your dreams!

ONCE AGAIN, the urge of Springtime takes root in the heart of man! Once again, Nature invites him to make the most of her bounty—to try and fuse her generous gifts with his own knowledge of things beautiful, into a haven of peace and joy.

For more than a hundred years, we have been importing garden furniture from exclusive sources abroad, particularly from Italy, where for centuries nature-loving men and women have contrived to make their gardens a place in which to live, to love and to be happy.

We invite you to come and avail yourself of our many years' experience in helping others to achieve those ingenious pleasantries in garden design that hold so much of interest and diversion for those to whom in these hurried, harried times "The Garden's flowery food is sweet forgetfulness."

America now accepts the principle of formality for little nooks, as well as for larger estates. Indeed, the more one lacks in space, the more apt one must be in those happy little touches that cause one to overlook the garden's limitations. A single bench sometimes will make charming the corner that would otherwise seem crude and unfinished.

A visit to our shop would be an interesting one for you. Our welcome will be just as sincere if you only come to study these beautiful objects.



"I am a shadow, so art thou,
I mark time—dost thou?"

JACKSON COMPANY

2 West 47th St., New York

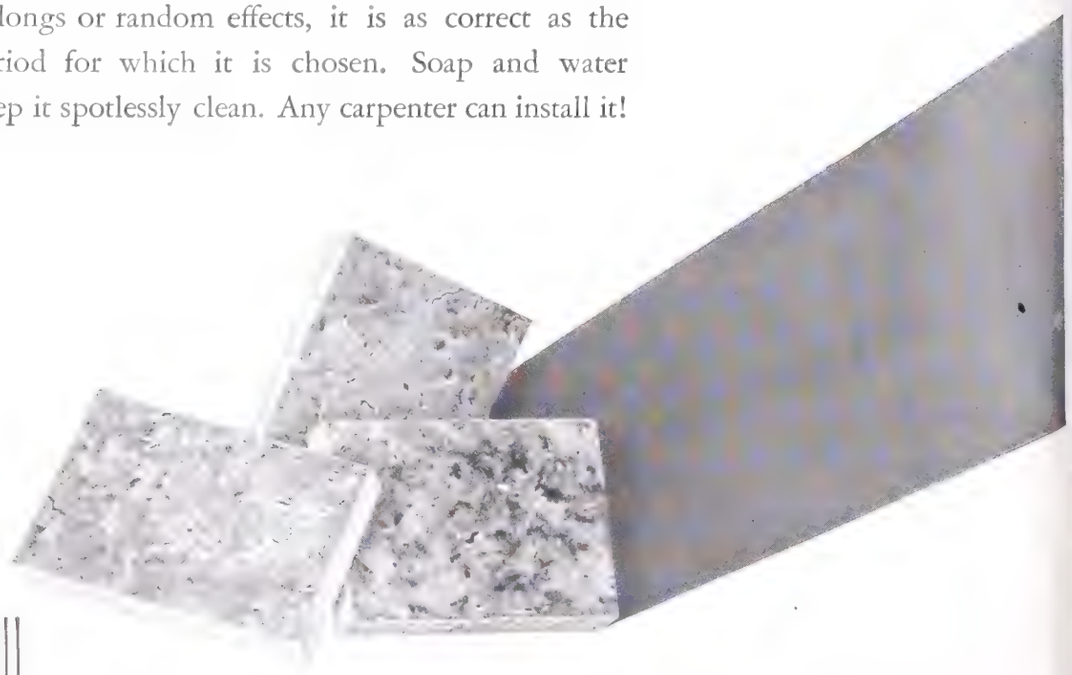
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ZENITHERM

For Walls and Floors

Smartly Resilient Under Foot Wherever Smart Folks Gather!

ZENITHERM adapts itself as readily to exterior architectural motifs as to interior! To the eye it seems to be some rare Italian marble! To the foot, it is comfortably resilient—ideal for dancing! To the weather, it reacts like stone. It actually toughens under the elements. There is therefore *economic* value in Zenitherm as well as architectural beauty. Indeed, Zenitherm has come to be the accepted mode in finer homes as well as exclusive clubs—not only for *floors* but for *walls!* In squares, oblongs or random effects, it is as correct as the Period for which it is chosen. Soap and water keep it spotlessly clean. Any carpenter can install it!



Zenitherm, a fabricated material for walls and floors, "looks like marble but is sawed, nailed, and worked like wood." It is fire resistant, weather-proof, highly resilient. Your architect has complete details in Sweet's Architectural Catalogue.

ZENITHERM

General Offices: KEARNY, N. J.

◆ PHILADELPHIA ◆ CHICAGO ◆ BOSTON



Zenitherm Flooring in the Patio of the Oasis Club, Palm Beach, Florida.

THINK of it! An outdoor floor of Zenitherm that "looks like marble, wears like marble, but can be 'worked' like wood!" Aside from Zenitherm's contribution to outdoor dancing comfort, what splendid emphasis it brings to Zenitherm's all 'round practical beauty, for floors and walls whether *exterior* or *interior!* Zenitherm's twenty-one color tones permit a blending of full and subdued effects that harmonize or contrast perfectly with any decorative scheme. Your architect or decorator can tell you all about Zenitherm. Or write us direct.

A. G. H. Rinaldi

PRESIDENT

C O M P A N Y, Inc.

0 East 42nd Street, New York, N. Y.

S A N F R A N C I S C O ◆ D E T R O I T ◆



OTTO PREIS, *Architect*

Where windows need metal that cannot rust . . . *and why*

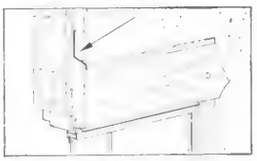
Don't take the windows for granted. They are far more than openings to admit light. They are important to the comfort and livability of your home. They should be weather-tight to keep rain and cold out and heat in . . . guard against insects that menace health and peace of mind. And they should be easy to operate at all times.

In addition to the uses of copper, brass and bronze illustrated at the right, window frames may be obtained in solid bronze and nickel silver. Screen frames of these enduring metals are also available.

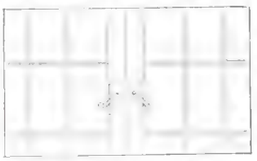
The first cost of copper, brass and bronze is somewhat higher than that of rustable metals but the trouble and expense they eliminate make them cost less in the end.

Anaconda Copper, Brass and Bronze are used by leading fabricators of finished products. The quality of Anaconda metals is safeguarded by a single organization of more than a century's experience, responsible for every operation in their production.

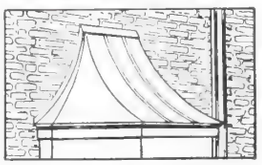
Send for the booklet, "Rust-Proofed". It contains valuable information for home-buyers and builders on the advantages of permanent metals. It will be sent free. The American Brass Co., General Offices, Waterbury, Conn.



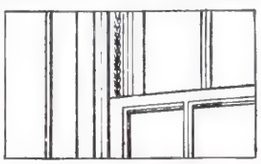
Copper Flashings prevent those elusive leaks around window frames that damage walls, floors and ceilings.



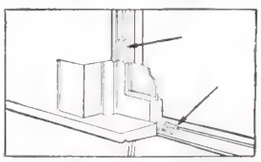
Window Hardware of Solid Brass or Bronze will not rust and stick. Its beauty is as lasting as its efficiency.



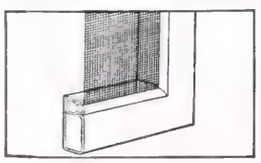
Copper Roofs for Bay Windows prevent leaks, add a note of distinction and their beauty increases with the years.



Bronze Sash-Chains, durable, rust-proof and weather-proof for all time, eliminate the broken sash-cord nuisance.



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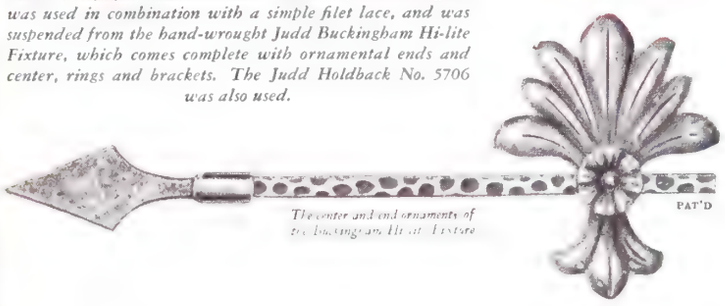


This is the center ornament of the San Sebastian Fixture

For a draping of the more formal type, old gold brocade and green china silk with handsome silk-net glass curtains is delightful with the Judd San Sebastian Fixture of Decorated Metal, which comes complete with decorative ends and center ornament, brackets, rings and tube. Judd Holdback No. 531 is shown in the illustration.



In the delightful window above, rose and gold shot-taffeta was used in combination with a simple filet lace, and was suspended from the hand-wrought Judd Buckingham Hi-lite Fixture, which comes complete with ornamental ends and center, rings and brackets. The Judd Holdback No. 5706 was also used.



The center and end ornaments of the Buckingham Hi-lite Fixture

BOTH of these lovely windows were planned by the decorator with the single idea of creating beauty in the home—both designs begin with the smart Judd fixtures and the results prove how successful this method is. Choose for your rooms the Judd Curtain Fixtures; then harmonize the curtains and the hangings.

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THAT floor coverings as we know them were not evolved overnight becomes apparent when one views an exhibition of such scope and magnitude as was recently shown at the Newark Museum. A clear and comprehensive story of the origin and the making of carpets and other floor coverings from thousands of years B. C. to date, classified according to countries, proved fascinating as well as educational. Exhibits from many lands illustrated the various stages in historical succession from primitive mats to the ultra modern designs of contemporary artists. Among the present day floor coverings featured were wool, grass, fibre and linen rugs, rubber tile, linoleum, cork, ceramic, tile, slate and a composition that looks like stone and is used like wood. Many interesting facts about carpets and rugs not generally known accompanied the exhibits in the form of clear notes, as, for instance, that the Persians first spread the art of rug weaving; that rugs were not in common use on floors anywhere in England until Queen Elizabeth's day, the first carpet ever



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used on a floor being spread in her presence chamber; that Chinese rugs were practically unknown to the Occident until the Boxer rebellion (1900) opened the ports of China to the world; that Early Colonial homes had sanded floors until the 19th Century; that the Savonnerie rug got its name because the first rugs of this type were woven in an old soap factory. (This was during the reign of Louis 13.)

SUMMER floor coverings not only provide a change from the heavier rugs of the winter season, but do much to lighten the appearance of a room as well as cool the atmosphere when warm weather arrives. Whether the rug shall be of grass, rush, fibre, wool, or a mixture of wool and fibre depends upon one's personal taste and the type of room in which it is to be used—living room, dining room, nursery, hallway or porch. Practically all the types mentioned above are available in cheerful, fresh colors and interesting designs, —conventional as well as of the contemporary school.



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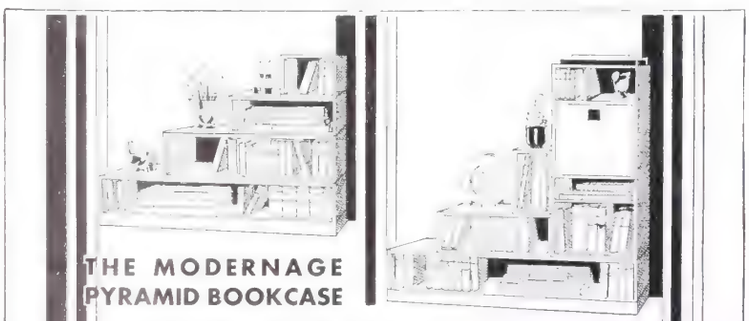
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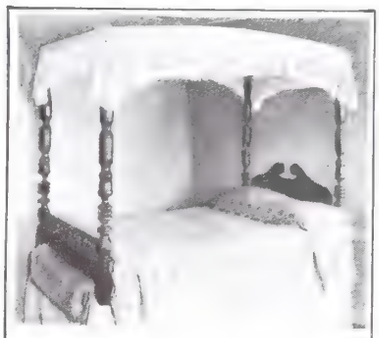
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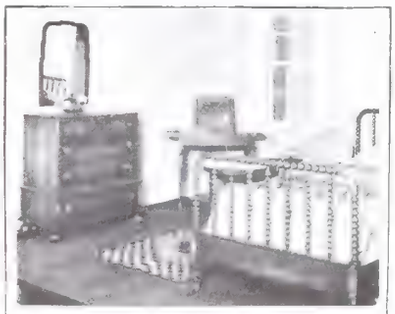
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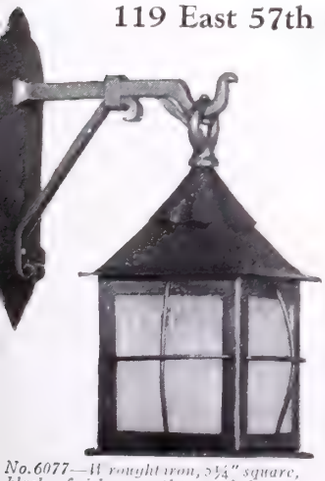
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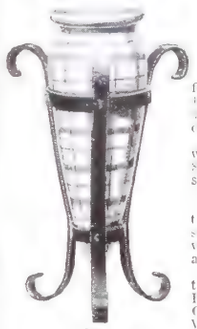
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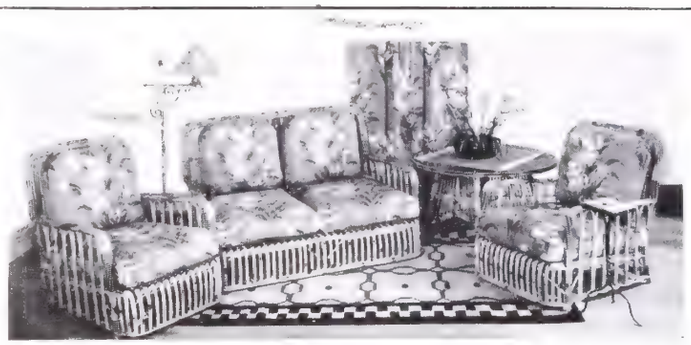
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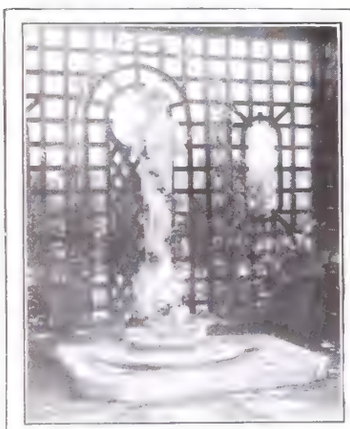
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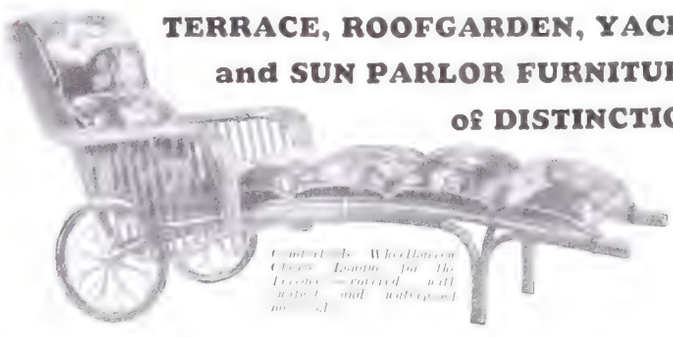
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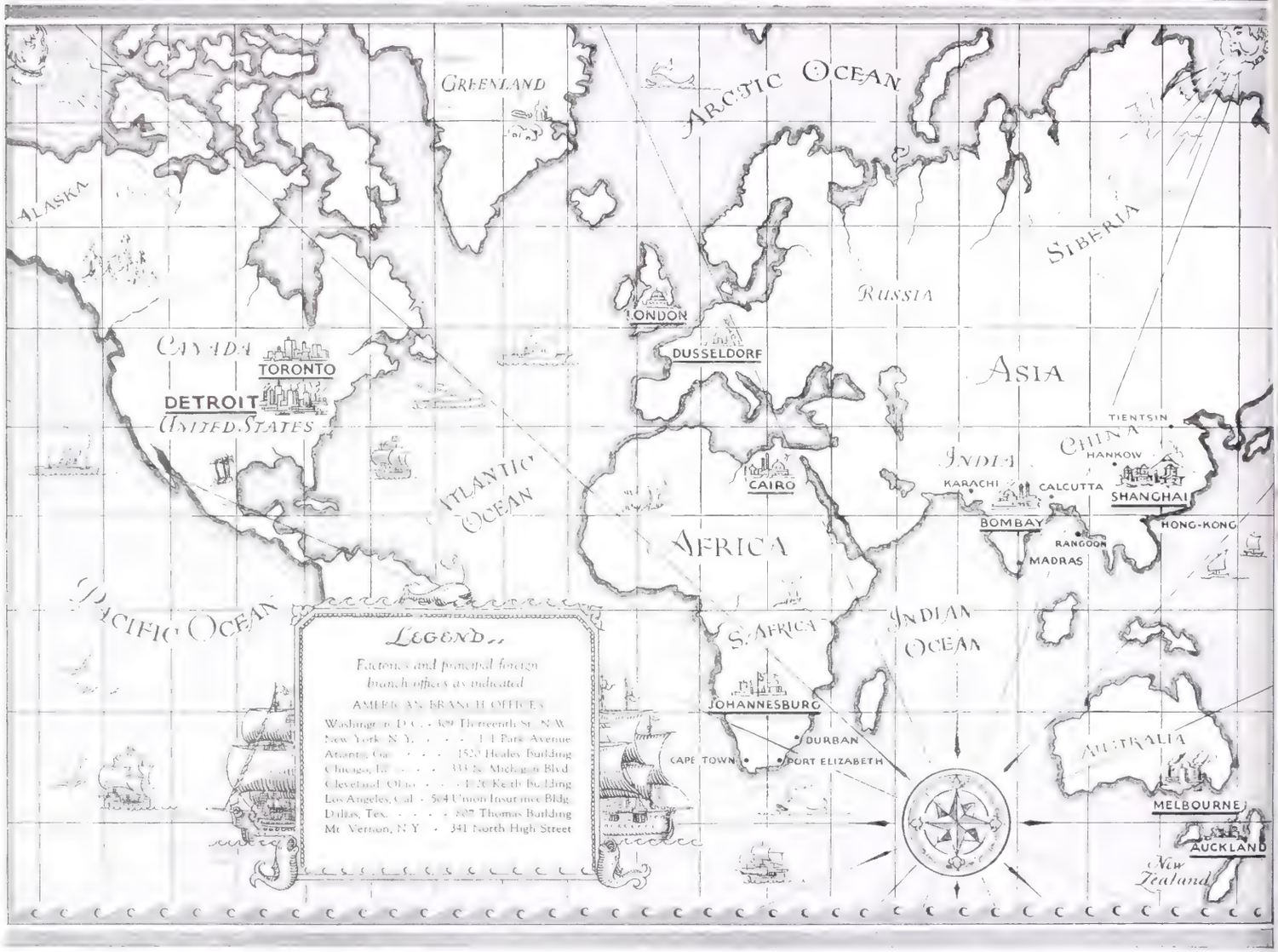
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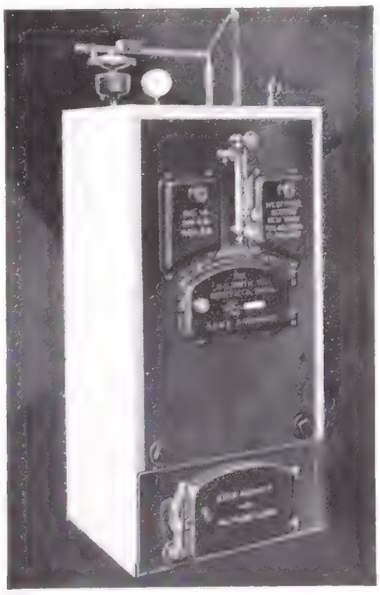
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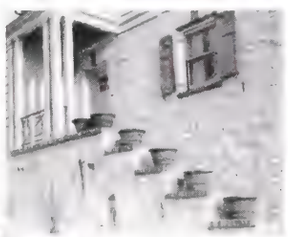
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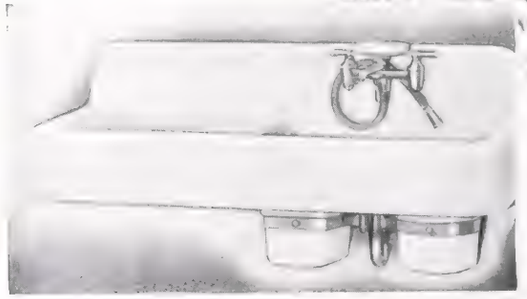
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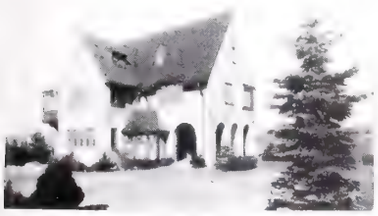
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[illegible] of Norwalk, parcels of one acre or more, having beach, boat anchorage and [illegible] for use of adjoining [illegible]

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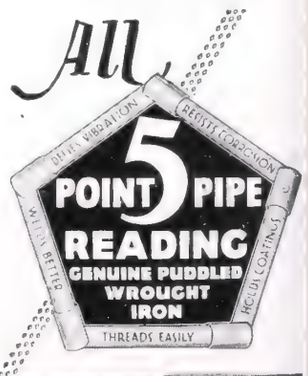
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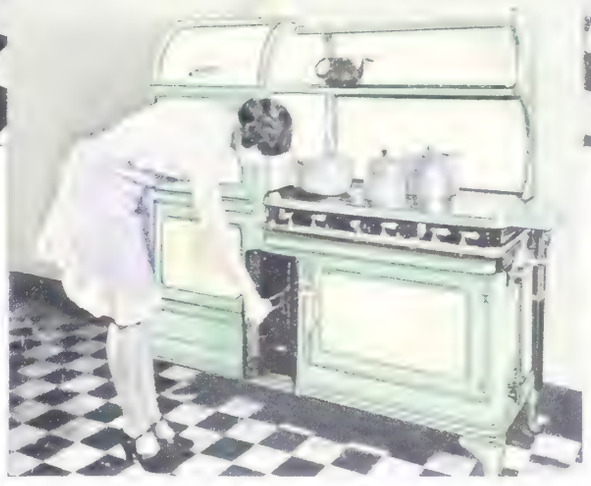




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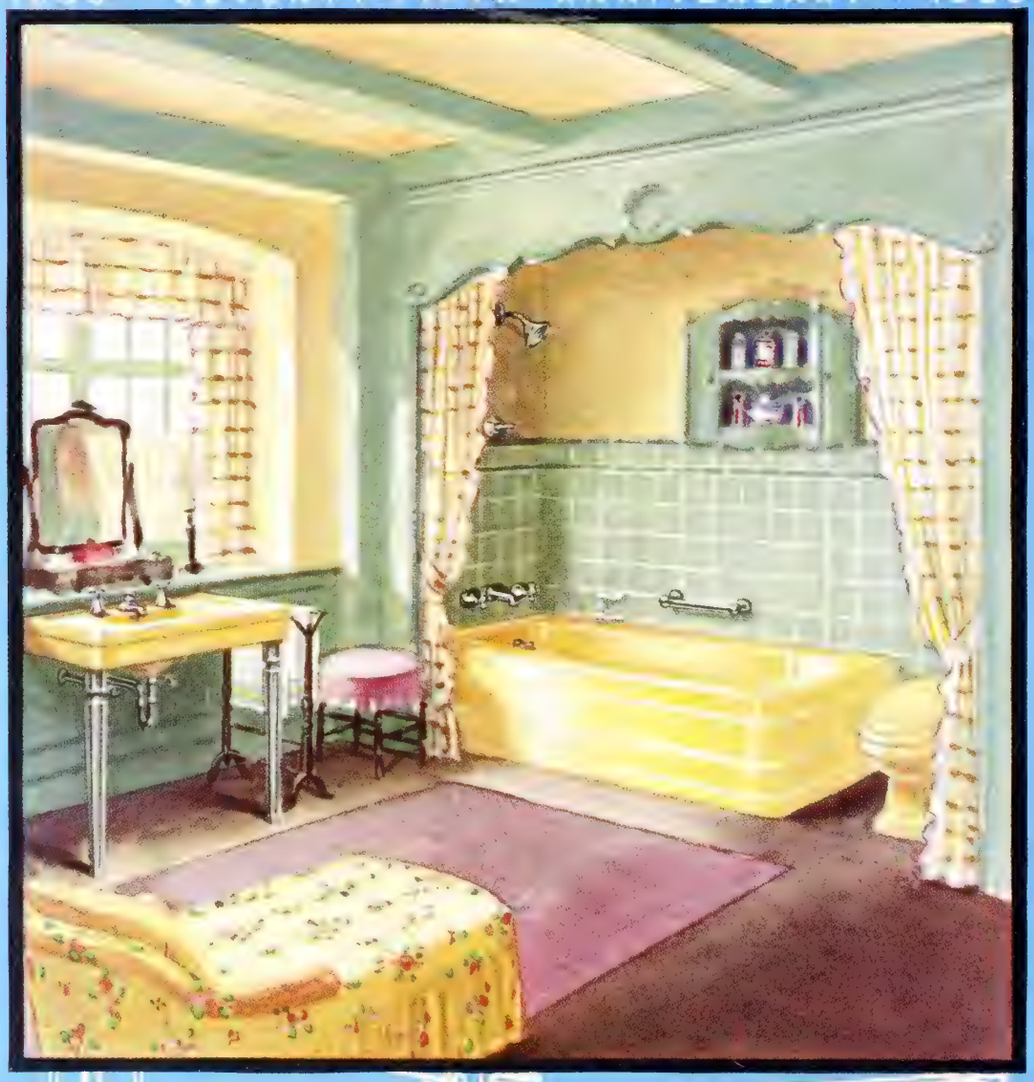
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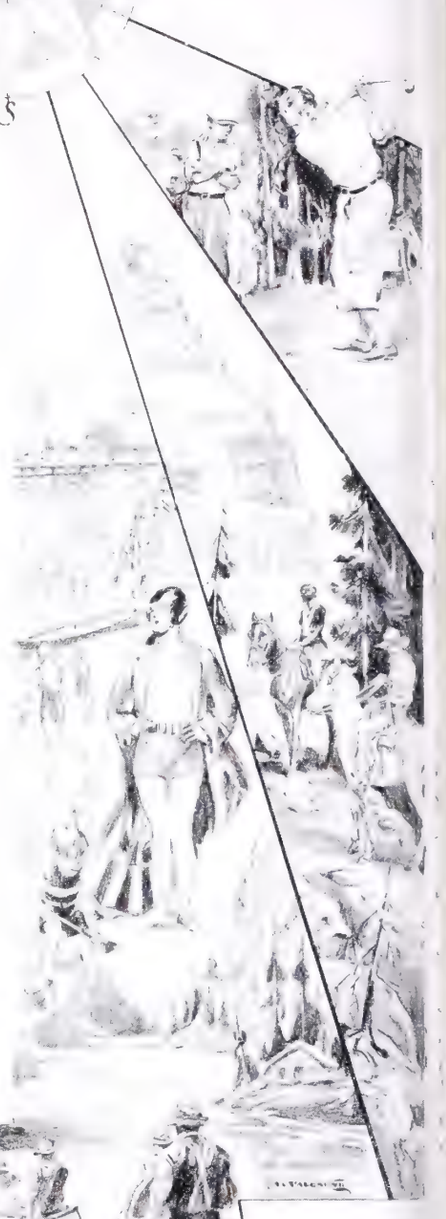
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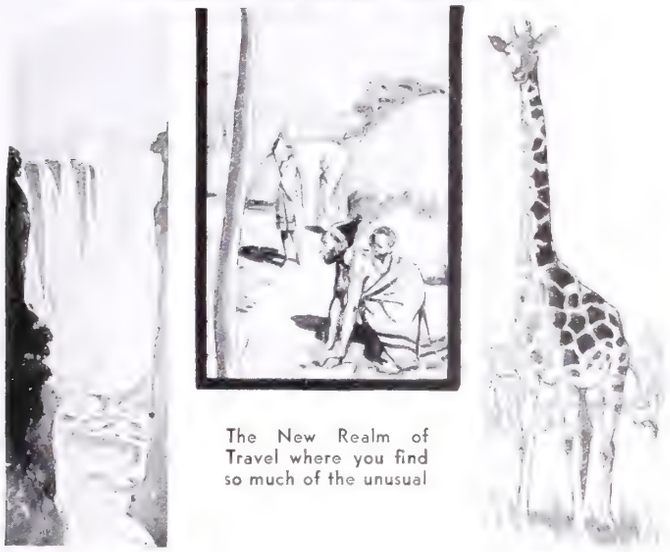




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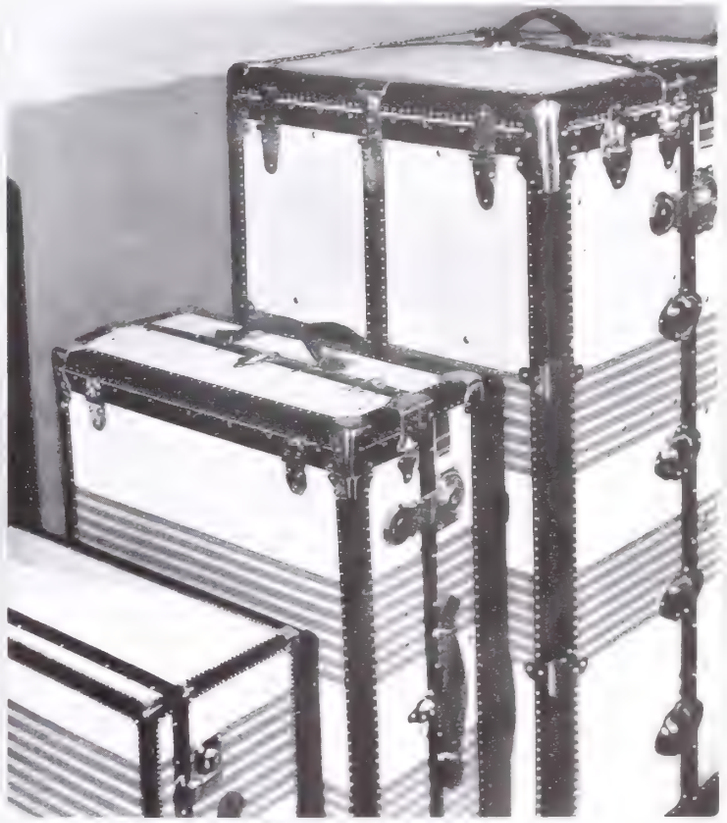
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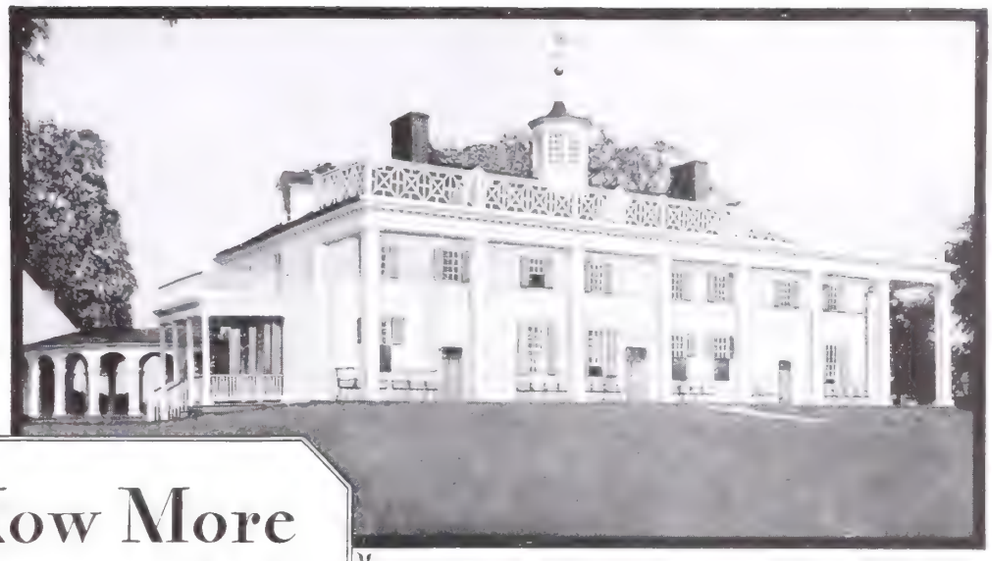
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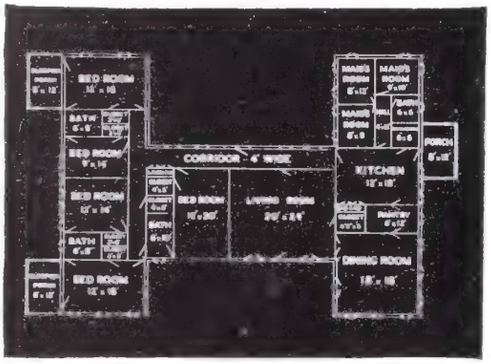
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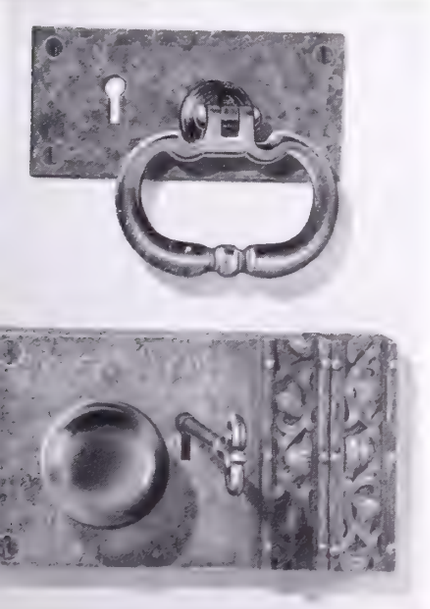
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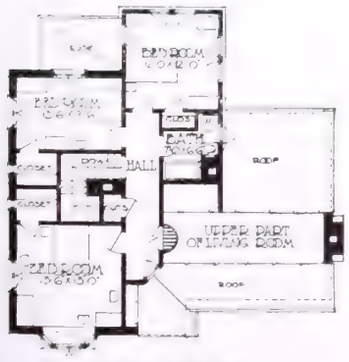
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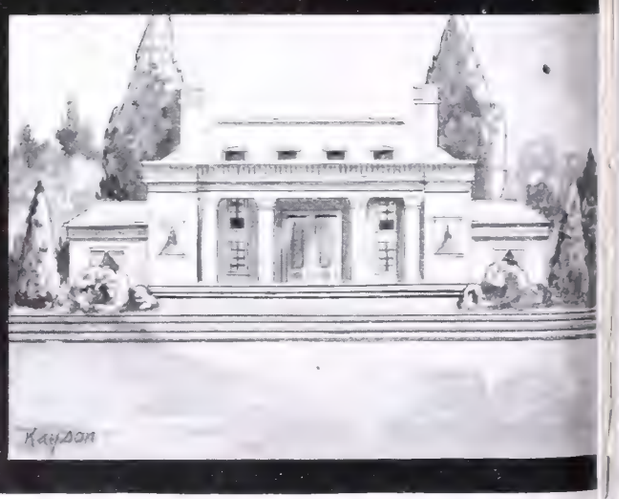
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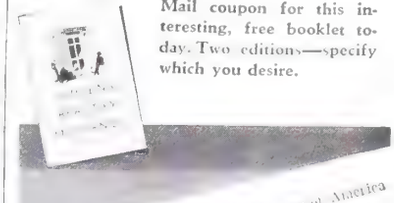


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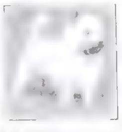
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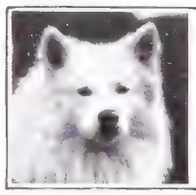
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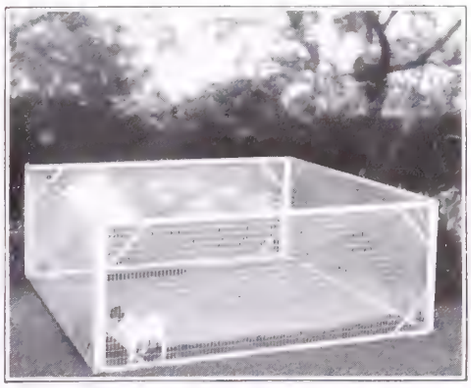
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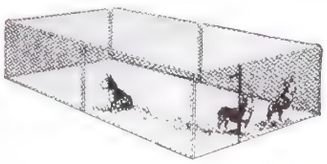
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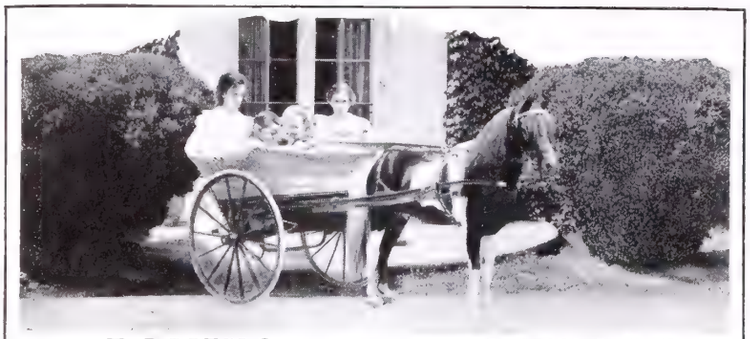
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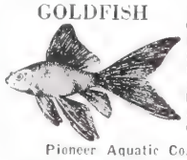
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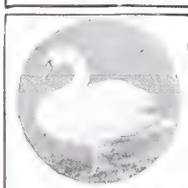
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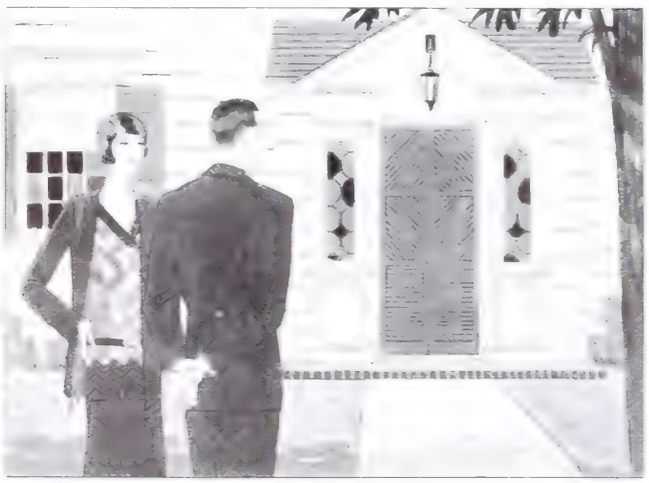
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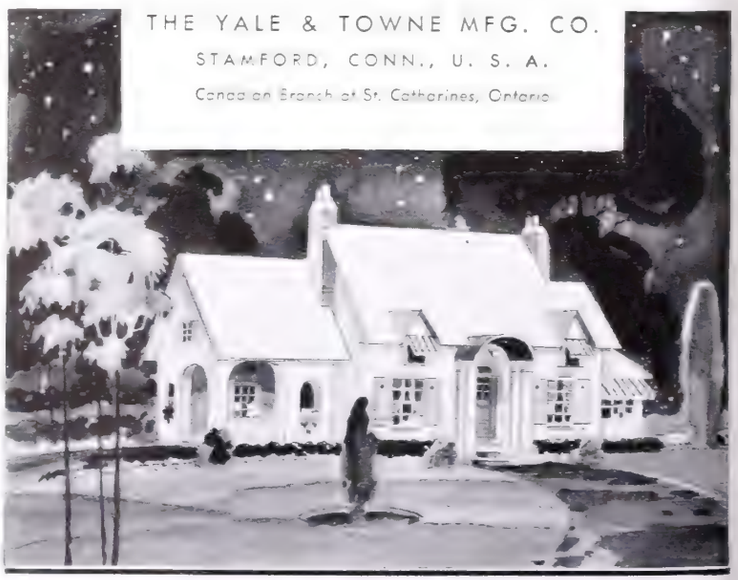
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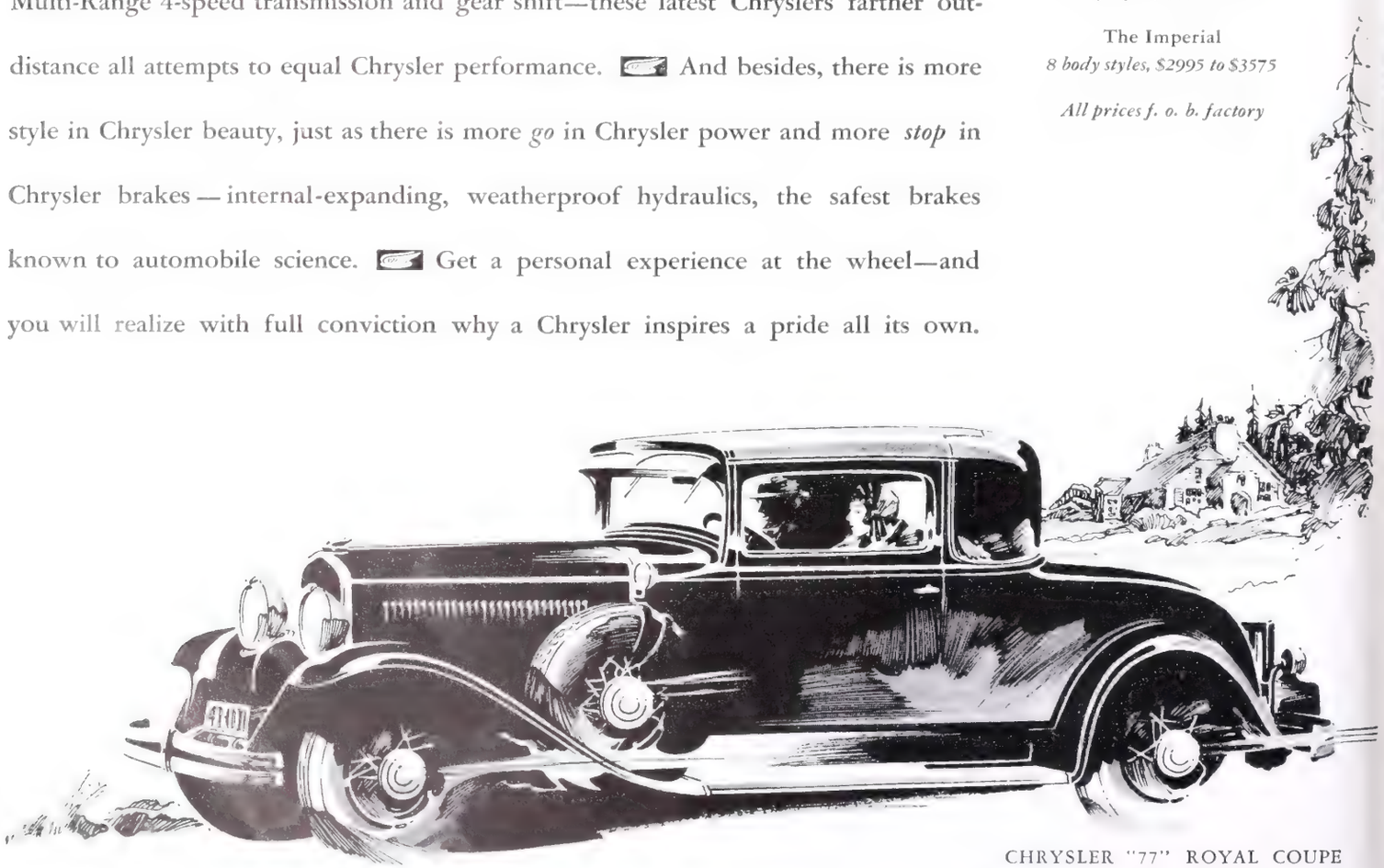
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May 1930

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IT is one of the encouraging signs of the times that each year finds more and more Americans turning to the outdoors in their hours of relaxation. Increasing thousands, as the seasons pass, learn the beneficence of Nature's simpler things. Today the life of a country house is lived almost as much in its garden as within the four walls.

There is much to be said for this tendency. Nature renders no bills, extracts no back interest. She is the perfect landlord, asking only that we accept her moods as they come and give her freedom to maintain her own charm—the personal charm of subtle changes.

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MOTHER'S DAY
MAY 11 TH.



MARY HILL WILLARD
Mother of Frances E. Willard



MARGARET M. CARNEGIE
Mother of Andrew Carnegie



SARAH BUSH LINCOLN
Step-mother of Abraham Lincoln



VICTORIA MOOR COOLIDGE
Mother of Calvin Coolidge



ELIZA TOMLINSON FOSTER
Mother of Stephen Collins Foster



ABIGAIL SMITH ADAMS
Mother of John Quincy Adams

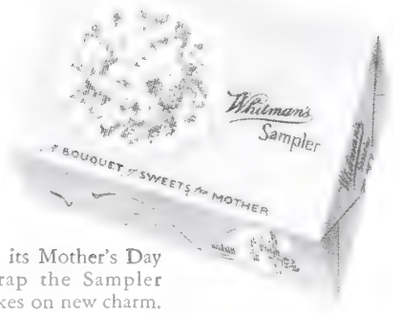


MARTHA BULLOCH ROOSEVELT
Mother of Theodore Roosevelt



MARY BALL WASHINGTON
Mother of George Washington

MOTHERS FAMOUS PEOPLE REMEMBER



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The BULLETIN BOARD

THOUGHTS IN A SUBURB. Three statements come to us as we ride through the average suburb; that domestic privacy is a thing of the past, that much good architecture is wasted for want of elbow room, and that a suburban street is no place for a baronial hall.

The commercial instinct of realtors prompts them to build houses cheek by jowl, with the result that privacy is unknown to the occupants of such houses. Likewise, being so closely packed, houses of good design are utterly lost.

Endeavoring to gain privacy, many suburban home-owners plant their little grounds with such an abundance of shrubs, trees and hedges that neither the garden nor the house is benefited. Many places are over-planted: they fairly gasp for the breathing spaces of open lawns.

As for baronial halls, let us utter an axiom: a good small house does not consist merely of a good large house design reduced in size. The English manor house, set amid hundreds of acres, simply cannot be scaled down to lilliputian proportions and squeezed onto a fifty-foot lot.

THE HIGHROAD. As you will observe on another page of this issue, the stage coach has reached a new inn. Heretofore ship models added an air of romance to our rooms, sailing to the far-flung ports of the imagination. Now the coach model has attained popularity, and it will soon be a pretty poor collector who won't be rumbling along the highroad of his dreams. These decorative models come in a variety of historic designs, with and without horses drawing them. So realistic are they, you can almost hear the clatter of hoofs and the squeak of the bodies as they sway on the straps that serve for springs.

CLEVELAND GOES GEORGIAN. It is said that any cultured Englishman traveling through his own country can tell exactly where he is by merely glancing at the houses as his train flies by. Native materials and local styles of architecture that grew from the use of the materials have vividly marked each locality. Some day this may be said of our own broad land. Only a blind man would fail to know when he was nearing Florida or Southern California, so universal has Spanish architecture become in those sections. The suburbs north of Chicago—which area surely holds the world's record for conglomerate architecture—appear to have gone Norman. The suburbs of Cleveland, especially the lovely Shaker Heights, having passed through a hectic adolescence of Early American and half-timbered English cottages, have attained maturity in Georgian architecture. And excellent Georgian architecture it is, for the architects of Cleveland, being wise in their generation, are not all striving to "improve" traditional designs.

STONE WORK. When one is dismayed at the high cost of a new stone house, it is only natural to envy the European peasants their charming stone cottages. How could their forefathers ever have afforded to build them? And why is the stonework in itself so decorative that the houses require no further ornament?

The answer needs no technical investigation. In informal European domestic architecture there is a sparing use of "dressed" (or carefully smooth, rectangular) stone units, since this required considerable labor, with perhaps the added necessity of importing stone if the house were in a flint or granite region which would resist tooling. Instead, all sizes and shapes of stone indigenous to the locality were used, and not shipped at great distance from a quarry in regular sizes like so many large bricks. However, with this irregularly shaped material, it must be noted that it was not haphazardly thrown together to make a jig-saw, crazy-quilt pattern, for such a wall would have no structural value. And the peasant had no steel columns or beams to guarantee the safety of his roof. European walls, built to survive centuries, follow the rule of laying the stone with its strata horizontal (as it lay before it was quarried), and carrying the horizontal joints through at least every eight to ten inches. Utility, economy and structural strength were considered first. The decorative quality of the walls which we admire, were not the result of forced effort, but an incidental feature of intelligent masonry. Stone units of all sizes were laid like brick in horizontal courses; when irregular they were sorted so that those of an even height could serve as a squad in holding a line.

However, the masonry can be no better than the mason, and the owner of a house-in-building does well to have a portion of the wall laid and relaid until it is sufficiently satisfactory to serve as a model for the entire house.

OLD SOUTHERN GARDENS. For the second consecutive year the Garden Club of Virginia has arranged a pilgrimage to the old gardens of that State, beginning April 28th and ending on May 3rd. The purpose of the tour is to finance the restoration of the garden at Stratford, the home of the Lees and the birthplace of General Robert E. Lee. For this purpose, there will be an entrance fee of fifty cents to the gardens and a dollar extra to houses. All told, about 130 different places will be visited.

This tour offers an unusual opportunity to see the fine old estates of Virginia, most of which are not ordinarily open to the public. It will be followed on May 4th, 5th and 6th by visits to some of Maryland's old mansions. Details of the pilgrimage are obtainable from the Stratford Garden Committee, the Prestwould, 612 West Franklin Street, Richmond, Virginia.

TWO NEW ROSE BOOKS. The fifteenth edition of the *American Rose Annual*, the publication of the American Rose Society, attains a peak in this year's presentation of Rose literature. Rose culture in all sections of the country and under all manner of circumstances is reported on, and in *The Proof of the Pudding* the editor, Dr. J. Horace McFarland, presents a symposium of opinions on the culture, performance and value of Roses that have appeared in the past five years. It is inconceivable that a gardener who enjoys Roses can exist without the benefit of this Annual.

In his *Rose Manual*, J. H. Nicolas, a frequent contributor to *House & Garden*, brings the world's knowledge of Rose culture within the practical confines of an easily-handled book. His long contact with the Queen of Flowers both here and abroad gives his Manual a well-deserved place beside the giants—the works of Thomas, McFarland, Pyle, Pemberton, Jacks, Hole and Foster-Melliar.

We would also like to record, in these few remaining lines, the delight we are having in Mrs. Francis King's *From A New Garden*. This well-beloved Godmother of American Gardening starts afresh in a new section of the country—and the [illegible] world [illegible] to [illegible].

A PENNY A RING. Suburban and rural dwellers whose lives are pestered with the persistent calls of the Brush Boys, Huey Hustlers, Mop Men and other would-be purveyors of life's gadgets may find surcease in a scheme which is reputed to have found favor among the housewives of Holland. Those thrifty souls, so we hear, are delighted by the success of a device whereby the doorbell can be rung only by dropping a penny through a slot. Should the visitor be welcome, he gets his coin back; otherwise, not.

The more we consider the idea the better we like it. Conceivably it has possibilities, also, for that hardy human perennial who motors out from town every pleasant Sunday intent upon seeing how many free lunches, drinks and suppers he can wangle out of his [illegible] acquaintances.

SCIENCE AND PLANTS. The recent announcement that the Boyce Thompson Institute for Plant Research, at Yonkers, N. Y., will be doubled in size comes as welcome news. This program of expansion will materially extend the already notable achievements of the Institute, whose main purpose is to free humanity from the autocratic domination of Nature. It is the hope of Colonel Thompson and his staff to place the United States and all countries, ultimately, above starvation in the event of panic or wars.

Resistance of plants to smoke is one of the problems which will be studied under the increased facilities. Experiments will be conducted in the 400-acre arboretum soon to be established.

A DEAN ON BELLS. The garden lover who has not read the writings of Rev. Henry Thomas Ellacome has a happy surprise awaiting. In *A Gloucestershire Garden, In My Vicarage Garden and Elsewhere* and *The Plant Lore and Garden Craft of Shakespeare* are classics of urbane and helpful garden literature, written out of wide experience and with scholarly and humble understanding. But the good Dean also had another hobby for which he was equally famous—he became a great authority on bells and belfries, and wrote two books on the subject—*Practical Remarks on Belfries and Ringers With An Appendix on Chiming*, and three volumes on the church bells of Devon, Exeter, Somerset and Gloucestershire.



Paul J. Weber

In The Simple Native Taste

The living room at "Autumn Acres", which is described on the succeeding pages, was furnished in native New Hampshire antiques. Over the simple mantel a weathervane taken from a neighboring barn serves as decoration. This fireplace side of the room is paneled in wide pine boards

An Abandoned New Hampshire Farm Demonstrates Its Possibilities

Melvin Pratt Spalding

SOME people are blessed with this faculty and some aren't: for it is a distinct and worthwhile gift to be able to look upon a rundown property and visualize its possibilities. Thanks to that gift, many a forgotten homestead has gained a new lease on life and its new owners a fresh interest, a picturesque environment and a livable background.

It is also a gift to be able to visualize the possibilities of an old place and at the same time keep one eye on the pocketbook. And there's the rub! "Possibilities" cost good, round dollars, and the number of them one must hand out will depend on several factors: (A) the condition of the property as found; (B) the local cost of labor and materials required for restoration and improvement; (C) the extent to which restorations and additions will go; (D) the ultimate uses to which the property will be put.

In many instances it is cheaper to pull down an old relic than to restore it. Worn sills, rotted timbers and such necessary structural features must be replaced and often the replacement does not pay. If these essential structural items are past repair—a condition which a strict survey of the house will reveal—then it is wiser to raze the building and salvage from it such old timbers, doors, paneling and such as can be used in a new house. Again, the original house may be so primitive that the introduction of modern amenities requires a total rebuilding of the structure. In this case the house is usually enlarged, and one must figure if this enlargement isn't more expensive, in the long run, than the building of a new house.

Local labor is a factor difficult to figure. In some sections it is easily available, in others scarce. Sometimes the work can be done by day labor and sometimes it is wiser to let the whole job out on contract. It is often more pleasant, more picturesque and sometimes more economical to employ local labor. If one finds a country carpenter with romantic idiosyncrasies, the owner's contacts with him and the results of his work may prove one of life's most pleasant experiences. However, one should never try to rush the rustic: he usually enjoys his work far too much to do it speedily!

The extent to which restorations and additions will go depends entirely on one's purse and, from the point of wise spending, on the uses to which the property will be put. It is obviously





From a nondescript shingled house was fashioned a structure that reproduces in its architecture and furnishings the style of its New Hampshire setting. It is at Lake Asquam, in the White Mountains, and bears the pleasant name of "Autumn Acres", because it is especially beautiful in the Fall. Melvin Pratt Spalding was the architect





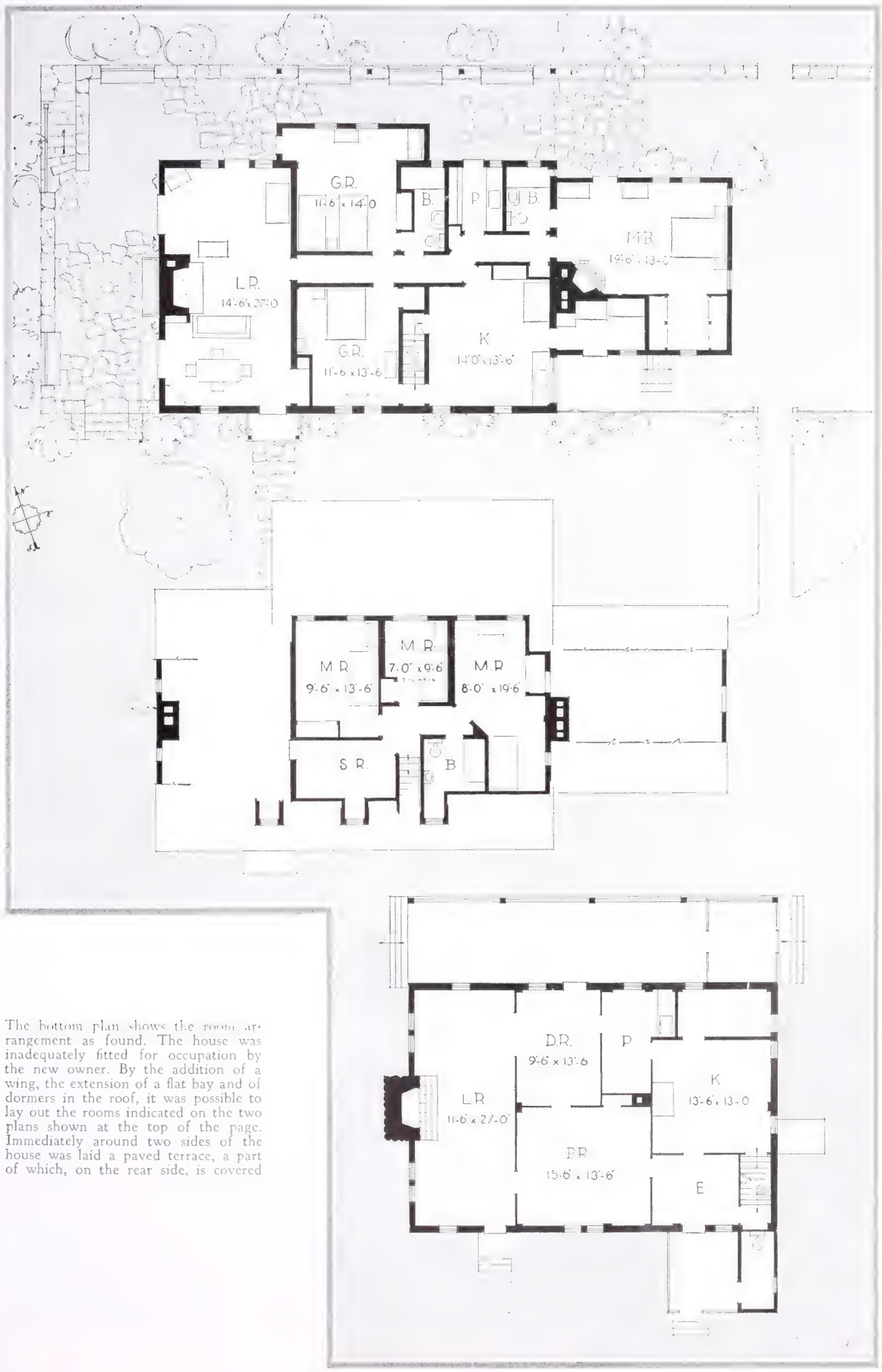
Taken from approximately the same point, these two photographs tell vividly the tale of this restored country place. The barn was converted into a garage and its ugly adjoining extension made into a wood shed with arched openings. To the house was added a wing and to the second story, dormers. White clapboards, a shingle roof, a latticed portico and windows with small panes are in the vernacular of the neighborhood. The service end of the house was fenced, so that it has the appearance of a Cape Cod cottage. To one side was built a service house. The walls were re-piled and lawns made from the tangle of wild grasses

unwise to make a large layout for a house that will be occupied only over week-ends or for a short season. Many owners relish a primitive atmosphere if they don't have to endure it long, and for such people there is no need to invest in expensive restorations; on the other hand the necessary items of water, sanitation, light, heat and easy cooking facilities cannot be overlooked even in the most primitive summer house. Thanks to the ingenuity of manufacturers these are readily available.

One final suggestion—in restoring or remodeling an old house, the finished product will fit better into its environment and the owners will probably be happier in it if care is taken to follow the architectural customs of the neighborhood. Each of our older rural sections has its own idiosyncrasies of design or marked architectural style. Study these carefully whilst dreaming of the "possibilities" in any old place.

This last bit of advice was followed strictly when plans were drawn for the farm group illustrated on these pages. "Autumn Acres", at Asquam Lake, New Hampshire, inherited no architectural merit; it was merely a summer camp with commonplace barns and shed located on a splendid site commanding views of the White Mountains. The nearest town is Sandwich, and from a farmhouse in that town were taken the typical New Hampshire local styles of cornice, wide clapboards, entrance portico and such other features that give the finished property its charm.

As found, the original house was shingled



The bottom plan shows the room arrangement as found. The house was inadequately fitted for occupation by the new owner. By the addition of a wing, the extension of a flat bay and of dormers in the roof, it was possible to lay out the rooms indicated on the two plans shown at the top of the page. Immediately around two sides of the house was laid a paved terrace, a part of which, on the rear side, is covered





In the original house one room, cobble-stone chimney and a temporary stack at the rear sufficed. One was rebuilt of brick and enclosed by bringing forward the end of the house, and another added on the opposite end to serve the kitchen and master's bedroom. The rear porch was cut down and a paved terrace laid here and to the side. The door at one end of the living room shown opposite is the main house entrance; on the other end a French door opens on the rear terrace which commands a view of the White Mountains. Hooked rugs and native antiques give this room its veritable air of a delightful New Hampshire farmhouse equipped for informal summer living

and had a tar paper roof. Its rooms were cramped, the best feature being a porch on the mountain side. The first step added a wing to one end, to enclose service entrance and master's bedroom, with a corner fireplace that uses a flue in the kitchen chimney. A flat bay was extended on the rear. This added space made possible a rearrangement of rooms downstairs, giving a living room, two guest rooms and baths and the master's chamber and bath. Upstairs the roof was broken with dormers, affording space for three servants' rooms and bath and a sewing room. The house was walled with clapboard painted white, the roof shingled, windows of the period were installed and the entrance put in place.

The "before" pictures show a commonplace barn and decrepit shed attached to it. The latter was cut down in size and given a fronting of three arches. Today with its woodstacks filling the arches it is quite a picturesque feature. The barn was shingled and turned into a garage. The tumbledown stone wall was rebuilt and other walls piled up to define areas around the house and barn. The only additional building was a small service house erected at one side behind the main house.





"Without The Gate"

A Dirge For A Dog

A GOOD many years ago I said I wouldn't do it again. That was the time, still vivid in my memory, when a poor little wisp of a blind skye terrier, doomed to darkness and eternally banging his snout against chair legs and fences, was dragged from my childish arms to a lethal chamber. No, I would never have another dog.

But promises are vain things and the younger the lad the vainer they be. So there came into my life a black and tan, a slithery black and tan, and he went by the name of David, for David was the man who wrote Psalms and I was learning them then on Sundays at the knee of a pious maiden aunt. It was she who named him, she who corrected my impiety when I called him Dave. But even a pious name cannot save a black and tan when he disputes the right of way with a trolley car. So once again I knew what Kipling meant when he warned us not to give our hearts to a dog to tear.

The years passed, and down them loped a varied succession of dog friends—big dogs and little dogs, dogs well-bred and mongrels. Jack was a dancing dog out of London, taught to do tricks on his hind legs, and he did them from Amsterdam to Paris while we hoofed that long way one flowery spring, and through Germany into Russia and from Russia across Siberia, and up the icy reaches of the Amur where he danced to the delight of peasant children who, if they are alive today, are grown men and women. Then one night, at an isolated station on a rickety railroad while we slept, he stepped off to get the air—and never returned. Even in Siberia you shouldn't give your heart to a dog to tear.

And there was Delphinium, a hybrid between an otherwise respectable collie mother and a peripatetic airedale sire, who went to the farmer's boy because he was good and attended Sunday School as his mother bid. But when the winter of an old age came down on him, once more I knew that Kipling was right—

> Brothers and sisters, I bid you beware
> Of giving your heart to a dog to tear.

ALL of which experiences should have taught a grown man not to run foul of good advice. Yet scarcely had that memory passed when I found my affections transferred to a wire-hair fox terrier who for seven years gave us "love unflinching" and whose spirit, that answered our every mood, is gone now—wherever it goes—for good. But this time I was curious where dogs do go, and turning over the pages of the Apocalypse I came to the description of the Eternal City, glittering, and gorgeous, with no night, nor darkness, nor pain, nor grief. There it is written (you'll find it in the 15th verse of the last chapter) that without the gate of Heaven are dogs.

A CERTAIN college professor has recently enjoyed his crowded hour of newspaper publicity by stating that the American home is on the decline, that it "remains nothing but a place to change one's clothes in, to have cocktails in before going out to dinner, and a place to spend a few hours' sleep." He further claimed that the American child was nothing but layers of obsolete social, religious bandages wrapped around the semblance of life.

This statement appeared just about the time we finished a cursory survey of what might be called "the pet business." The report from the latter was as encouraging as the gloomy professor's statements were discouraging. It appears that the pet business was never more thriving. More dogs and cats are being sold today than ever before. People are going in for birds despite the hysteria of parrot fever. The horse, in all parts of the country, is enjoying a wide revival of popularity. Even the clustering of our population into apartment houses does not prevent people keeping pets. The tenement streets of this country as well as its Park Avenues attest to the universal popularity of the dog.

Since these dumb creatures cannot live without some sort of home we must decide that either the professor is grossly wrong or else the pet business is a poor measure of the status of the American home. One can scarcely conceive of a home without some pet in it; indeed, it is a distinct mark of people who love their homes, who prefer to be in their homes than anywhere else, that they surround themselves with pets and enjoy their petty slavery to dumb creatures. The dog on the hearth rug, the cat on the sofa, the canary in its cage at the sunny window are all symbols of home and home contentment.

We prefer to stay on the side of the dogs. We prefer to believe that the American home is not on the wane and that people are buying pets because they love their homes, want pets about them in their homes, want their children to enjoy the companionship of pets. These children though they are mere semblances of life wrapped around with layers of social, religious and political bandages, react to a dog or any other pet just as previous generations of children did. They still romp with kittens and stand wonderingly before a canary's cage when it sings. And so long as they do, and so long as men and women can cherish the dumb affection and loyalty of a dog about them, there need be little fear over the American home becoming merely a clothes closet, a bar and a bedroom. The growing number of men and women who know what it is to feel the strength of a spirited horse beneath them all attest to the stability of home customs.

But if that dog, that cat, that little bird in its cage, that horse in the paddock comes to the end of its time and its owners fail to feel the loss of its companionship, then we may fear for the worst.

SO without the gate of Heaven are dogs. Perhaps horses too. Perhaps cats sunning themselves on the top rail of the golden fence. Perhaps little birds singing there. Without the gate—but not very far without.

And if it should be our fortune—those of us who have loved pets—ever to pass within those mythical gates, surely most of us will not stay far away from them. Most of us, I daresay, will linger now and then around those bars to stroke the nose of a favorite old horse or smooth down the fur of a playful kitten, or hear a bird sing again or scratch pensively the snouts of those celestial dogs that stand without—those blind skye terriers of our childhood, those black and tans of our youth, those dancing Jacks of our majority, those lovesome wire-hair fox terriers, such as the one who, on a day this spring, chased rats all morning and then curled up in a sunny spot on a barn floor and fell asleep.

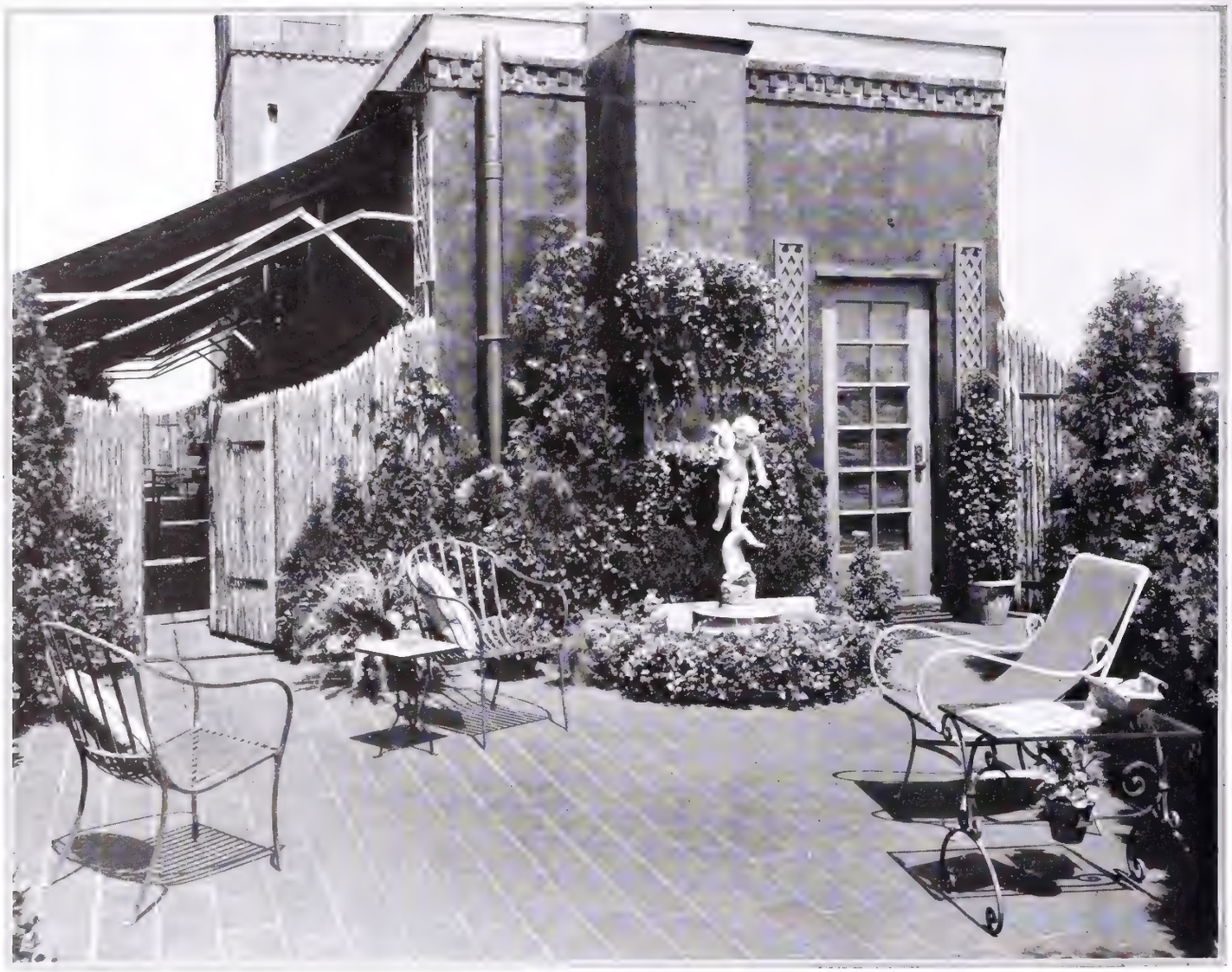
—Richardson Wright



Tebbs & Knell

Blue For A Carolina Entrance Hall

Fine architectural detail and a rich color scheme lend an airy grace to this entrance hall of the R. E. Lasater residence at Winston-Salem, N. C. Woodwork is hydrangea blue and scenic paper covers the walls. The Hepplewhite sofa is covered in pale gold brocaded taffeta. Charles Barton Keen was the architect; W. E. Browne Decorating Company, decorators





The chief charm of a pent house is the opportunity it affords for a garden and outdoor living room high above the city streets. The furniture used should be sturdy enough to withstand wind and weather, iron being the most satisfactory for the exposed sections of the roof. Cushions should be in sunfast, waterproof materials which are now available in a variety of excellent period and modern designs. The pent house illustrated on these pages, on a roof in Brooklyn, has a surrounding terrace laid out to include a living room, a tiny formal garden and a space devoted to outdoor dining. Above is the garden portion of the roof, showing a collection of potted flowering plants massed around a small fountain, with boxes of Ivy, Ferns and Arborvitae effectively banked against blue-green stucco walls. The fence of split saplings was put up as a wind break. (Left) A sunny breakfast table overlooking a superb view



Richard Averill Smith

On one side of the pent house is a narrow terrace furnished as a comfortable outdoor living room protected by awnings of cerulean blue canvas. A noteworthy feature of this section of the roof is the manner in which the vent pipes have been concealed by lattices painted dull bluish green and terminating at the bottom in boxes planted with Ivy, Arborvitae and flowering plants. At intervals are turquoise blue pots filled with Boxwood. The wicker furniture here is stained brown with cushions covered in orange, turquoise and brown linen. Comfortable wooden chairs painted greenish blue have coverings of blue and orange canvas: the flooring is terra cotta tiles and the iron furniture used on the exposed portions of the terrace is finished in turquoise, blue and copper color. In the garden section lights are concealed amongst the shrubbery and so arranged as to flood the fountain, giving a very acceptable imitation of moonlight. Margery Sill Wickware was the decorator of this roof terrace



Furnishing A Garden And Outdoor Living Room On A Brooklyn Roof

Gardening's Renascence In The 18th And 19th Centuries

Ernest H. Wilson, V. M. H.

Keeper of The Arnold Arboretum

WESTERN gardens may count the hundred-year period between the middle of the 18th and the middle of the 19th Centuries the Golden Age of plant introduction. The era was one of great commercial activity, of bitter jealousies and feuds between aggressive nations. It saw the decline of Dutch and French sea power, the ascendency of the British to the admiralty of the seas and their loss of this country by high-handed foolishness. There was much traveling to and fro upon the earth and curious persons interested in the vegetation were remarkably alert, the result of it all being that the character of western gardens and the material cultivated therein underwent a complete change.

The gardens of our ancestors and of all and sundry that flourished up to about 1750 were stocked largely with native trees and shrubs and with the common herbs of the land. Those of today still boast magnificent trees, but shrubs and the so-called flowers—herbs, both annual and perennial—are largely of hybrid origin. Indeed, the garden of today—outside of trees, its permanent feature—is mainly filled with hybrid plants which are the result of the gardener's skill and have been created mostly since 1850. The period between 1750 and 1850 is one of importance since it was during this epoch that the raw material from which have been bred the plants we now enjoy was brought into western gardens. This period saw the first professional plant hunter engaged in his hazardous work and saw thousands of remarkable plants brought from the uttermost parts of the earth to grace the gardens of the West.

THE ANNUALS ARRIVE

In this period the annuals which make such a marvelous display in the drier regions of Texas, New Mexico, Arizona and California also found their way into gardens. To us, American annuals such as *Phlox drummondii* and Coreopsis, and perennials such as Gaillardias are commonplace yet indispensable members of our flower borders, and such trees as the Douglas Fir and the Sequoias among the commonplace, and yet it is scarce a century since they first became known to garden lovers. This period about which we write was one in which America contributed much of her great floristic wealth to the ornamentation of European gardens. In later years it was returned to the gardens of the Atlantic States where the Nestors of American gardens were at work. Early in this period Charleston and the region to the south were the headquarters of horticultural endeavor in this broad land. Later, the terrible Civil War ruined the South and as a result shifted completely the horticultural center of the country.

AMERICA'S CONTRIBUTIONS

A limited number of ornamental flowering plants had been sent from the eastern part of this country to the gardens of Europe during the first years of the 17th Century. In the latter half there was great activity in this direction; the elder Bartram, his son, William, John Fraser and André Michaux sent to Europe the Magnolias, Azaleas, Stewartias and dozens of other ornamentals which are now among the most prized possessions of gardens. In the second decade of the 19th Century David Douglas, a plant collector sent expressly for the purpose by the Horticultural Society of London, tapped the forest wealth of the rich Northwest and among other trees made known to the western world the giant Sequoias and that indispensable timber tree which bears his name, the Douglas Fir. On his heels followed William Lobb, who, in the interests of the famous nursery of Veitch & Sons, visited South America in 1840 and introduced such well known plants as *Lapageria rosea* and that delightful Barberry (*Berberis Darwinii*) without which no California garden is complete. Later Lobb traveled as far north as the Pacific Northwest and for the first time introduced the Redwood and Mammoth-tree in quantity into the British Isles.

The activity we are endeavoring to describe was by no means confined to this country, indeed, it was worldwide. That great man, Sir Joseph Banks, during the last quarter of the 17th Century was in the height of his power in England and he was responsible for the inauguration of plant exploration work which was to revolutionize our knowledge of the world's flora and enrich our gardens ten-thousand fold.

In 1772 the Royal Gardens, Kew, sent its first plant collector abroad. His name was Francis Masson, described as one of his majesty's gardeners who was engaged at a yearly salary of about five hundred dollars and expenses not to exceed one thousand dollars per annum. Masson landed at the Cape of Good Hope in 1772 and immediately began collecting. It is recorded that he sent home a profusion of new plants which made Kew superior to every other European botanic garden. Among other things he sent back no fewer than forty-seven species of Pelargonium and scores and scores of new species of Heaths, and bulbous plants by the hundred. These lovers of the sunny south did not find the dark skies of England to their liking. Many, very many, merely lingered for a while and then died. Only the toughest proved equal to the dour, sunless skies of the North.

LOST OPPORTUNITIES

One cannot read about the plant material the pioneer plant hunters in South Africa, and for that matter in Australia, too, won from the wilds and introduced into northern gardens without regretting a thousand times that California and other warm regions of this country had not been settled even as they are today by a cultured people. Had this been so the labors of these pioneers would have been much more permanent and gardens would enjoy a thousand and one plants, which, now lost to cultivation, waste their beauties on desert air and have yet to be reintroduced. It should be remembered that Captain Cook did not discover New South Wales until 1770 and the Eucalypti, Acacias, and Araucarias which today are famous in Cali-

(*Continued on page* 162)





Attic rooms can be made inviting and comfortable with simple furniture and decorations in the country spirit. (Above) An excellent arrangement of furniture under the eaves. Sprigged paper rose, blue, and yellow, curtains blue chintz, bedspreads blue linen. Mrs. George Talmey, decorator

(Below) A gay little attic guest room with wall paper depicting Dickens' characters in yellow, red, green and blue on beige. Woodwork beige, floor dark red, patchwork quilt red and white. Curtains in this room are red and white dotted marquisette. Elizabeth H. Peacock was the decorator

(Left) A colorful attic room in the home of Mrs. Paul G. Thebaud, Nantucket, Mass. has walls, ceiling and woodwork in robin's-egg blue; floor blue spattered in white; rose and cream toile de Jouy curtains. The bedspread is quilted cotton with appliqué flowers. MacAlister & Alvord, the decorators



Three Pages Illustrating Ways Of Decorating Rooms Under The Eaves





(Above) A suggestion for the usually neglected space under the eaves showing how the portion of an attic accessible to the flue can be furnished as a man's study, with a radio built in under the window. Comfortable seating furniture has durable coverings in red and brown tones; walls white with green trim, the decoration behind the Franklin stove being paper in hunting scenes. (Left) Calico papers for attic rooms. (Left to right) Red and blue on peach: cream with red and blue dots: buff with red stars: two shades of pink on white. Katharine Hartshorne

Turning The Attic Into A Comfortable Man's Study











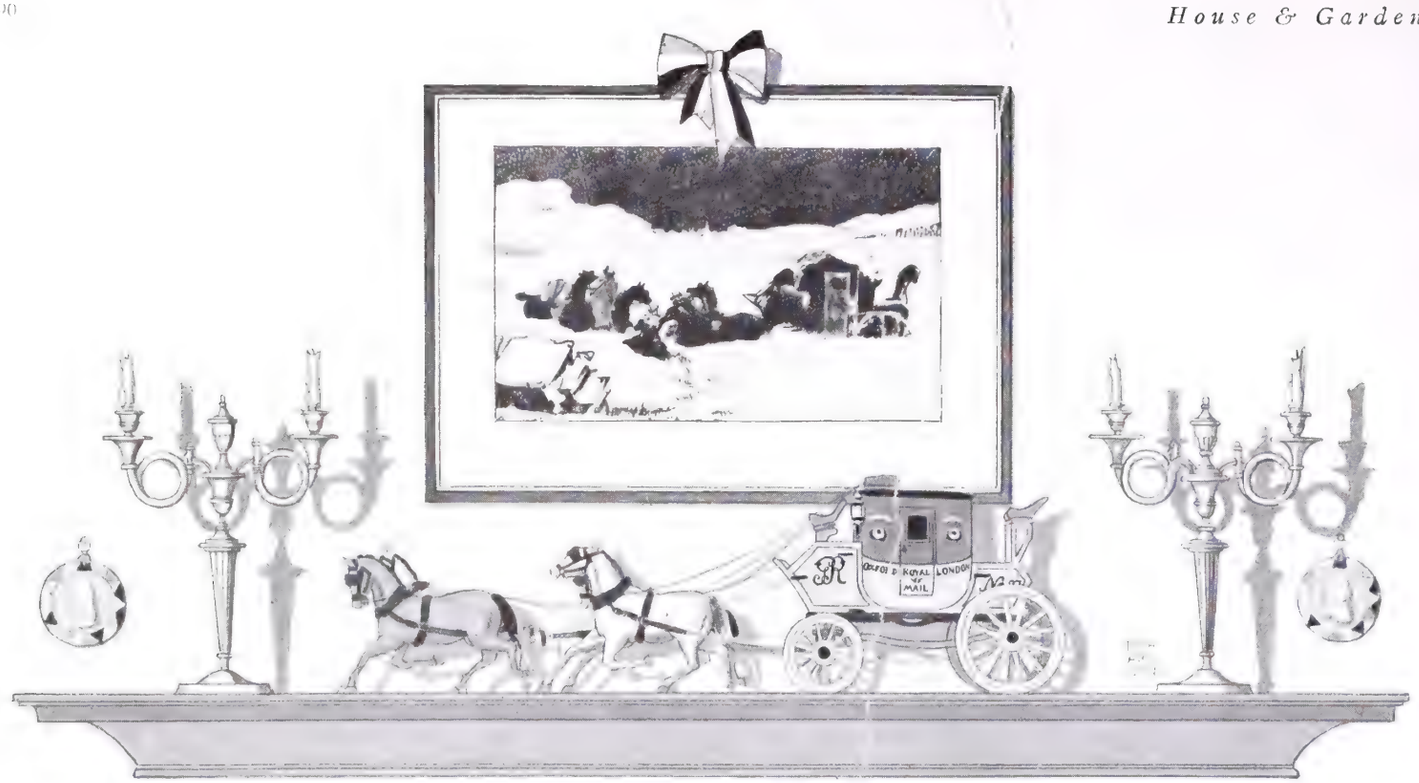




Alice and the Duchess, the famous tea party, Father William and the smiling Cheshire Cat—all the delightful characters of Wonderland depicted in brilliant colors on wall paper for a child's room. (Above) Playroom with paper on flat walls. Dado and ceiling cream, bright blue trim and painted wall valance, blue percale curtains, blue and red slip cover and brown linoleum floor. Child size pine furniture and paper from Childhood. (Left) Detailed drawings of motifs in paper



An Alice In Wonderland Play Room At The Top Of The House

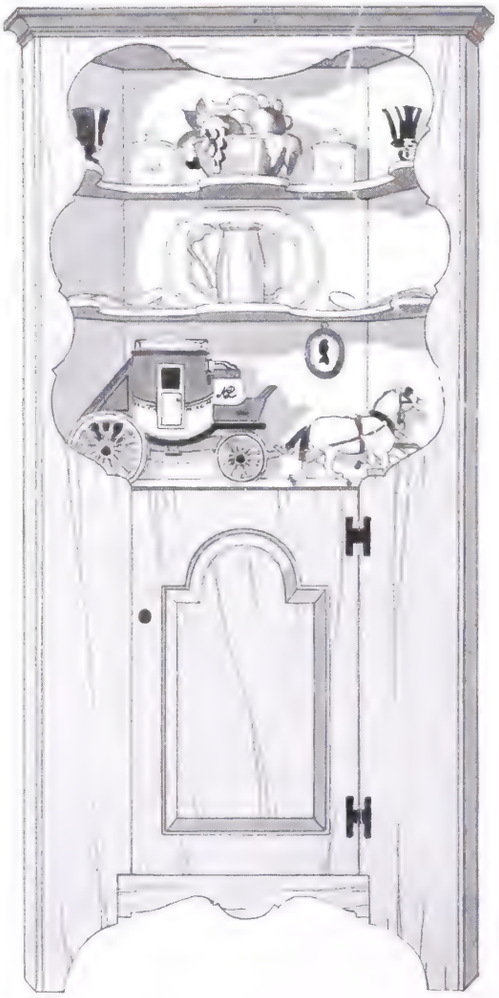


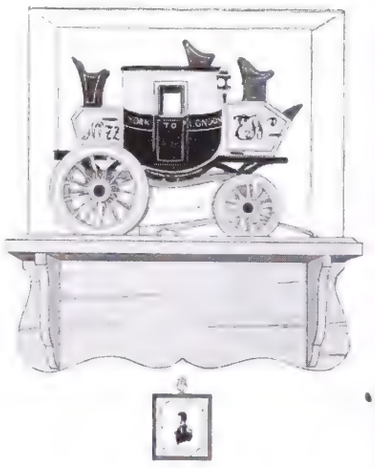
Replicas Of Antique Coaches Enter The Modern Scene



A welcome change from the ship models that have reigned supreme in Early American rooms are miniature reproductions of famous old coaches, available at Stern Brothers. These are hand carved in wood and are remarkably true to the originals in all details

(Top of page) A model of the Greyhound, the Oxford to London mail coach used the latter part of the 18th Century (31 inches long), is painted blue-green and old yellow. An unusual and effective mantel decoration for a library, study or living room





(Extreme left) Resplendent from the crown that tops it to the gilded wheels is the replica of the green and red coach that bore Napoleon to his coronation. (Above) A red and black mail and stage coach of the 18th Century rests on a simple bracket

(Left) The Princeton to Philadelphia mail and stage coach, painted buff and green with black top, is placed to advantage in a corner cupboard of a Colonial living or dining room. This is 23 inches long. Models may be had with or without horses

Aladdin's Lamp Of Legend Becomes A Modern Fact

J. B. Sheriden

THE same principles which have given us radio and will eventually make television practicable are now being harnessed for use in domestic service. An electric eye set to watch your furnace will ring an alarm at sight of the first ominous puff of smoke. Through a word spoken into a microphone you can, without climbing stairs, open or close the louvers that ventilate the attic. By operating a switch you may encircle your home with a network of invisible rays through which no burglar can walk without broadcasting his presence. The apparatus which makes these things possible can be put to use in automatically disposing of a multitude of irksome household chores just as simply as if instructions for their attention were given to that fabled automaton of a mechanistic age—the robot.

The vacuum tube and the microphone—those commonplaces of radio—together with grid glow tubes, photo glow tubes and photo electric cells place at the disposal of the home owner a vast array of safety devices, mechanical servants and entertainment features. These by-products of radio harness the phenomena of the electrons for our benefit; they have given birth to the art and the industry of electronics. They are as applicable to small houses and moderate incomes as to big ones.

THE RADIO TUBE

The story of these developments begins with the vacuum radio tube, with which all are familiar. First made in 1906, the tube in its present form is only a few years old. Without it we would have no radio broadcasting and little or no radio or transcontinental telephoning. Generically the father of the units which make possible the equipment spoken of above, it is actually a rectifier, a converter of alternating current to direct current and DC to AC; it is also an amplifier which builds up feeble currents without distortion. This amplification, using tubes in series, may build up a current to millions of times its original power before the limit is reached. The by-produce tubes of this standard type, which closely resemble the parent in appearance, bring almost undreamed of possibilities to our doors.

In an effort to learn more about this new wizardry I visited the research laboratory of the Westinghouse Electric and Manufacturing Company in the shadow of the lofty KDKA antenna from which America's first general broadcast was made—the election returns of November, 1920. Here I met Dr. Phillips Thomas, who has developed a radio power generator, a generating device that causes lamps to glow as they are moved in the air.

POWER CONTROL

According to Dr. Thomas, electric energy of several thousand kilowatts may be controlled by sound or light; a light of a certain intensity or a particular type of noise will through their effects on given combinations of photo cells or microphones produce a secondary effect which can be practically anything that is desired.

This means that by striking a match or emitting a whistle we may raise or lower awnings or have almost any task performed for us. How luxurious on cold mornings to close windows while still beneath the blankets by merely saying "down, sash; down!" The electric torch becomes a magic wand. The portable microphone or telephone is an Aladdin's lamp of limitless potentiality.

What would the "gold cooks" of Emperor Rudolph, with their astral balsam and cosmic crucibles, think did they watch Dr. Thomas tune in a television receiver, made possible by the photo cell, on one of the programs of picture and sound broadcast by station KDKA? What would Albertus Magnus, that ancient worthy who claimed command of the weather, think did he see a cell in your window illuminate your house as daylight faded into dusk? By the way, if you do employ a relatively inexpensive cell for this purpose there will be no more eye-strain caused by reading in a failing light, and the cell can be made to illuminate your house number just as easily as the living room so that friends calling upon you for the first time and strange delivery boys will locate your home without difficulty.

Photo cells are controlling street traffic lights, counting cars as they pass through tunnels, making possible the transmission of pictures by telegraph and the production of talking films. In sensitivity, at least, these cells are far more efficient than the human eye. Where the latter may be sensitive to only a ten percent increase in illumination, the cell is sensitive to a change of a small fraction of one percent; it is also sensitive to ultra-violet, infra-red and the x-rays, all of which are invisible to us. For this reason the house protected with cells and a network of ultra-violet rays is burglar-proof.

In operation the cell is practically instantaneous; when light falls upon it and voltage is applied free electrons are torn loose from caesium atoms. Caesium covers the cathode. This passage of electrons within the tube, from cathode plate to anode, sets up a weak current that is conducted to an amplifier which builds it up to a strength where it will operate a relay. Relay operation may also be induced by causing the light sensitive caesium to be in shadow. Color filters make the cell responsive only to light of certain hues. Light louvers may be used to shield a cell from all light save beams coming from one direction, so making the cell responsive to only one particular type of light source even during the daytime.

THE MAGI'S CELL

A cell can be adjusted to respond to a slight decrease or increase of direct or reflected light below or above a predetermined point. This sensitivity, together with filters and louvers, makes an almost unlimited number of applications possible. For instance, a cell with a light louver might be mounted in a tree or fence where the headlights of a car turning into the drive would fall upon it, causing, by means of accessory equipment, gates to open, lights to glow along the private drive, entry of house to be illuminated and notice of the arriving guest given to the butler. A cell mounted

(Continued on page 146)

Advice On Making The Most Of Porches And Terraces

Elizabeth Hallam Bohn

A NEW YORK decorator said the other day that one of the most alluring phases of her work was the furnishing of the porch. She continued, "The automobile lured us from our drawing rooms and taught us the joy of the open. Now our out-door living rooms reflect both the comfort we demand within doors and the color and vivacity of the glorious sunsets, the burning autumn foliage and the green of country fields which the motor has added to our heritage."

With the extending of informal entertaining and hospitality through this same 20th Century medium, the porch has added to its original excuse for being, the functions of a reception hall and dining room as well as lounge. Steady use and dainty frocks demand that it be always immaculate in spite of dust from countless passing motors, beating rains, driving winds, and destructive sunlight. So out-of-doors housecleaning presents a problem to be taken into consideration when passing through the fascinating aisles where reed and wicker, iron and glazed chintz are displayed in the great shops.

A surprising amount of protection is offered a porch by the use of screens, for not only does the mesh keep out marauding insects but much soot and dust as well. Bronze screening is an economical investment for it never requires painting, and lasts for years without attention, combining the strength of steel with copper's immunity from rust. One of the highly perfected door closers on the outward bound screen door will assure further protection as well as a noiseless closing.

Slatted shades form another type of protection against drafts, glare, wind and rain, and these old time favorites have been highly revived to combine with the gay chintzes and colorful cretonnes of the smartly dressed porch. They are instantly removed or re-hung and have been designed with a no-whip device to prevent annoying flapping. The sun proof colors have a creosote base to preserve the wood and they are often used to give privacy, even where the new tapestry awnings are already adding a charming note of color, decorative with their straight lengths of fabric and spearhead supports.

For the home with even a suggestion of Spanish or Italian blood nothing is more successful as a porch flooring than the glowing charm of colorful tiles. They do not deteriorate when exposed to the weather, are waterproof, wearproof, do not stain easily and will not fade or corrode. As they are not absorbent, they may be easily cleaned with hot water and soap, always retaining their lovely tones and color values. Brick, too, is highly satisfactory for more conservative floors, and the soft blue-gray, pheasant brown, rust or purple of flagstones are particularly appropriate for the sturdy type of house. Where these stone floors develop a dusty surface, treatment with a prepared compound will quickly lay the dust and maintain a smooth and pleasing texture. And who can resist removing the garden dirt, so often carried by thoughtless feet onto the floor of the porch, when a delightful animal foot scraper presents his sharp-edged iron back for our use.

For these substantial floors come a wide variety of appropriate rugs, from the colorful straw mats with bold treatments and vivid designs in imperishable vegetable dyes, through the gold and silver straw motifs to the lovely India lamb's wool and camel's-hair druggets for the more sheltered enclosure.

The dusting—or washing if necessary—of the porch furniture should be part of the daily cleaning schedule. The luxuriously comfortable and smartly designed rocking chaise-longue of rattan or the sofa of woven reed with spring seat construction and cushions of sun and water proofed glazed chintz must always be as spotlessly clean as our indoor furniture. To use on the terrace or in the garden comes a movable chaise of willow, with sheltering awning and soil proof cushions, while a new kind of rattan is offered which may be left out all winter without injury. It is well to find out if possible from the manufacturer what type of preserving finish has been used at the start. A coat of spar varnish applied in the fall will give a waterproof protection, and the pieces will come into service in the spring as fresh and attractive as when new.

Where the veranda is really exposed to the weather the many

(Continued on page 150)



Simply yet comfortably furnished, this flagged terrace with its splendid architectural background and massed plant borders is an ideal summer retreat. It leads from a loggia porch which offers protection to those who would avoid the summer sun. The home of Albert M. Swank, Johnstown, Penn. Frank J. Forster, architect



Tebbs & Knell

As a dining room is not really lived in, its walls can have considerable pattern. This treatment appears in the A. H. Galloway residence, Winston-Salem, N. C., where scenic paper and ivory woodwork make a background for English furniture, Oriental rug and crimson valances. Northrop & O'Brien, architects



In the breakfast room of the R. E. Lasater house, Winston-Salem, N. C., a Colonial wall paper in cream, apricot and blue-green establishes the country atmosphere. Wood trim is pinkish cream, curtains blue-green percale and the rug green. Charles Barton Keen was the architect. The W. E. Browne Company decorated both rooms

A Little Portfolio Of Good Interiors







A decorative background painted in the Chinoiserie manner by Victor White is easily the outstanding feature of the dining room in the Boston house of Stephen Hurlbut, shown on this and the opposite page. The decorations, painted on canvas, have a ground of silver mixed with enough gold to give light and warmth to the walls. Figures are yellow, orange, vermillion and blues, the whole effect gay and colorful without being restless

The English furniture is original of the Sheraton period except for the interesting Chinese Chippendale chairs which suggest modern design in their angular lines. The dado is painted grayish white with a marbleized baseboard and the curtains at the long windows opening onto a redeemed backyard are of coppery red silk. On two consoles are 18th Century Russian crystal girandoles with malachite bases. Decorations by The Tower Shop

A Boston Dining Room With Chinoiserie Walls



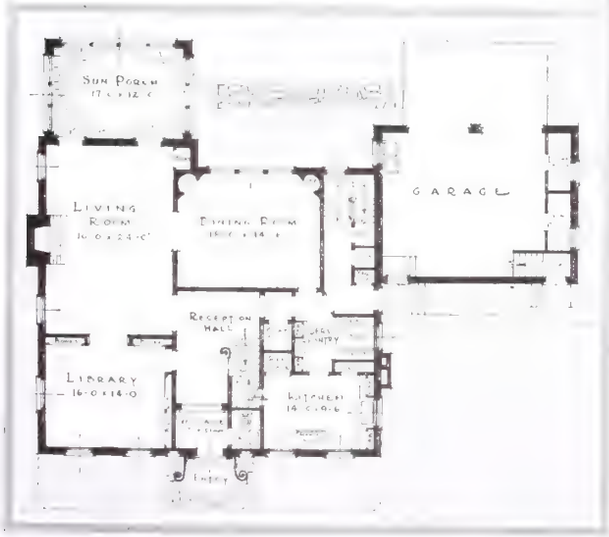
R. E. Hanson



In the smaller and medium-size house architectural decoration is usually concentrated at one or two definite points, the entrance door being the chief subject for the designer's skill. A fine example is found in the residence of Dr. Charles M. Aves, at Houston, Texas, where the door frame is surmounted by a broken pediment from which is suspended an iron lantern. The iron is repeated in the graceful curved railings each side of the door. Joseph W. Northrop, Jr., architect



A feature of the design is the handling of the garage. It is placed in a wing and reached from a drive at the rear. From the front one gains no suggestion of this. The residence is of whitewashed brick with the chimneys placed off-center. True Georgian simplicity and dignity are found in the treatment of every detail





The plans of Dr. Aves' residence show many departures from the usual Georgian balanced layout of rooms: the dining room in the rear, the handling of the service stairs, the sleeping porches. The master's suite occupies one side of the upper floor, with two other bedrooms and baths in the main body of the house

A Colonial Georgian Design Suitably Placed In A Texas Suburban Setting



Foreign Stonework Of Varied Textures



Breton stonework is noteworthy for the introduction of pleasing contrasts, as in this old doorway at Dol. Large horizontal quoins at the door dominate surrounding narrow courses, while the relieving arch of small units snugly squats on the large arch voussoirs. Both wall and the arch treatments have been followed in the house at the left



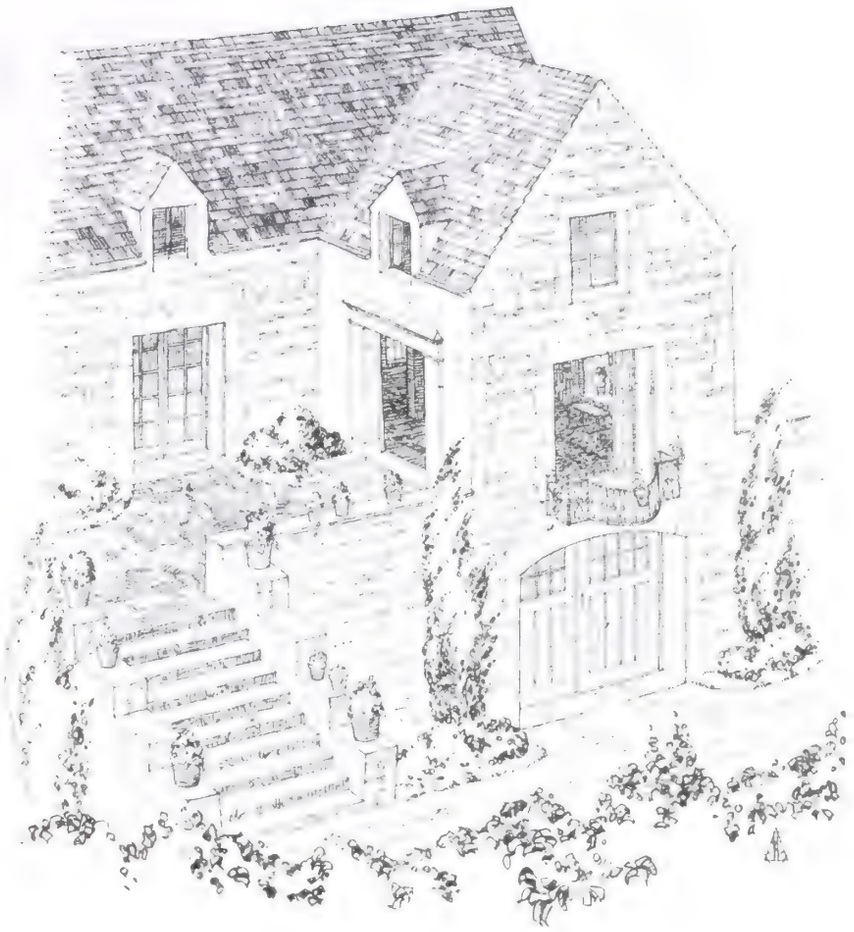
In a stone wall at Vezelay, Burgundy, mortar has been carried over the irregular face, producing a surface which combines smooth plaster and rough stone. This effect has been procured in the house shown at the left by constructing its walls of stone taken from the scrap heap of a quarry and plastering over joints and irregularities



Adapted For Domestic Residence Design



The garden wall at Peterborough Cathedral uses an effective combination of light colored dressed stone with alternate courses of darker bits of odd-sized stone. While both the large and the small units vary considerably in size, all courses are taken through horizontally. This idea has been very appropriately carried out in the house sketched at the right

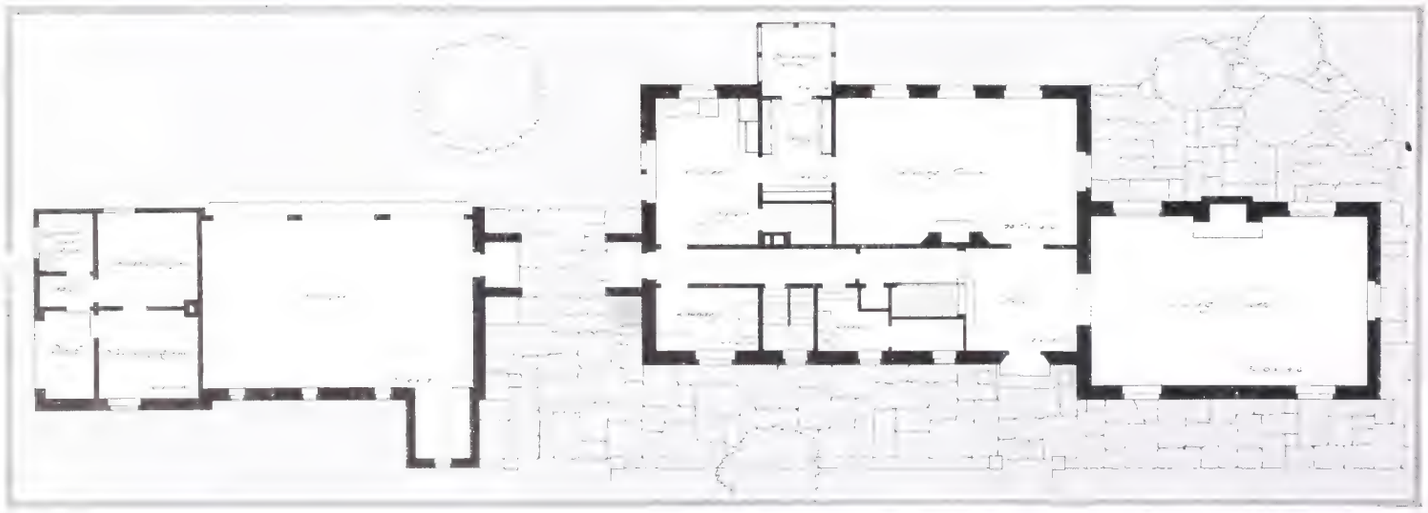


This detail from a house adjoining Winchester Cathedral contrasts the use of dressed stone with split flints in the interstices. Here ordinary split field stone could be substituted for English flint. The sketch at the right pictures this use for a house of French character. Photographs and drawings illustrated are the work of Gerald K. Geerlings









An Arkansas Residence

After The French Type

Long roof lines after the French manner, broken by simple dormers, crown the interestingly textured walls of Mrs. H. M. Bennett's house at Little Rock, Ark. The arch over the garage drive marks a sheltered passage between residence and garage. Here also is located the service entrance to the house. A low wall guards the front terrace. The stair window in the front façade is a distinguished feature. Max F. Mayer, architect





A separately defined unit attached to the main portion of the house contains the living room and, on the second floor, a master's suite of bedroom, dressing room and bath. The dining room is but slightly smaller than the living room. To one side of the pantry which connects the kitchen is a glass-walled breakfast room. Each bedroom has a bath and one, besides the master's room, has a dressing room attached

Field Stone Walls Add Character And Interest

Good Varieties For The Rose Garden Beginner

J. H. Nicolas

EVERYTHING has a beginning, and Rose growing is no exception. The proper commencement of success with it is the right selection not so much of varieties as of classes. This choice has not only to do with climatic conditions but also with the time and care one wishes to give his Roses. If one has but limited time and does not intend to play trained nurse, the selection of such weaklings as Rev. F. Page-Roberts, Mabel Morse, Mme. Alexandre Dreux, etc., or of misbehaving finnikins like Los Angeles, Dame Edith Helen, Talisman, etc., is courting failure and discouragement, even if these varieties were climatically adapted. Unfortunately many of the catalogs, if not misleading, are at least not enlightening; they are intended to sell plants—to whom and where, the vendor does not always care. Wherever the beginner is located, he should first "cut his teeth" on sturdy varieties with constitution, resistance to diseases, and hardiness; varieties that will stand adverse conditions and the mistakes all beginners are apt to make.

Whether the Great War had anything to do with it or not—probably not—at about that time there appeared a weakening of the "everblooming" varieties. Prior to that period, we had the well defined strains, the Hybrid Teas and the Pernetianas.

HYBRID TEAS

The Hybrid Teas technically are Hybrid Perpetuals (the hardy Gallica or Damask Roses crossed with Bengal or Tea) crossed with Tea Rose. This second infusion of Tea blood had not considerably reduced the hardiness of the race and the early Hybrid Teas were nearly as winter resistant as their forbear the Hybrid Perpetual; in fact for many years the strain was not recognized as a distinct class. It did not become a major class until this distinction imposed itself because of the gradual weakening of the race by repeated infusions of the Tea blood and interbreeding at too close range.

The early Pernetianas descended from an alliance between the Hybrid Perpetual and the extremely hardy Austrian Briar, Persian Yellow. For several generations these were regarded merely as close kin of the Hybrid Perpetual because they had retained the hardiness of both parents. But the sin of the father has visited the children, which have inherited the innate weakness of foliage and predisposition to fungous diseases and early defoliation of the Austrian Briar. The first Pernetianas were not very remontant and in an attempt to correct this and at the same time increase the color range, hybridizers began to cross Hybrid Teas with Pernetianas.

A MIXED RACE

The distinction between the two races remained patent for a few generations, mainly in the novelty of shades and the incorrigible weakness of the foliage. Mme. Edouard Herriot and Louise Catherine Breslau are typical of that period. The miscegenation was carried so far that we have now a race of mongrels with blood and defects of both races but few qualities of either beyond a color range previously unknown. It is difficult to draw the genetic line and performance alone can decide which side of the fence they should belong, but for expediency they are all classed by some dealers and breeders as Hybrid Teas.

It looks as if this misclassification had no other reason than to conceal the inherent degeneration of that metis breed: poor constitution, weakness of foliage and its predisposition to diseases, plus lack of winter resistance. Some pundits, while clamoring for truthful descriptions, put forth the monumental alibi of "simplification". Either they have not studied the Roses they grandiloquently describe or do not understand the difference in plant characters and performance between a Hybrid Tea and an Austrian Briar hybrid. Simon pure may be their motives, but they unconsciously withhold from the public valuable information. Instead of helping the public in selecting the proper varieties for its needs, this "simplification" is still further muddling the ink bottle and reviving the old *caveat emptor* feeling.

The beginner—and others who have tried to grow Roses and failed—will do well to limit his activities to the Hybrid Perpetual, the Bengal and some old-fashioned Hybrid Teas, and for the South, the Tea Rose. Where the Tea is winter hardy it is practically immune from leaf trouble.

The Hybrid Perpetual and the Bengal, to which could be added the Bourbon, unfortunately almost vanished from the nursery lists, are winter hardy practically anywhere in America, and strange to say, are very happy in the South. The Bengal is the most prolific bloomer known today, on a par with the Tea, and some Hybrid Perpetuals come near being "perpetual". These two strains will fight and win against odds; they do not require more attention than perennials. They need not be scientifically pruned beyond an annual cleaning of dead or old wood and shortening of long branches, although the quality of blooms may be improved by an intelligent pruning which will be taught by experience. Above all, Roses of these classes, once planted, will stay put. When the beginner has then learned to love Roses and has acquired the rudiments of their culture he can venture with success among more exacting varieties, bearing in mind that the soft pastel shades, in which the yellow of the Austrian Briar is one of the component pigments, are as a rule more difficult to grow than the solid colored varieties.

THE RENAISSANCE

The Renaissance of the hardy, strongly constituted strains has been on for some time and from the novelty producing centers of Europe and America comes encouraging news. We are now working for the neophyte in general and more particularly the inhabitant of the North. A new race, Hardy Shrub Hybrid Tea, is being born by breeding recently discovered hardy species, which will be as near growing themselves as a Lilac or any shrub, yet possessing the continuity of bloom, charm, beauty and adaptability of the true Hybrid Tea. When

(Continued on page 170)



John C. Zoll

(Above) A background of tall flowering shrubs terminates the upper end of the garden, faced down with Sirene Tulips and early blue Phlox, followed by Columbine, Lilies, Delphinium, shell pink Phlox and others for succession of bloom until autumn. Quantities of Tulips are interplanted with the Roses and a few perennials in the rectangular beds, and a small rock garden is in the left center background. (Right) Looking up the slope from the summer-house to the bird bath. The slope of the ground necessitated special provision for drainage under the cross-walk but enhances the interest of the planting as a whole. It is the garden of Mrs. Parker D. Dix, Baltimore, Md.



A Baltimore Garden On A Slope

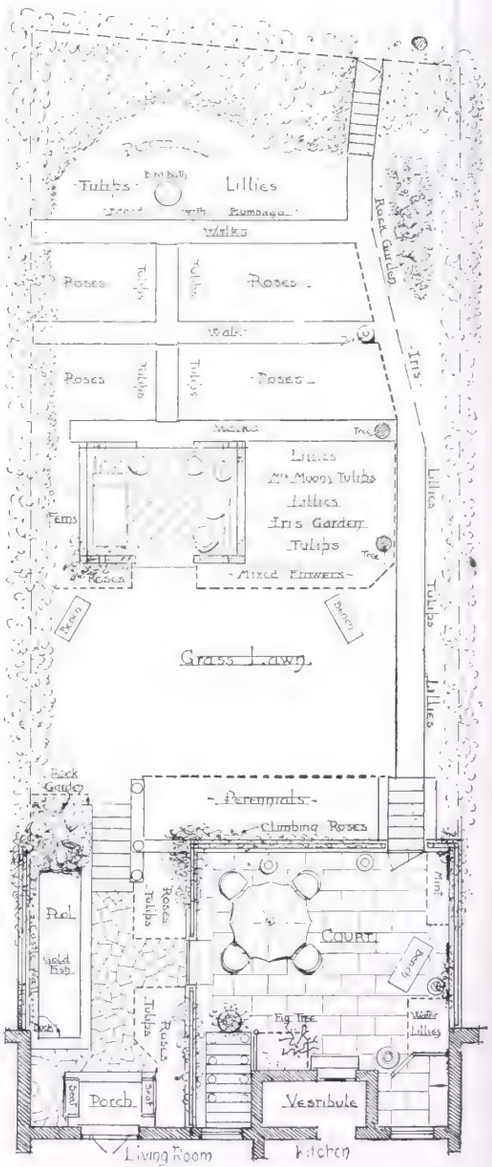


Planned For Privacy In A Well Settled Neighborhood

The summer-house and Rose garden are partly shaded by tall Oak trees, but there is enough sunshine for the welfare of the plants. Within the shelter are tables and chairs for tea or quiet reading in an atmosphere of peace and seclusion

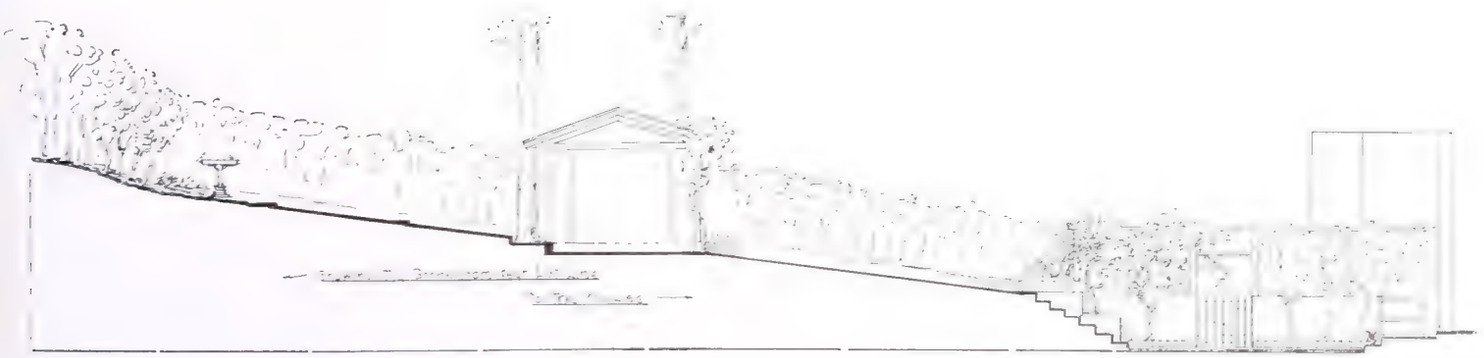


Around the courtyard is a low wall topped by lattice on which grow Mary Wallace and Silver Moon Roses. Boxes located at intervals along the wall contain Nasturtiums, and potted evergreens provide accent points on the paving below them. The gate at the left leads to the long, narrow pool, as shown by the plan at the right





Outside the courtyard a walk and flight of steps lead up to the small lawn which extends to the summer-house. It is to be noted here how well the sense of distance has been retained by providing a clear view back through to the rear property line. The cross-section shown below illustrates the special provisions which the natural grade of the property necessitated. Abrupt terracing has been avoided by retaining the general slope. The area represented is ninety feet long and forty wide





A New Orleans Rear Garden Pool

Water in some form—either a pool or a narrow canal—can create pleasant interest on the small city or suburban place. Here it is well achieved in the rear garden of the home of E. B. Benjamin in New Orleans. M. H. Goldstein, architect

Worthy Strawberry Kinds For Home Gardens

M. G. Kains

AFTER you have eaten all you desired of luscious, home grown, really ripe, freshly gathered Strawberries smothered in sugar and drowned in rich cream have you ever felt inclined to question Dr. Boteler's remark that "doubtless God could have made a better berry, but doubtless God never did"? If you have you are prejudiced!

If old Dr. Boteler could return and sample the choicest home grown Strawberries of to-day the "doubtless" would have even less doubt in it! Even within my own memory the improvement has been so astonishing that were it possible to bring back the haloed berries of my boyhood I would pass them by and choose the 20th Century kinds! I make this statement in all seriousness, for at one time or another I have tested more than four hundred of the more recent varieties out of the something like two thousand kinds introduced by nurserymen during the past century.

Though perhaps two hundred of this immense list have for a time played leading rôles in American gardening probably less than fifty are to-day to be found on the garden stage. But, oh, how wonderful they are! How well they play their parts! Among them what a range of adaptability!

COMMERCIAL KINDS

Because of their prolificacy, fair size, good color and firm texture some are specially fitted for commercial plantings. Almost without exception, however, they are of inferior flavor even when ripened under most favorable conditions. This they cannot be allowed to do in commercial plantings because they would most likely break down in transit and be unsalable when they reach market a hundred or a thousand miles away. So they become poorer in quality with each succeeding hour.

When we select varieties to plant in our home gardens we will pass by these commercial kinds; for what we demand first, last and all the time in the varieties we grow is high quality both in flavor and texture. With these varieties as fundamentals we can allow the fruit to become fully ripe and thus develop the extra size, the higher color and the delicious fragrance that only the really mature Strawberry attains.

From our own gardens we cannot count on more than two or at most three weeks with any one of the regular or early summer varieties. Among these, fortunately, are kinds that ripen very early, others very late, with many that come between. So by choosing several varieties which ripen successionally we may have berries ripen with more or less overlapping for three, four and sometimes even five weeks, though during dry seasons these latter periods are reached only with the aid of irrigation.

BEST OF ALL

Of all varieties I have ever grown my first choice for a home garden would be the Premier. I consider it the best all-around kind because its plants are remarkably robust and resistant to disease. They also thrive better than most other kinds on light soils.

Premier is one of the earliest to ripen and is certainly the finest in quality of all the early ones; its quality is equalled by only the choicest of the best. Unlike other early kinds it has a long season of ripening and maintains the large size of its berries from first to last. With me one season it continued for three weeks without irrigation and, in spite of dry weather, the last berries were large and fine, whereas those of mid and late season kinds in adjacent rows were more or less failures. The reason is that the Premier roots are so long and sturdy that they get moisture lower in the ground than most other kinds.

With the exception of Chesapeake its flowers are the nearest frost proof of any kind I have ever grown. Even if the earliest blossoms are killed the plant bears so profusely that the later ones generally escape and assure a liberal yield.

Where a second early kind is wanted, Cooper is a good one to choose because of its vigor and its high quality fruit which is somewhat larger than that of Premier, but since it begins to ripen only a few days later it usually does not extend the Premier season. Its place may better be taken by a midseason kind where the available ground is limited. Moreover, the plants are less adaptable than those of Premier, especially where the soil is inclined to be wet.

For a midseason variety which will begin to ripen during the latter part of the Premier season and continue until the latest kinds start Big Joe (also known as Johnson, Joe and Joe Johnson) is eminent. The plants, which are vigorous, healthy and prolific, do well on all soils and bear an abundance of large, attractive berries at a time when the early kinds are beginning to fail. No other midseason variety I have grown compares with it.

Among the late varieties are three of outstanding high quality. Of these William Belt is the most adaptable and is my first choice. The plants are robust and the berries large but rather irregular in form. They begin to ripen about the close of the Big Joe period and continue a week or ten days later, and also somewhat later in the season than do those of Chesapeake.

CHESAPEAKE TRAITS

Chesapeake is a highly desirable late variety with healthy foliage. Its flowers bloom much later than other varieties of its season and therefore escape damage by frosts which come while these other kinds are in bloom. This is one of the strongest reasons for having it as a running mate with Premier. The plants are highly productive and maintain the large size of their firm, handsome berries well through their season. They, however, are finicky as to soil. So I suggest that you try Chesapeake only experimentally at first to determine how it behaves in your soil. Whether light or heavy, the soil must be fertile. The variety is so excellent, however, that it deserves a trial in every home garden.

Big Late is the equal of Premier in health and vigor of plants. Its fruits are exceptionally handsome, of high quality and good form *when properly pollinated*. Here-

(*Continued on page 168*)



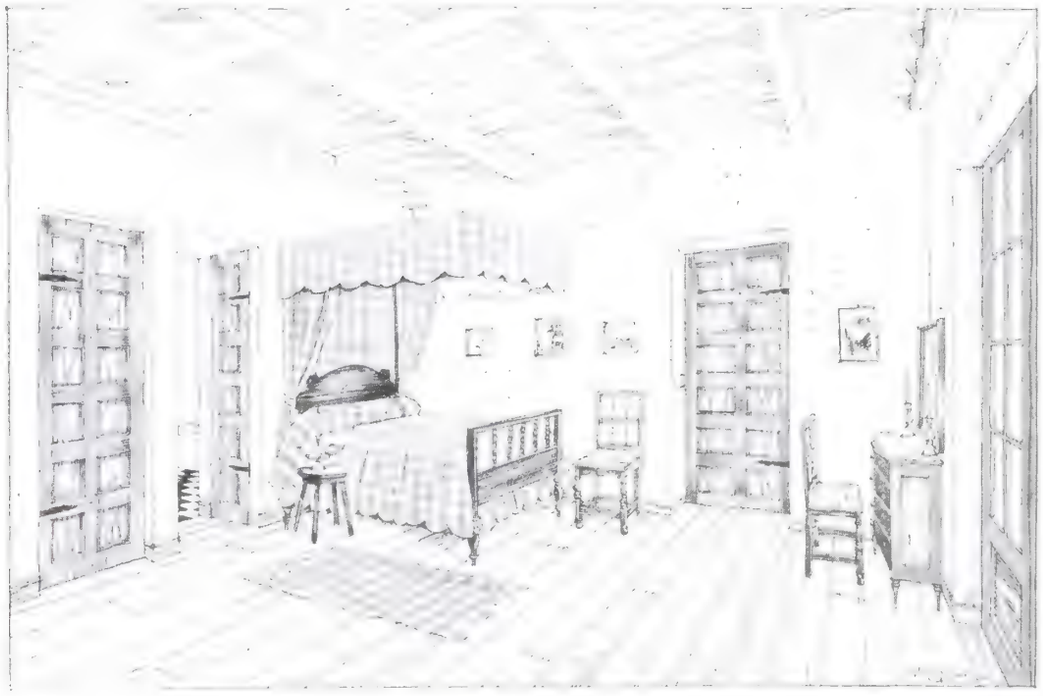
Paul J. Weber

The strong colors and vivid geometrical designs of Navajo rugs which exclude their use from many kinds of rooms make them eminently usable in summer camps where the primitive air is desired. In this camp at Lake Asquam, belonging to W. E. Schrafft, they have been used both for wall and floor decoration. And their tints of gray, white and red harmonize well with the peeled logs stained a warm yellow, the wide beveled pine boards of the wainscot, the wall board panels between the logs, the rough stone fireplace and the sand-colored tables and chairs. Melvin Pratt Spalding was the architect



Indians And The Primitive Style Of Summer Camp Decoration

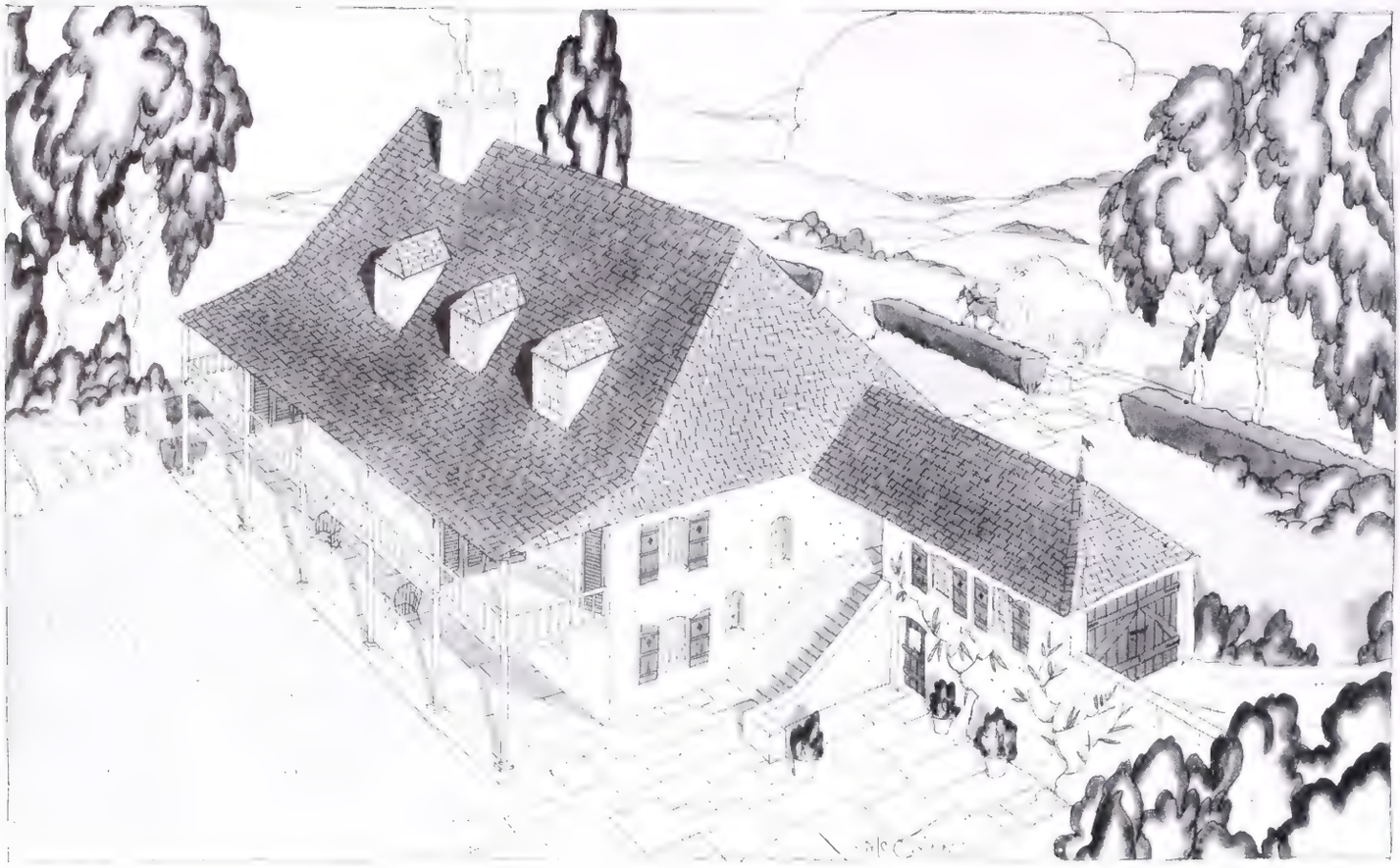






On this and the succeeding two pages are designs for a summer home in the habitant manner of Montreal and Quebec, created by Robert McQuinn. The rooms would be finished with whitewashed walls and exposed beams and ceiling boards. French provincial furniture would carry out the native spirit. Above is the living room which opens on the rear gallery; below it a corner bedroom with a draped provincial bed; and to the left a corner of the porch screened with jalousies

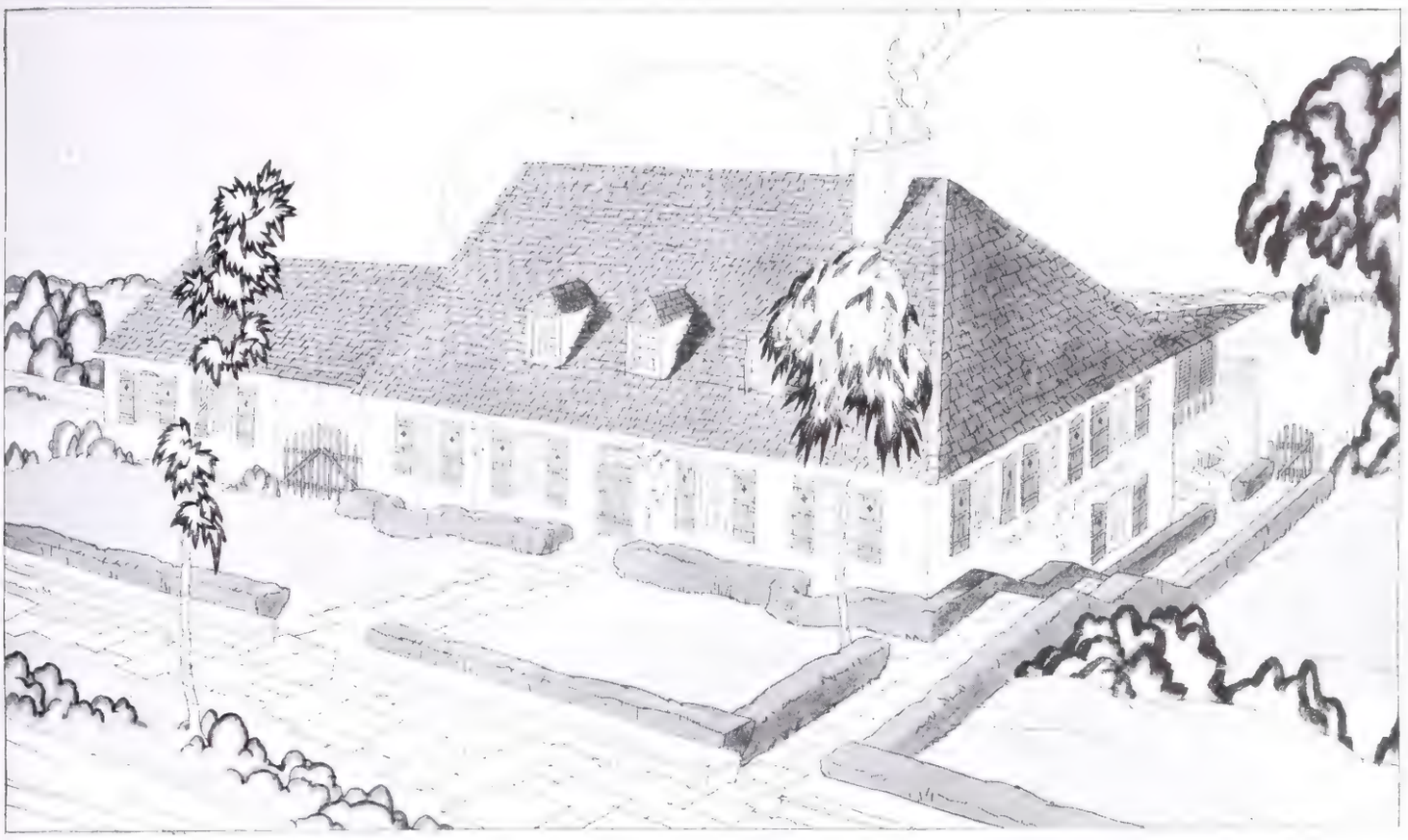
Suggested Rooms For A House Of The Habitant Style



A Country House Inspired By The Habitant Homes Of Canada

The site suggested for this house falls rather sharply from the road, allowing the living quarters and three bedrooms and bath to be on the street level. The house is one story in front and two in the rear. The rear porch roof has the contour of the eaves typical of these houses. The exterior would be stone or stucco whitewashed, and a roof of dark slate. The habitant goes in for color, so the walls could be painted bright red with bright blue or green windows, doors and shutters. In the windows of unused rooms French Canadians hang blue paper. Or the outside woodwork could be merely stained brown. In habitant houses the interior beamed ceilings are whitewashed, or stained brown or painted blue. Doors often are stained brown





On the street side the roof line is carried on a lower level to cover the garage and connecting passage. This garage, being built on the side of the hill, has two stories in the rear, the lower room a laundry with a door opening on a flagged drying yard. Steps lead from the covered passage to the lower terrace. A side entrance gives easy access to the kitchen. These designs by Robert McQuinn

On the lower floor, which is partly excavated into the hill, are dining room, kitchen and maid's quarters. These open on the lower terrace. On the street floor above is a house-depth living room with bedrooms and a bath. Stairs lead to the lower floor and also up to an attic, lighted by dormer windows typical of habitant houses, which might easily accommodate additional sleeping rooms and another bath



New Conveniences For The House And Its Equipment

Gayne T. K. Norton

ONE of the pleasant experiences of having wealth is in being able to handle it now and again. Do you remember your first bank book? Often we have occasion to refer to a life or a fire insurance policy, a bond or a deed but, being prudent, we must visit the safe deposit vault to do so. It would be more convenient to have our valuables within easy reach—and more satisfying.

The only trouble is, if jewels and papers are kept in the house, they may be within reach of others and are endangered by fire. Wills seem to have a special faculty for getting lost. Then there is the stamp or coin collection, the abstract of title and other documents. If these are held in the house they must be under guard.

An Ohio firm offers a solution. It is a rugged little strong box, blue velvet lined, that may be easily and quickly installed in the frame or masonry wall of any home, and entirely concealed from sight if desired. In this wall safe valuables are at once secure and handy.

The exterior is finished in green lacquer or a textured mahogany. Fittings include a combination lock, handle and dial of polished steel, nickel plated. A dead air space at ends, top and bottom, and double door lined with asbestos afford great heat resistance. The space required is 8 inches high, 12 wide, 5 deep. It is a comforting little pocket to have around, providing, as it does, an excellent repository for heirlooms, birth certificates, family records and such important but uninteresting things as inventory lists and mortgages.

A SUPER-ALLOY

A product of modern alchemists, already being presented in such diverse forms as sinks, mirrors, trim, tableware, flashings, dentures, freezers, pen points, window frames, golf irons, cutlery, pipe, saucepans, automobile parts, ash trays, moldings, bathroom fittings, hardware and hypodermic needles, is the new nirosta. This alloy of chromium, nickel and iron that partakes of the nature of a noble metal is, when polished, proof against the corrosive action of water, atmosphere and acid.

Stronger than carbon steel, it may be drawn to a wire one-thousandth of an inch in diameter or made into porch furniture. The material, also called dimondite and widia, takes and holds a mirror finish, superior to anything obtainable with glass, which is untarnishable under all atmospheric conditions; it is also given a silver matte finish that is very attractive.

Its possibilities for decorative treatment in ceilings, as trim, light fixtures and fittings of all kinds, are almost unlimited. It is heatproof, not readily dented, easily cleaned, absolutely sanitary and the surface never wears off. King of stainless steels, this new metal for modern day requirements costs less than many of the materials in common use for which it may be substituted. And so easily is it worked that almost any sheet metal contractor could quickly produce anything from a gleaming drain board to a rust-proof laundry chute.

FOLDING FURNITURE

Architects have said: "We want the convenience and space-saving advantages of the fold-away dining set for our more expensive work, too. Why not give us this idea in a design that will harmonize with the best made-to-order furniture and that will seem to belong in the house in the most dignified architectural style?"

So it came about that houses without dining alcoves and breakfast rooms may have all the comfort of these popular features. Just a bit of wall space or even a door will serve as an anchor for benches and table which fold up flat. No cabinet is necessary. If there is a breakfast room one of these units greatly adds to its usefulness. Between meal times the space may be utilized as a children's playroom, nursery, sewing or ironing room or den.

While offered in several styles, the model architects asked for is most interesting. A grandfather's clock, a secretary and a drop-leaf table, of Colonial influence, inspired the design. Made of gum with an early American walnut finish, the most distinguishing feature is the backs on the benches which fold down on the seats. This unit is finding its way into sunrooms for use at breakfast and tea times.

This dining set is suited to old as well as new homes. Table and seats fold quietly and easily by a patented mechanism which is simple and dependable. A space 24 inches wide is needed, with a floor area in front of it at least 50 inches wide and 47 inches deep. If used, the built-in or recessed cabinet to match the set will fit easily into the ordinary 4″ stud wall.

INTERIOR HARDWARE

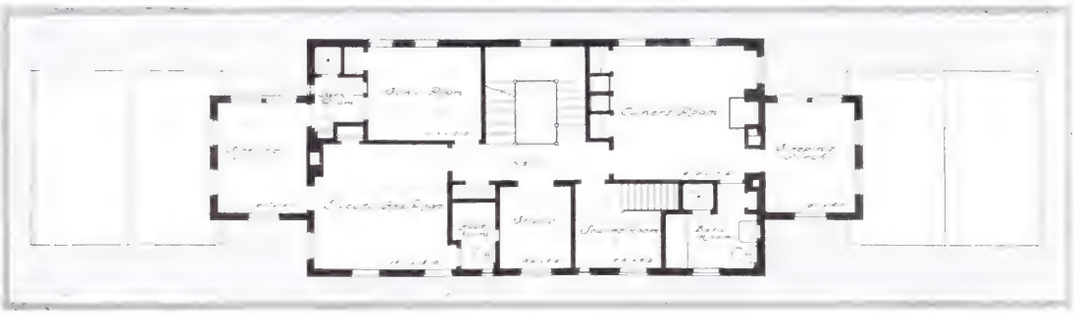
In design and finish as well as in mechanical perfection some of the new escutcheons and lock sets for interior doors are fully two generations removed from those we used in 1915. Long, narrow and gracefully curved, they are offered in many varieties of materials and patterns. Dull bronze oxidized and relieved, nickel plate sanded with raised ornament polished, antique copper and imitation half polished iron are samples of what may be obtained. Indeed, the hardware of today well merits the term, jewelry of the home. Of course all the various styles of residential architecture are reflected in the pieces.

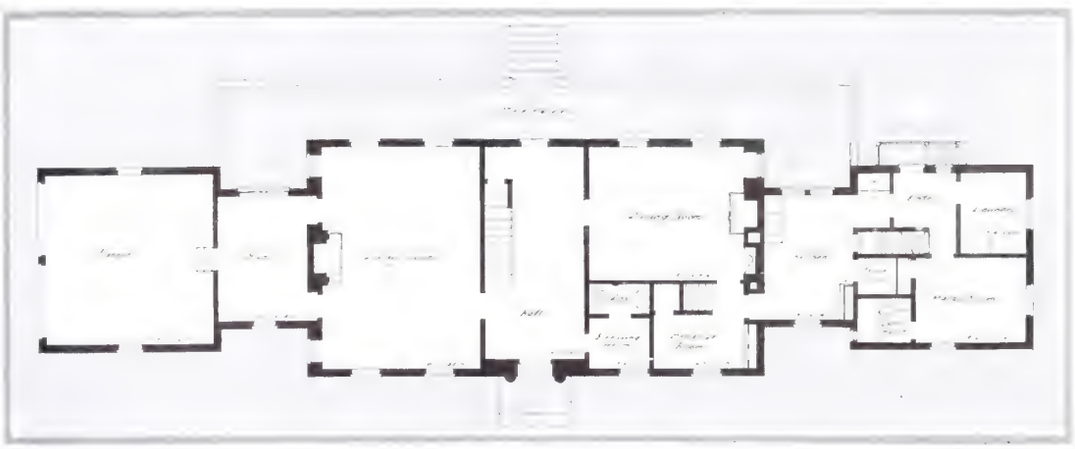
Escutcheons combine in one plate holes for key and for spindle to which knobs are attached, so avoiding the loss of appearance and inconvenience of attaching separate plates for the dress spindle and key holes. Secure attachment is positively assured as the holes provided for the screws are located far enough above the knob and below the keyhole to permit the screws to penetrate into the solid wood of the door above and below the lock case.

Perhaps most important, both the knobs and the spindle are threaded so that, no matter how thin or thick the door may be, knobs will always fit snugly against the escutcheon on either side without necessitating the use of washers. With the knobs screwed up tight on both sides, the whole set becomes both rattle and crack-proof.

(Continued on page 154)







Although a perfectly balanced façade usually connotes extreme formality of design, this residence has escaped such characterization by a rather unusual handling of adjoining wings. While a pleasing sense of formality is apparent, this aspect has been held in judicious restraint. The plan of the main portion of the house is of the familiar central hall type. On the first floor the living room occupies the space to the left of the hall, and a dining room and a breakfast room the space to the right. The left hand wing houses a den and the garage while the right hand one contains kitchen and service rooms. The second floor is made up of three bedrooms, each with connecting bath, a sewing room, study and two sleeping porches. The Edge Hill, Arkansas, residence of Dr. James I. Scarborough. Max F. Mayer, architect

Symmetrical Design In A Whitewashed Brick House



Many-Flowered Climbing Roses

Of the many-flowered types of Climbing Roses, Dorothy Perkins still remains a favorite. Flung across a rustic arbor, it gives abundant flowering in June. Excelsa, Tausendschön, Chaplin's Pink, Ile de France are equally desirable varieties of multiflora climbers. From the garden of Mrs. Theron G. Strong, Southampton, L. I.



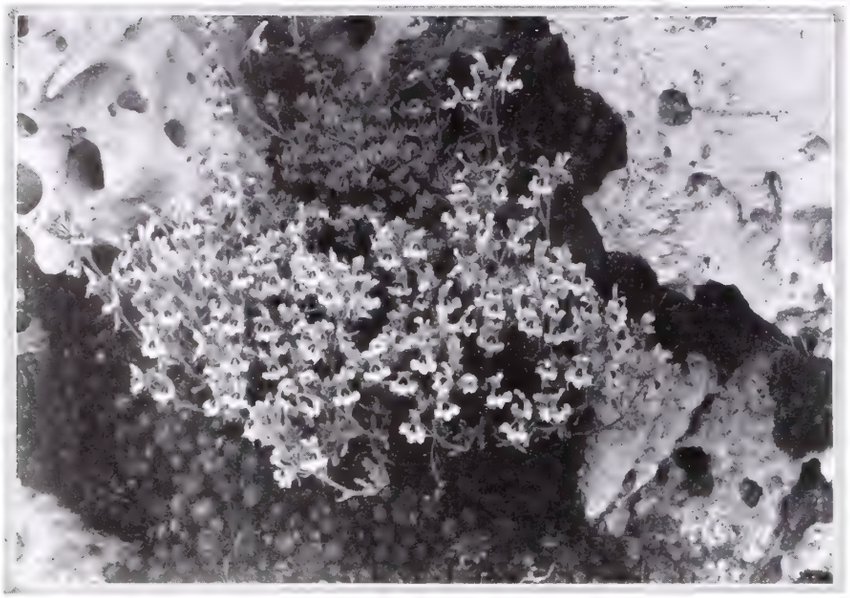


Harry G. Healy



Success with dry wall gardening depends on two factors—the way the stones are laid and the plants themselves. The wall should be slightly canted back, but whether canted or straight, the stones must be laid sloping down from the face of the wall to lead moisture to the roots of the plants. Soil pockets are made here and there and the space back of the wall filled with good loam. Into these pockets can be planted Pinks, Creeping Phloxes, Arabis, Alyssums, Armeria, Iris Tectorum, Thymes, Creeping Veronicas, Saxifrages, Violas, and Sempervivums. Over the top can sprawl, as shown in this garden of F. L. Wurzburg, at Bronxville, N. Y. such worthy shrubs as Barberry, Cotoneasters and Forsythia suspensa

When A Dry Stone Wall Is Made To Spill Its Flood Of Blossoms









Harry G. Healy

Give it a cool, rather damp and rich situation, and Astilbe simplicifolia will lift pale, fringey blossom plumes above a turf of dark, beautifully glossy, indented leaves. It is a perfect miniature replica of the tall-growing kinds

(Top, left) Most good alpines are perennial, but an exception is found in Linaria alpina, a biennial. Its small blossoms are a hot violet blotched with orange—a brilliant if miniature show. Sow it where it is to grow

(Center) Another excellent little creeping Linaria is pallida, covering the ground snugly with lovely foliage and fairly large, fragrant flowers of pure lavender. It is quite well adapted to the limitations of a small rock garden

Haberlia rhodopensis, a small cousin of the well known greenhouse Gloxinia, likes a vertical crevice with a cool northern exposure where it can be wedged securely in good leafmold well mixed with peat and a little sand

The Opportunities Of Small Rock Gardens

Louise Beebe Wilder

A GREAT gardener once wrote, "A small, trim garden, like a sonnet, may contain the very soul of beauty. A small garden may be as truly admirable as a perfect song or painting."

John Sedding was not thinking of rock gardens when he wrote the foregoing, but he might well have been, for the small rock garden offers opportunity for a very special kind of perfection. Most of us are too prone to the obsession that size, particularly where gardens and flowers are concerned, has more than a little to do with beauty and excellence, and we think that if our space is limited so also must be our achievement along these lines. As a matter of fact, the builder of a little rock garden, even though the time he may give to its care be extremely limited, should feel that he has opportunity in the hollow of his hand—opportunity to create something perfect in its way and rich in interest.

I do not at all mean to imply that this may be done, as the prestidigitator would say, with a simple twist of the wrist. Far from it. To give our bit of frankly unnatural natural scenery a look of authenticity and reality, to arrange and construct it so that it will not appear alien to its surroundings, requires considerable vision and ingenuity. But it is nevertheless possible to bring about very plausible results in almost any situation. The stones used are of the utmost importance. Each stone that is to show should be of fine form and color, for each must play a credible as well as a thoroughly creditable part in the little scene.

While the chief function of any rock garden is to provide a happy place of residence for a collection of choice small plants, and they must ever be the first consideration, still the stones are, so to speak, the bony structure of the garden and no amount of lovely flesh, represented by the plants and their flowers, will hide the defects of

(Continued on page 164)



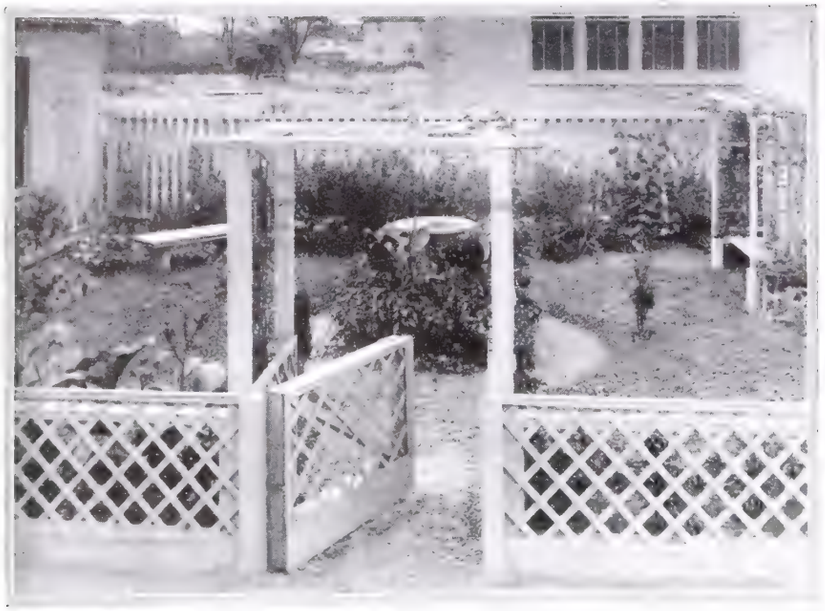
Among the very small and neat alpines is Globularia bellidifolia, forming a close cover of dark, very small leaves and blue blossoms. Loam, humus, lime and a little sand please it, and it likes a stony southern slope



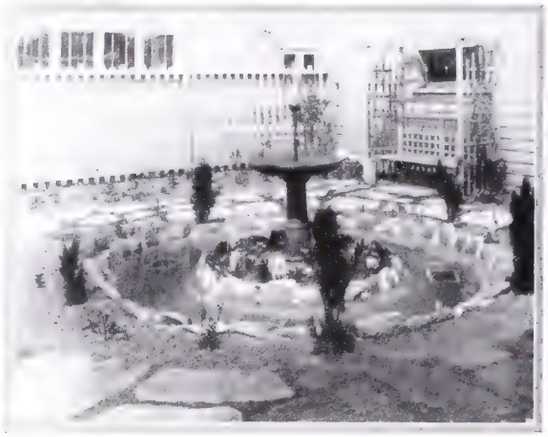


Like the Haberlias, Ramondia pyrenaica is a tufty small gem that enjoys a cool, vertical crevice and considerable shade. It is a wholly charming thing and delights in strong loam mixed with humus and a little sand

Purple, fringey, drooping blossoms lifted well above roundish leaves, Soldanella montana is a joyful small beauty when given the conditions which it likes. Mrs. Wilder always grows it in a cool, deep soil and sunlight



Rawleigh



THE FIRST YEAR

In many a suburb and town are found the problems that confronted this owner—how to make much out of little, how to gain a sense of privacy in the open, how to create the semblance of seclusion in a more or less public garden. The first year's work consisted in fencing the property and planting vines, in dividing the garden into two rooms by the use of a low fence and arbor, and by sketching in the general layout of paths and beds



SECOND YEAR

The following season the pool was dug and bordered with stones, a small rockery for damp-loving ferns built around the base of the fountain and the stone paths laid to afford permanent footing. These two years saw the design of the garden evolved. Planting then commenced

THIRD YEAR

By the third June arbors and fences were fully clothed with the abundant growth of climbing Roses, the approach to the garden was filled with healthy perennials and the borders edged with low growing annuals. Next year will find the shrubs, vines and perennials reaching maturity



THE FINISHED GARDEN

The garden of Ernest J. Rawleigh at Buffalo, N. Y., incidentally the worthy object of a recent prize, is a splendid example of what intelligence, love for flowers and persistent labor can create from an unpromising backyard. In four years its owner made an outdoor living room which was screened sufficiently from passersby; he laid out a simple design in which every inch of space would contribute its share of bloom and leafage; by the proper selection of varieties he enjoys a succession of flowering from the first spring days to the last of autumn, and in this small space he has contrived to make enough garden work to fill his leisure hours. He has even found a corner in which to embower a dining table, so that this garden can constantly be enjoyed through the summer months. This evolution represents a gradual investment which brings in rich dividends of beauty and health. The photographs of this garden evolution were made by Mr. Rawleigh. Marie P. Hill wrote the captions



A Small Buffalo Backyard Which Grew Into a Garden Of Abundance



Peter B. Merrill

(Left) This table is covered with a silvery gray damask cloth from Mosse. Plates and compotes black Fostoria glass. Service plates and glasses with black bases, Lord & Taylor; butter plates and compotiers, Macy. Chromium plated candelabra and fruit cups, Rena Rosenthal

(Left) The centerpiece is a graceful modern bowl in chromium plate, standing on a round black glass plaque. From Rena Rosenthal. It is heaped with fruit made of silvered glass from Stewart. Below at the left is an effective fluted vase of heavy black Fostoria glass. Altman

(Below) Well designed and moderately priced Fostoria glass effective for a black and gold table. Glasses with narrow gold lines and black bases in all the wanted sizes from Macy's. The graceful flower vase of black glass has a narrow gold base. From B. Altman & Company

For A Black And Silver Table







(Above) Interesting glasses for a black and white table. (Left to right) Seneca glass with black scalloped foot. German glass with horizontal stripes in black, gray and white. Both from Macy's. Lalique goblet with black decorations on stem. Stern Brothers



(Right) Steuben crystal candlestick and goblet with delicate engraved design and unusual pierced stem. From Stewart. The Venetian bubble glass shown in the upper portion of the picture, imported by Carbone, is a lovely bluish green. From Wanamaker's

Glass From Many Lands For Country House Use

Below is moderately priced Heisey glassware particularly suitable for a country house on account of its pleasing colors. The bowl and candlestick illustrated, with graceful swan handles, may be had in crystal, green, pink, amethyst or amber. From Stern Bros.



Dana B. Merrill

(Below, right) Swedish glass charmingly delicate in design and texture. The bowl, part of an open stock pattern, is engraved with stars and crescent moons. Stern's. The plate, with its tiny cupids blowing bubbles on a cloud, is from Countess Sparre







(Extreme left) Swedish pottery with its clear, soft colors and simple, refreshing patterns is an excellent choice for the country house. This design has slightly modernized floral motifs in bluish green on white. The pieces shown are part of a dinner service available at Wanamaker's

(Left) Gay and very colorful is this white Wedgwood pottery decorated with wreaths of multi-colored flowers in high relief. It would be both suitable and effective on an outdoor table used in connection with pale pink or yellow table linen. Open stock pattern from Plummer

(Below) Black Knight plate, multi-colored wreath on cream ground, Ovington. (Center) Italian pottery imported by Carbone, yellow ground flowers in soft colors, Mrs. Wiltbank. (Bottom) Black Knight green on cream, Ovington

(Below) Wedgwood plate in rose pattern, mauve, plum and green on cream, Macy's. (Center) Italian pottery imported by Carbone, red, green and blue stripes, Mrs. Wiltbank. (Bottom) Wedgwood, pinks and yellows, Plummer



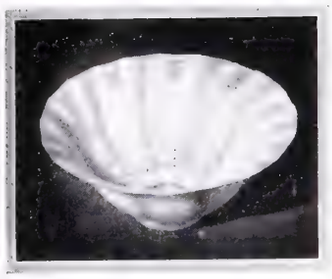
Dana B. Merrill



Summer China Is Brightly Colored



The Spode china shown above is especially adapted to country use as on each piece is a picturesque farm scene. The colors used are mainly bright greens, red and tans on a white background accented by narrow black lines. Open stock design from Wm. H. Plummer & Company



Pale blue glass is particularly lovely with 18th Century silver and a fragile lace table cloth. Above is a new Steuben glass flower bowl in a decorative blue and milk-white openwork pattern suggesting lace. It comes from Altman and may also be obtained in pink and white and in pale green and white



(Right) This table is covered with fine embroidered net. Service plates of silver lustre china, (shown below), pale blue Venetian glass and Georgian silver complete a dignified scheme. The centerpiece is a mirrored plaque on which float delicate crystal swans. Plaque, Jones & Erwin; swans, Mayhew Shop

At the far right is the Wedgwood plate used on the table above. It has a white center and silver lustre border ornamented with a grape vine design picked out in white, Macy's. The Spode dessert plate suggests an old-fashioned valentine with its delicate, lace-like border and moss rose. Courtesy Rich & Fisher



(Right) Tiny sailing ships made entirely of sparkling glass with gossamer-like rigging, and hulls and banners in brilliant blue and red, make an engaging table decoration if placed on a mirrored plaque. From Buchwalter. The well-designed blue Venetian glass candlestick is available at Benello & Pillori



The Blue And Silver Table

Dana B. Merrill

18th Century Cottage Ornaments For Collectors Of Americana

Mr. and Mrs. G. Glen Gould





The plaster deer above seems the forerunner of our own modern decorative animal figures. The small squirrel to the left and the love-birds below are more typical of the inexpensive cottage ornament of the last century



This elaborate plaster clock was considered the height of the plaster modeler's art. Every cottage mantel aspired toward something of the same nature. The dogs have for some time past had a vogue among collectors. A spaniel is to the left of the clock and a poodle at the right



Formally arranged bouquets, with or without a clock or watch pocket, overflowing fruit dishes and ceremonious urns were for 18th Century homes of some pretension. Lemons, oranges and bananas were strange, exotic fruits to the northern states, hence the extensive use of their replicas in such decorative groups

FOLK lore is at last coming to our very house doors. Formerly we gazed with dream-filled eyes to the Norselands, Central Europe, the Balkans, and even farther afield when we sought to trace links between the daily life of "the people" and what they used, and said, and sung. But to-day we turn our eyes backward on our own Colonial days and find much good material for contemplation. Even in the Federal era rich treasure still awaits investigation. But it comes to us rather as a surprise that, in the days we call Victorian, there is considerable matter of this sort not to be neglected.

Just as American cottages of the mid-19th Century are being refurbished for delightful and comfortable out-of-town living, so their typical furnishings of contemporary decades are gaining keener attention. The normal outcome of this attention is collecting. Cup plates and stuff of such genera do not fill the list. Surprises are constantly occurring, though we have yet to see a collection of antimacassars, or even of footstools.

Ornaments of thin plaster—some collectors call them chalk—touched up with a little color, sometimes scantily, sometimes liberally, were among the things most readily available for the embellishment of humble homes, and often were the first adventures into the realm of the ornamental for those with humble purses. Their indebtedness to Staffordshire ware we noted in an article previously published, also something of their origin.



(Continued on page 142)

Facts About The Care Of Rugs And Carpets

E. A. de Quintal

KNOWLEDGE of the proper care of carpets and rugs is of especial value to all good housekeepers at this time of the year. To ensure satisfactory service from floor coverings, the first problem is that of correct cleaning. Proper methods employed in the home and by responsible cleaners will lengthen the life of the carpet, spare one a great deal of inconvenience and expense and, incidentally, obviate unfair claims against the rug and carpet merchants in requiring them to replace as defective merchandise carpets that have been ruined by bad cleaning.

All carpets and rugs should be cleaned with a good vacuum cleaner at least twice a week. The mouth of the cleaner should not rest on the carpet but should be raised slightly above the pile. The mechanical sweeper should be pressed down slightly and moved slowly for best results. It is also necessary to use a good carpet sweeper at intervals, particularly on the dining room rug after meals. Never use a straw broom, for this method of sweeping is very apt to tear out a certain amount of the face of the yarn besides spreading dust and dirt all over walls and furniture.

OUTSIDE CLEANING

There are two different types of housekeepers as far as the outside cleaning of carpets and rugs is concerned: one leans heavily on the side of purity and has rugs and carpets cleaned every year whether they need it or not; the other pays no attention to the fact that floor coverings need some care occasionally. Needless to say, too much handling and the wrong methods of cleaning do not improve the life and wearing qualities of rugs and carpets. Hotels, apartment house foyers, public institutions and any interiors used constantly should have their floor coverings cleaned every year by a responsible concern. Rugs and carpets in an average home need only to be cleaned once in every two or three years, depending upon the size of the family, the location of the house and the particular amount of usage they receive.

There has been great improvement recently in the various methods of cleaning and scouring rugs and carpets, but unfortunately there are still many unprogressive cleaners who employ old-fashioned methods. Whether a carpet or rug shall receive a good dust cleaning, a soap and water wash, or a thorough scouring with warm naphtha depends upon the condition of the article under consideration. On this matter a specialist should be consulted, as a fine silk rug should certainly not be cleaned in the same manner as an inferior grade, soiled and grease-stained rug.

SHRINKAGE

Scouring a carpet that covers a floor entirely is not recommended because the carpet is almost sure to shrink to such an extent that it cannot be used again in the same way. This is particularly true of seamless chenille and broadloom carpets. Rugs will also shrink, but as they are merely laid on the floor and not required to fit a certain space absolutely, this is not such a serious matter. Shrinkage, however, is serious where a rug has been laid with sockets and pins, for the old holes in the floor are bound to show to disadvantage. While every method of cleaning will shrink your rugs and carpets more or less, the safest way to reduce the shrinking to a minimum is to have them cleaned by the warm naphtha vacuum process. There are certain naphtha cleaners who give a written guarantee to the effect that they will clean your floor coverings, depending upon the quality and condition, without shrinking them. Of course, no carpets will shrink if they are only dust cleaned by a machine that beats the carpet with leather straps as it comes through a roller. This method is, however, not to be recommended where carpets are thoroughly soiled from long and hard use.

A soap and water wash (pure soap only should be used) is recommended on all grades of carpet not too badly soiled. This does not mean the shampoo method—scrubbing a carpet or rug right on the floor—for this treatment is not only detrimental to the wearing quality but does not actually remove the dirt. It also leaves dampness to weaken and warp and creates mold beneath the rug. There is only one way to have carpets or rugs thoroughly cleaned if they are badly soiled and that is by the warm naphtha vacuum process mentioned above. This method cleans the back of the rug as well as the face.

Ink stains are usually divided into four different kinds, and while it is a somewhat difficult task, they may be removed by a special chemical process provided the kind of ink spilled is identified. The reason for this is that in order to be efficient the eradicating chemical used must have a definite reaction upon the chemicals used in the manufacture of that particular ink. Animal stains cannot be entirely removed but they can be given a special treatment which will almost obliterate them. Something that will help exclude a great deal of dust and grit from the floor coverings in a room is a mat placed at the entrance door.

MOTHS

At this time of year special attention must be given rugs and carpets to prevent the dreaded moth from ruining them. Moths will lay their eggs in any part of a rug or carpet, but they particularly like the portions that are not used very much, being especially fond of dark corners. After their eggs are hatched, the moth worms feed on the nap of the carpet until they become moths. Spraying with a good moth preventative is recommended at regular intervals during the warm weather. Air and sunshine are also enemies of the house moth. If you have fine rugs or very soiled carpets and intend to close the house for the summer months, first send them out to be cleaned, then pack them in camphor before storing. Where carpets cover the room entirely, and rugs are not very soiled, leave them on the floor and give them a thorough vacuum cleaning. Then cover them entirely with a good artificial or pure gum camphor powder (not balls or squares) spreading the powder one-eighth to one-quarter of an

(Continued on page 148)



How To Paint And Stain Furniture

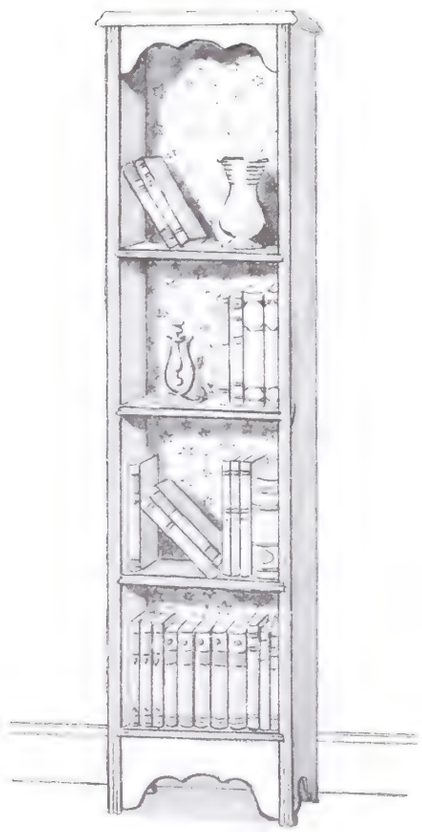
Marjorie Reid Rodes

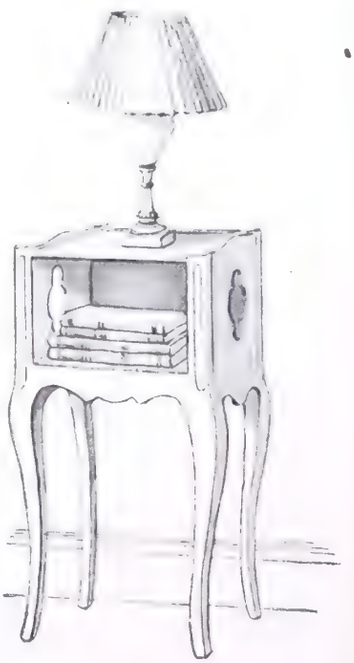


ALMOST anyone with a taste for the crafts is, at some time or other, tempted by unpainted furniture as an excellent medium for self expression. Many of the unfinished pieces are quite beautiful in design and suggest infinite possibilities in the way of color. Moreover, there is an irresistible appeal in wet paint as a matter for experiment. The outcome may be disillusioning—a smooth coat of enamel develops sags and runs, a potential mahogany table shows an unexpected strawberry color and a tendency to tint the tea cloth with the same succulent tone. These mishaps are avoidable, however, if one knows a few facts about the action of various paints and one or two simple rules regarding their application.

There are two distinct ways to finish furniture. It may be stained one of the wood tones, allowing the grain to show through, or it may be enameled. In either case, the first step is to look the wood over carefully for possible roughnesses. Some pieces are well made but others have rough places that should be smoothed with sandpaper. If the first process is to be used, some woods require a filler to close the open pores that follow the figure of the grain. (These pores would otherwise absorb too much of the stain and create a bumpy appearance.) This applies to oak, walnut,





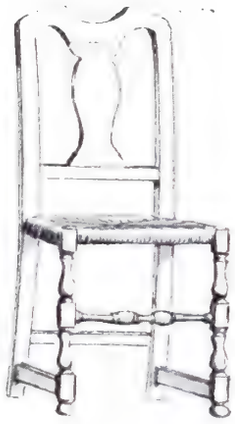


Excellent for the living room is the well made unfinished furniture shown on this page which may be stained or enameled. (Upper left) This fine secretary comes unpainted or in maple, mahogany, or walnut finish. (Left) A bookcase 54 inches high and 13 broad, would be attractive painted blue-green and lined with blue star paper. Hearthstone

(Right, reading down) A well designed three drawer birch chest is 19¼ x 34½ and 31 inches high. From Artcraft. As graceful as it is convenient is a small coffee table, 17 x 26 and 18 inches high, finished some gay color. A small French provincial book table, 12 x 16 and 31 inches high, might be given a wood stain. Both from Pembroke Shop









mahogany, chestnut and ash, which are open grain woods, but not to birch, maple and whitewood, the close grain hardwoods most commonly used for the unpainted furniture on the market. For the open grain woods a non-absorbent paste filler which, as its name implies, comes in paste form, is used after the piece of furniture under treatment has been stained. The paste is thinned with a little turpentine to the consistency of heavy paint and tinted with the stain. It is applied with a short, stubby bristle brush across the grain, and allowed to set for about 15 minutes. Then take a handful of burlap or excelsior and rub hard, across the grain. This takes off all of the excess filler, leaving only that which has gone into the pores of the wood. Apply a thin coat of shellac and allow the piece to dry overnight.

To preserve the grain of the wood, the simplest finish is a varnish stain which colors and varnishes in one operation, but this will not give the finest effect. A better method is to use first a coat of one of the acid, oil, or penetrating stains. The oil stains, colored with pigment, are most easily applied. But for clear and rich transparent color the acid or penetrating stains are most dependable. (They are made with analine dyes so that they stain the wood without clogging it.) When this surface is thoroughly dry and hard—if possible it should be given twenty-four hours—it must be sealed with a thin coat of shellac. This is usually followed by two coats of varnish. The first coat is reduced with turpentine in proportions specified by the manufacturer, and allowed to dry twenty-four hours. It is then rubbed lightly with fine steel wool or #8/0 sandpaper. The second coat should be applied as it comes out of the can—no thinning, no stirring—and rubbed with a mixture of

(Continued on page 154)





Unfinished furniture is a practical choice for the summer dining room. (Left, reading down) A birch extension table, 28 x 42, is 76 inches long when opened. Hearthstone. These simple, well designed rush seated chairs may be stained or painted: Hitchcock chair from Leavens; fiddleback, Campbell Shops; pierced ladderback chair from Hearthstone

(Upper right) A faithful reproduction of an old corner cupboard 83 inches tall and 39 inches wide would be effective painted yellow with apple green inside. From Artcraft. (Right) The useful wall cabinet 72 inches tall, 20½ inches wide, and 10 deep might have a color scheme of old white outside and Wedgwood blue inside. The Campbell Shops

The Gardener's Calendar For May

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

☽ First Quarter, 5th day, Evening, W.
○ Full Moon, 12th day, Evening, E.
☾ Last Quarter, 20th day, Evening, E.
● New Moon, 28th day, Morning, W.

First Week: Dry and hot
Second Week: Violent rains
Third Week: Clear and colder
Fourth Week: Warm, strong winds

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1. St. Philip and St. James. If the weather conditions have become settled the warm types of vegetable crops may be sown at this time. Worth while things of this class are String and Wax Beans, Lima, Corn, Squash, Pumpkins, Okra, Muskmelons and Watermelons. Sow seeds outdoors.	2. It is unwise to postpone Potato planting any longer if you want to be sure of good results. Potatoes are a crop that need cool conditions, and late plantings of them however well they may be cared for, are rarely successful. When it comes to fertilizer for the hills, get one with 1½ potash.	3. The early sowings of vegetable seeds must be properly thinned about this time. Such attention is almost always needed, for plants that are unduly crowded become thin and spindly and never develop into vigorous specimens. Thinning should be carried out while the plants are small.
4. Second Sunday after Easter. Tuberous plants of all kinds that are to be naturalized in the wild border or in the rock garden may be taken from their winter quarters and moved into place now. The mound on which rock plants should be given a good watering with liquid manure.	5. Do not drench some of the seedlings of vegetable crops that germinate quickly, such as Spinach, Peas, Beets, Lettuce, etc. Frequent plantings in small quantities are the best method to follow. It is well to have a continued crop of tender vegetables for the table. If there is a surplus, can it for winter use.	6. Crops that are more or less in the ground and are not growing well should be stimulated by an application of nitrate of soda or some other strong quick-acting fertilizer used in liquid form. There are several chemical stimulants of this sort on the market which can be used to advantage.	7. Most of the hardy common annual flowers may be started out-of-doors now, sowing the seeds where they are to grow. It is the part of wisdom to have the soil in which they are to go well prepared beforehand, far enough ahead so that it will pulverize when better worked.	8. Maple trees ought to be pruned just as the leaf buds are bursting; there is no danger of their bleeding. Any large cuts which may result from the trimming operations should be painted with standard tree paint to preserve the wood until the cuts heal and new bark grows.	9. Carnations intended for forcing in the greenhouse next winter can now be planted out in the garden to gain size and strength. The ground in which they are to go ought to be thoroughly cultivated and fertilized before planting. The plants themselves should be kept pinched back.	10. Lemoine Fuchsia died, 1796. All the summer-flowering bulbous plants may be set out now that settled weather is pretty well assured. To provide a continuous supply of Gladioli, they can be planted bi-weekly. The general rule is to plant all bulbs twice as deep as their own diameter.
11. Third Sunday after Easter. It is a mistake to postpone cutting the lawn until the grass is so long that it needs raking after mowing. Good Lawns are the result of liberal fertilizing and frequent mowing,—the latter operation twice a week in fast growing weather.	12. The grass edges of walks, flower-beds, shrubbery borders and other places where the lawn meets bare ground ought to be trimmed cleanly and neatly with a turfing tool every few weeks throughout the season. A garden line should always be used as a guide lest the trimming be uneven.	13. Carolus Linnaeus died, 1778. Now that the garden work is in full swing, the wheelhoe becomes a very real saver of time and labor. This implement does the necessary work of vegetable cultivation more efficiently and with considerably less effort than any other tool or method.	14. Effective weed killers are really necessary to keep stoned gutters clean and neat, to say nothing of their value for the same purpose on bluestone walks and drives and other places where a hoe cannot be used to advantage. One thorough application now will destroy all growth.	15. For the vegetable garden, it is a good plan to make a small seed bed for the accommodation of late Cabbage, Cauliflower, Brussels Sprouts, etc. The seeds of these plants may be sown now. Keep the young plants in separate beds until it is time to set them out in the garden.	16. James Vick died, 1882. Just before the general flowering season begins in the perennial garden it is a good practice to top-dress the beds with bone meal or some other concentrated, safe fertilizer. This enrichment should be scattered on the surface and raked in.	17. If you plan to have Roses in bloom in the greenhouse next winter this is the time to plant them in the benches. Like their outdoor sisters they appreciate a rich, heavy soil. The beds should be firmed well after planting and top-dressed occasionally with raw bone meal.
18. Fourth Sunday after Easter. Lead-colored Cut-worm will soon be working in the garden, especially on the early cabbage plants. To trap a few of the pests, lay pieces of the stem of the thick-leaved Squash vine with the cut-side down next to the plant to be protected from Squash bugs.	19. A load of hay used for mulching covered and kept in some convenient corner of the garden will be a valuable accessory for treating any plants that are not doing well. Alternate applications of this liquid and solutions of nitrate of soda will prove to be effective quick treatment.	20. It is unwise to postpone the sowing of farm crops any longer—summer will be here before we know it. Mangels, Sugar Beets, Carrots, Turnips, etc., should be sown. As size is the important desideratum with these crops, early planting of the seed is an essential factor.	21. Currant bushes, Gooseberries and Elm are among the woody plants which are most subject to early attack by leaf-eating beetles of various types. Arsenate of lead is the most advantageous and effective of the regular poison sprays which can be called on to protect them.	22. Keep the tall flower like the Delphiniums supported with adequate stakes and, for the further sake of appearances, don't forget to trim all grass edges and walk borders. Broken flower stalks and unkempt edgings can make an otherwise good garden look unsightly and slipshod.	23. If the weather is dry you will very likely be troubled by green fly and other aphids or plant lice. Peas, Lettuce, Egg-plant and other soft-foliage vegetables are especially susceptible. In the flower garden, any young growth may suffer. Spray with a nicotine preparation as a remedy.	24. Do not fail to keep up successive sowings in the vegetable garden, if you want the maximum satisfaction for the area involved. Corn, Beans, Spinach, Peas, Radishes, Lettuce, Beets, Carrots, Cucumber, Cress, Kohl-rabi and Turnips all lend themselves to this sort of treatment.
25. Rogation Sunday. Celery seed for next winter supply may be sown at this time. The best plan is to make a seed-bed and sow broadcast in it. When large enough to handle dibble off the little plants into well prepared soil. When they are 4" tall, you can plant them out.	26. Dahlias may be planted out now. Make deep holes for them, setting the tubers several inches below grade and filling in the soil as they grow. A little sheep manure or bone meal mixed well with the soil in the bottom of each of the holes will provide the necessary stimulation.	27. After they have finished flowering, but not before, the Lilacs, Syringas, Deutzias, Forsythias, Spiraea, Snowball and other early-flowering shrubs may be pruned. Old, unproductive wood should be cut out. Next spring's buds will form on this season's new wood after the pruning.	28. When fruit trees are in bloom they should be sprayed with Bordeaux Mixture and arsenate of lead. This is to destroy the various insects which attack the forming fruit. It is especially important to spray as the flowers open, and again just when their petals begin to fall.	29. Ascension Day. Formal evergreens and hedges should now receive their first clipping of the season. Good hedge shears are the best tool to prevent any voids or gaps developing in the growth. Branches and tips that have been burned by the sun can be pruned off.	30. Memorial Day. Keep the ground between the rows of Potatoes constantly stirred, and be on the watch for signs of the Potato beetle. If any of these destructive pests are in evidence, get busy at once with arsenate of lead spray, combined with Bordeaux mixture to prevent blight.	31. By this time the weather normally, is well enough settled to warrant the setting out of tender bedding plants like Geraniums, Cannas, Salvia, Coleus and so on. If a belated cold spell should come along, the plantings can be protected by covering them with old blankets or other light material.

Old Doc Lemmon Was Saying To Us The Other Day—

"There's a lot o' folks whut h'ain't got much use for rain. They're allus lookin' for the sun to shine an' cheer 'em up, an' when it don't ye're likely to find 'em about as chipper as a hoss with the heaves.

"'Course, it all depends on who ye are an' how ye want to feel, same as with the drys an' the wets in this here pro'bition mess, but it's allus seemed to me thet there's a lot to be said in favor o' rain. Nor I don't mean only in the good it'll do the corn crop an' the kitchen well, neither.

"The way I look at it, a warm, steady spring rain is about as ca'm an' soothin' an' hopeful a thing as ye're like to find this side the Pearly Gates. It hes a way o' sort o' strokin' the world's face an' freshenin' it up thet's mighty nigh human. An' it's right purty, too—soft an' gray-green, slim as a white birch saplin', with never a crook or snag or homely twist. Almost seems as if ye could wrop ye'self up into it same as in the kind o' clothes the ghosts wear.

"Then there's the summer showers, sudden an' rough an' noisy as if they wanted to make sure ye knowed they was comin' special to lay the dust an' cool the air an' make ye comf'table ag'in. They got to work fast, so they scuttle around an' finish up the job like good fellers. Ye can't tell me there's anythin' gloomy about them!

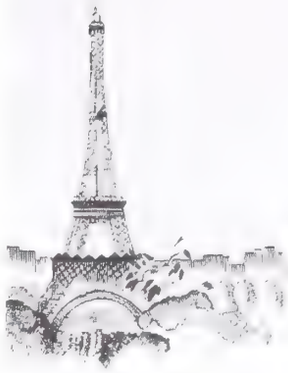
"Some ways, the rains o' fall are mighty diff'rent. They've got more purpose into 'em, ye might say—more of the idee o' goin' on an' on till ye can't hev the leetlest doubt thet they mean real business. They're finishers, they are, in the same way thet a good carpenter don't let up till he's druv the last nail an' picked up all his tools.

"An' then, the winter rains! To my way o' thinkin', them's the only ones thet hev real sorrer into 'em. I couldn't git a smile out'n a January rain in a hunderd year. It don't belong, there's no real use into it, it ain't right. No sir, it just ain't right!"

Vive DeLisle!

Head Chef Emeritus of the Campbell Soup Company







The French Nation decorates Campbell's Soup chef for sending the finest cooking throughout the civilized world!



For twenty-seven years Louis Charles DeLisle has presided over the kitchens which have made Campbell's Soups internationally famous for quality and savor.

Now, as Head Chef Emeritus of the company to which he brought that subtle sense of fine cookery inborn in the French, he has been signally honored by France.

For his grateful compatriots recently decorated him with the Cross of Chevalier du Merite, Agricole, for having contributed in distinguished degree to the appreciation of the artistry of French cooking throughout the entire civilized world.

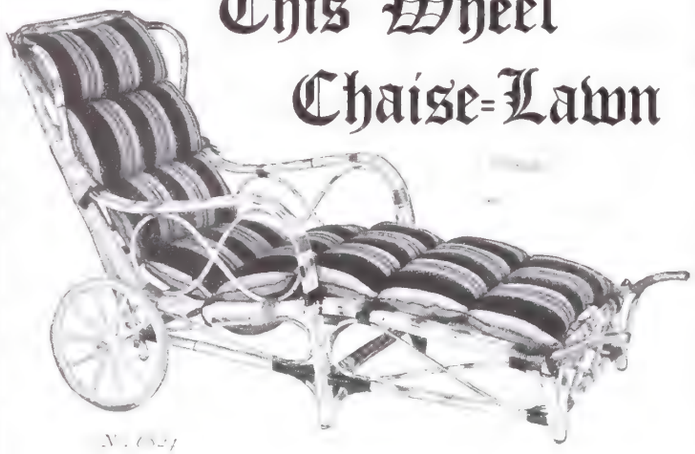
You serve Campbell's Tomato Soup or any of the twenty other delicious Campbell's selections with the knowledge that in them combine the genius and the art of the world's most famous chefs! 12 cents a can.

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

Campbell's Soups

LOOK FOR THE RED-AND-WHITE LABEL

This Wheel Chaise-Lawn



N. 6824

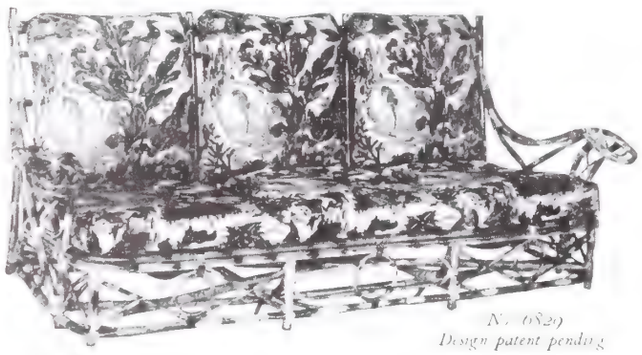
for Luxurious Comfort



N. 6829
Design patent pending

THIS appealing design presents a new and very distinctive type of Solarium furniture which can be moved easily to the lawn. It is all-rattan construction, natural finish, decorated with bands of French Enameled Cane in contrasting colors. The upholstery is an imported fabric chemically treated to resist water. Light of weight, but sturdily built, it is an exceptionally useful and a very comfortable piece of furniture.

The arm chair and sofa illustrated typify Sons-Cunningham originality and leadership in style design—one of their latest creations, built along low, loungy lines. The material, decoration, and workmanship is similar to that in the lawn chair. The upholstery shown on the sofa is an unique undersea design on linen crash; but the purchaser may select any other upholstery desired. This suite will bring new charm and smartness into your Sun Room.



N. 6820
Design patent pending

You are cordially invited to call at the Sons-Cunningham Showrooms, where a most representative display of their furniture is available for selection. Purchases may be made through your dealer or decorator.

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents—stamps or coin.

Sons — Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE, NEW YORK
at 46th Street



The 20th Century reception room of the Viking Press has cork walls trimmed with chromium. Metal tables have black bakelite tops and the linoleum floor is in terra cotta and black inlaid with a Viking ship design. Thompson & Churchill were the architects

Decorated Executive Offices

Libby Maranov

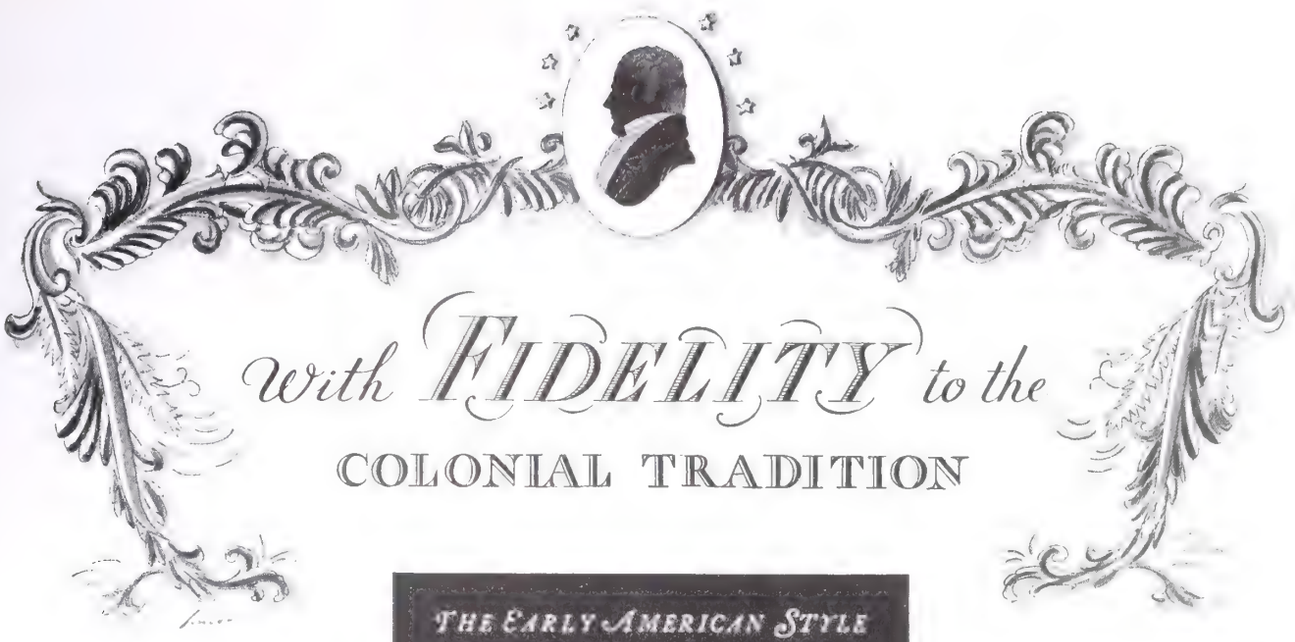
DUE either to that trend of our civilization toward more comfort and ease in living, or to the more recently developed esthetic sense of the general public, a new type of business office has come into being. Whatever the reason, the fact remains that the once rarely found "decorated" business office is more and more the type desired by the executive of a large organization. This is not surprising, for sooner or later the business man comes face to face with the realization that he spends practically all of his waking hours, and some of those he should be sleeping, in his office; it naturally follows that he demands a comfortable and attractive place to work in. At this stage of the game the decorator comes to the fore and proceeds to install as many comforts, and even luxuries, as are compatible with good taste and the sense of dignity that a business office should possess. The nature of one's business may or may not play an portant part in the selection of furnishings. Many executives cho modern decoration for their offices only because of its simplicity and many practical materials used, but a because it best expresses to them age and the very skyscraper which t inhabit. On the other hand, traditio styles are found in many offices, a ciation and a definite taste for a c tain type of period furniture be responsible for this selection.

The reception room of the Vik Press, seen in the photograph at top of the page, was designed Thompson and Churchill, architec in the 20th Century style. It is spacio comfortable, attractive, and serves purpose well. The walls are cove with blocks of cork in two tones, ternately light and dark, and trimmed with chromium metal. T

(*Continued on page 132*)



Leaded glass windows maintain the note set by the oak paneled walls of this finely furnished office of E. W. Scripps, editorial director of the Scripps-Howard newspapers. MacAlister & Alvord, decorators



With FIDELITY to the COLONIAL TRADITION



"Treasure" Solid Silver
STERLING 925 1000 FINE
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CHERISHED heirloom pieces, fashioned by EDWARDS and WINSLOW and PAUL REVERE, have shown us the beauty of early American silver ★ Now in the spirit of our American past, made for modern needs, TREASURE silver carries forward the art of the early silversmiths ★ With the same lovely balance and satisfying simplicity, in perfect harmony with hooked rugs and high-boys, chintzes and ladder-back chairs, the EARLY AMERICAN STYLE completes the decorative plan of modern Colonial homes.

★ ★ ★

For each of the accepted periods in decoration today, TREASURE presents distinguished and authentic silver. WILLIAM and MARY and MARY II, the ADAM STYLE, GRANADO.. these TREASURE patterns have made possible a greater discrimination in the choice of table silver ★ To the lasting value of Sterling, to its significance as a symbol of gentle breeding, they have added the new finesse of related design.

★ ★ ★

The majority of jewelers are prepared to show you these various styles in TREASURE flat silver with its matching hollow-ware ★ Any requests to us for special information will be given prompt, expert and individual attention. And should you desire to purchase TREASURE silver out of income, this privilege may be extended by the leading jewelry shops through the membership of Rogers, Lunt & Bowlen in the Sterling Silversmiths Guild of America.

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GREENFIELD, MASSACHUSETTS
Member of the Sterling Silversmiths Guild of America



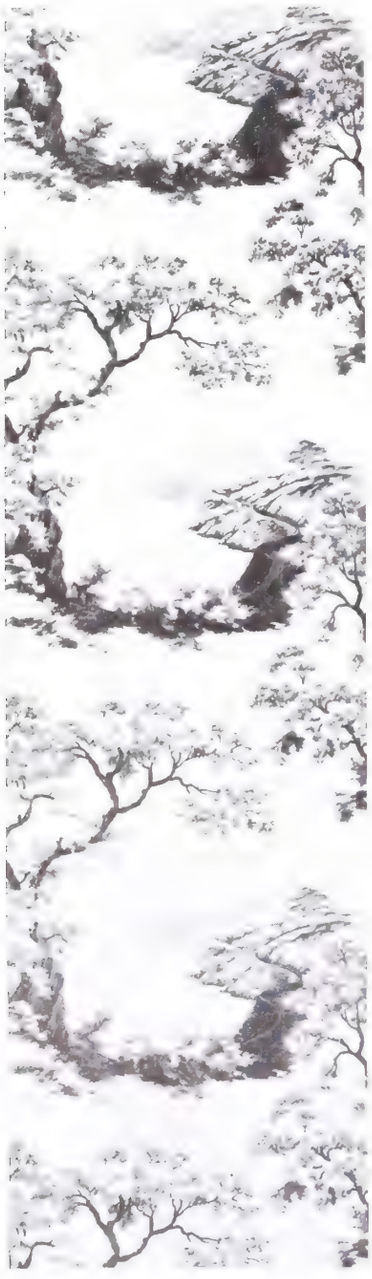
ITS PLAIN VERSION, THE EARLY AMERICAN PATTERN SUGGESTS THE STRAIGHTFORWARD SIMPLICITY OF DINING ROOMS FURNISHED IN MAPLE OR PINE



THE ENGRAVED VARIATION OF THE EARLY AMERICAN STYLE IS BEAUTIFULLY SUITED TO STATELY MAHOGANY FURNITURE IN A MORE FORMAL COLONIAL FEELING

ON THE ROAD TO SUNNY ITALY

STILL, blue waters. Sun-kissed hills. Blossoming trees. A winding road . . . never ending . . . You'll feel the glamorous spell of old Italy about you . . . in a room papered with this charming scenic design . . . How delicately formal it is! . . . Yet how gay and heartening too! . . . For forty years . . . Thomas Strahan has been creating wall papers of exactly this calibre . . . strongly individual in color, texture and pattern.



Thomas Strahan papers are available wherever fine wall papers are shown.

No. 6806. This entrancing motif with its softly bright tones is reproduced from a view "along the road from Positano to Amalfi" . . . in Italy.

THOMAS STRAHAN COMPANY

Established 1886

New York Showroom: 417 Fifth Ave.

Chicago Showroom: 6 North Michigan Blvd.

Factory Chelsea, Massachusetts



Walls in aluminum fabric, black bakelite topped aluminum tables and desks, pigskin upholstery and metal chair and ceiling trim interpret the aircraft business in decorative guise in the office of Grover Loening. Charles Baskerville, Jr., was the decorator

Decorated Executive Offices

(*Continued from page* 130)

display and occasional book tables have bakelite tops and metal bases, with the lines sharp and clearly defined. The floor is covered with rubber tile linoleum in terra cotta color and black, with the Viking ship, the trade-mark of the concern, inlaid. The lighting fixtures were designed by the Nessen Studio and the upholstered armchairs covered with a rayon damask in tan and brown tones by Donald Deskey.

An office designed and decorated along traditional lines may be seen in the photograph at the bottom of page 130. This was decorated by MacAlister & Alvord for E. W. Scripps, president of the E. W. Scripps Company and editorial director of the Scripps-Howard newspapers. It is English in feeling and exudes an atmosphere of dignity and charm. The walls are paneled in oak and the furniture for the most part is of the Jacobean era. A comfortable club chair is covered with blue tapestry, and the large sofa is in blue brocatelle. The tapestry which hangs above the sofa is in blues, greens, and old reds, echoing the col of the fine Oriental rugs which co the floor. The ceiling fixture is wrought iron, Gothic in design.. T windows lend added interest to room, for the leaded panes are or mented with antiqued enamel ships, and maps of the old world.

Simplicity and mechanical efficie were the effects sought by the desig of the office of Grover Loening, ill trated at the top of this page. Cha Baskerville, Jr., who is represented the Hackett Galleries, endeavored interpret the aircraft business in wh Mr. Loening is engaged. To this as many as possible of the materi used in airplane construction were corporated into the furnishings of room. Aluminum colored waterpro fabric covers the walls; black bakel was used for the tops of the alumin tables and desks; gray pigskin uph sters sofa and chairs, and standa moldings made of the metal used airplanes serve for chair moldings a

(*Continued on page* 150)



The private reception room in the office of Carle C. Conway while combining strength of character with comfort, retains the severity that marks it a business office. Henri Courtais was the decorator and Reinhard & Hofmeister were the architects

**"...THE SAME ANN...
A REAL BIT OF ENGLAND"**

"... the same Ann. It wasn't two days before she had managed to find the trimmest sort of cart for that colt I bought in Calcutta. Now, each morning when she starts off from the terrace, her obviously West End tussor, her sure horsemanship ... and most of all her fresh, clear complexion make you know that a real bit of England is driving through the compound."

—From the letters of an Englishman abroad.

Soap and Cream and Powder...Give your skin the cool refreshing protection that the English Woman uses

EARCH the world over, but only among English omen will you find complexions so flower-like in exture. How does the English woman achieve— nd preserve—that matchless beauty? You may be mazed to know that she follows no elaborate ritual f creams and lotions. Her cosmetics are so few as lmost to arouse skepticism.

Soap, cream and powder—that is all. But each is f superlative quality. First, Yardley's English Lavnder Soap. And you will find that it leaves your kin clear and refreshed with a new and healthful eauty caught in its soft texture.

Then, English Complexion Cream, as a cleansing ream to complement the use of soap and water; as nourishing cream for use at night; and as a powder foundation in the morning. Used in this way, it s to be smoothed on liberally and then washed off ith water. The fine, thin film that remains is an xcellent base for your powder.

And last, Yardley's English Lavender Face Powder. Gentle, cooling and enduring, it comes in smart hades that will blend correctly with the tones of our skin, accentuating your own color.

Eight generations of English gentlewomen have ade the charm of Yardley's English Lavender their wn. Today it may be yours, for all the Yardley roducts are now available in America. The beauty reatment is waiting at your own favorite store. Send or our booklet, "Complexions with an English ccent." It is free. Yardley & Co., Ltd., 8 New Bond treet, London; 452 Fifth Avenue at Fortieth Street, ew York City. Also Toronto and Paris.



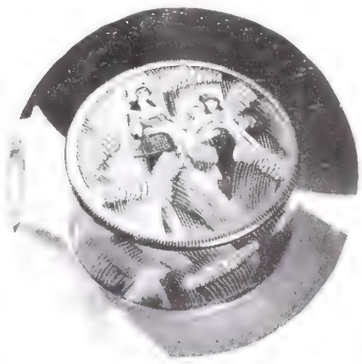
BY APPOINTMENT
TO H. R. H.



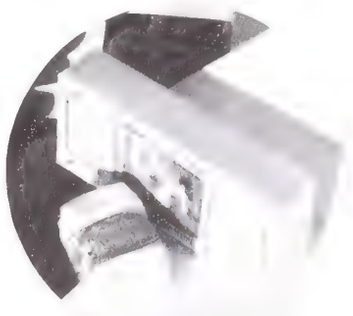
THE PRINCE OF
WALES



Yardley's English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. In an exquisitely designed jar, $1.50.



Yardley's English Lavender Face Powder in four skilfully blended shades to accentuate the charm of your own coloring. The price is $1.



Yardley's English Lavender Soap for bath and complexion. Bland, cooling, cleansing, refreshing. Box of 3 cakes, $1, *or 35c a cake. Guest size, 20c a cake. Bath size, 50c a cake.*

Yardley's  English Lavender

"The Lovable Fragrance"



S. C. Edgar residence, St. Louis. Mo. Helmuth & Hellmuth, Arch. American Power & Piping Co. Inc., Heating Contr.

Beauty—
and the beast

Beauty: a tastefully done wall in a discreetly decorated room.

Beast: a radiator, *any* radiator.

No trouble hiding the beast successfully if the radiator is a Robras 20-20. Because, as you see, this radiator is a new type, specially designed to go *back* of the wall, *out of sight, out of the way.*

You already have the necessary "waste space" for it in your walls! Why spoil the best space in your rooms—right in front of the windows? Look into the records. See how this quick-heating, large-fin area radiator is completely changing the appearance of thousands of the best homes in America. That's easy to do! Just mail the coupon. ROBRAS 20-20

[illegible] ONE EAST FORTY-SECOND STREET, NEW YORK, N.Y.

HG550

Send me information on Robras Radiators.

Name .....

Address .....



Compartments for books or ornaments, small drawers and a locked refreshment cabinet make an interesting unit. Eugene Schoen, Inc.

Two-In-One Furniture

THE problem of incorporating into the limited space of the modern small apartment all the essential comfort and even some of the luxuries of larger rooms, has been solved by designers of contemporary interiors with the ingenious development of the double, and often, triple purpose piece of furniture. Usually this piece hides its real purpose behind a decorative exterior intended to suggest a different use. The various pieces illustrated on this page and on page 138, are typical of the adaptation of modern designs to a multiplicity of uses, and more often than not, to conceal their real identit

The combination desk, dressing t ble, and bookcase shown in the phot graph below is designed for the sma apartment living room or library th must on occasion become a guest be room. The compartment on top of t desk, when opened, discloses a mirr with indirect lighting, and shelves f small toilet articles. The closed cu board supporting each book tow holds lingerie and other personal e fects. The piece is constructed of har wood and painted two tones of beig

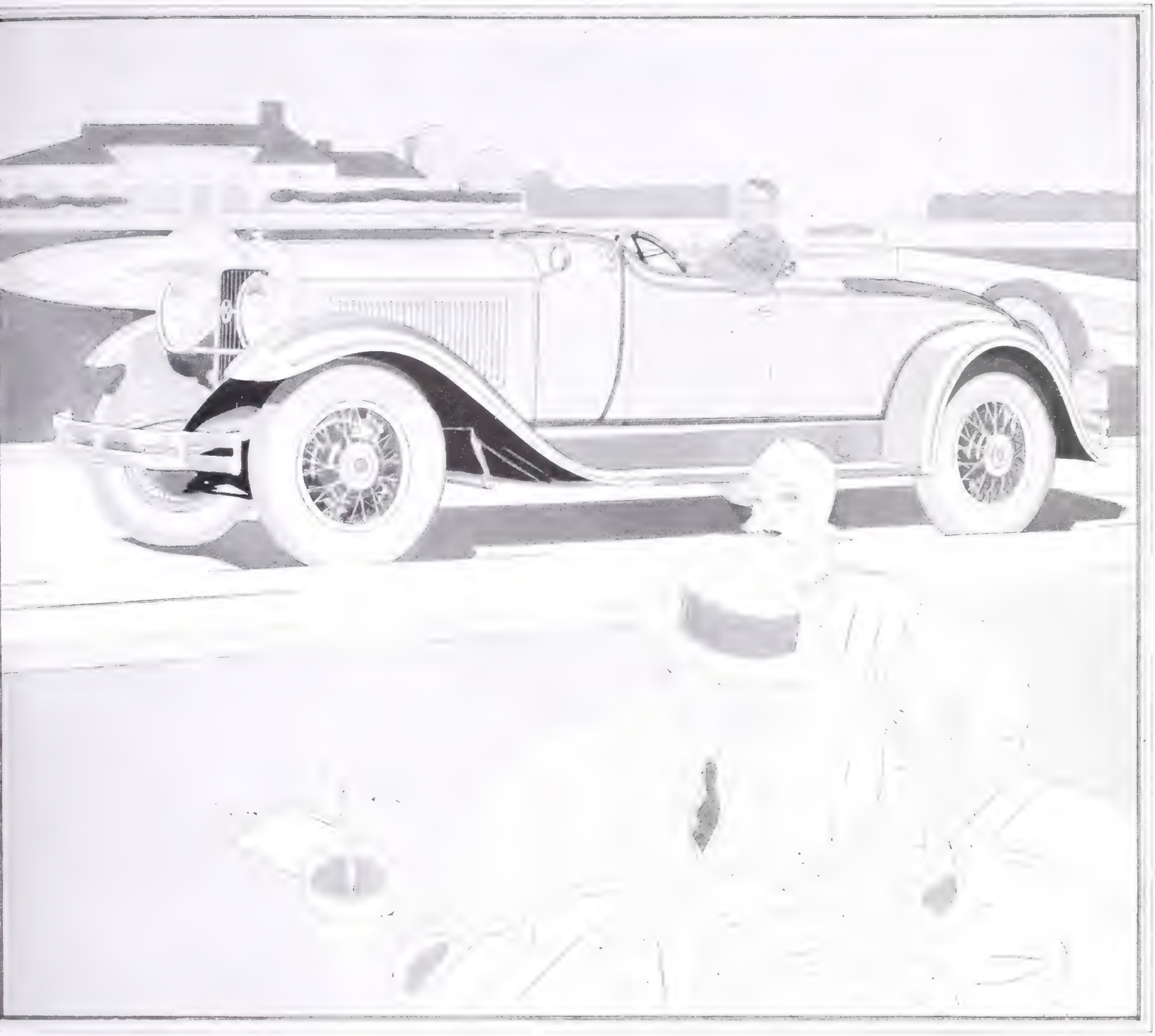
(*Continued on page* 138)



A combination desk, dressing table and bookcase for use in a small apartment. From Pola & Wolfgang Hoffmann

(Below) An extremely ornamental combination book coffee table is painted gray. Pola & WolfgangHoffmann



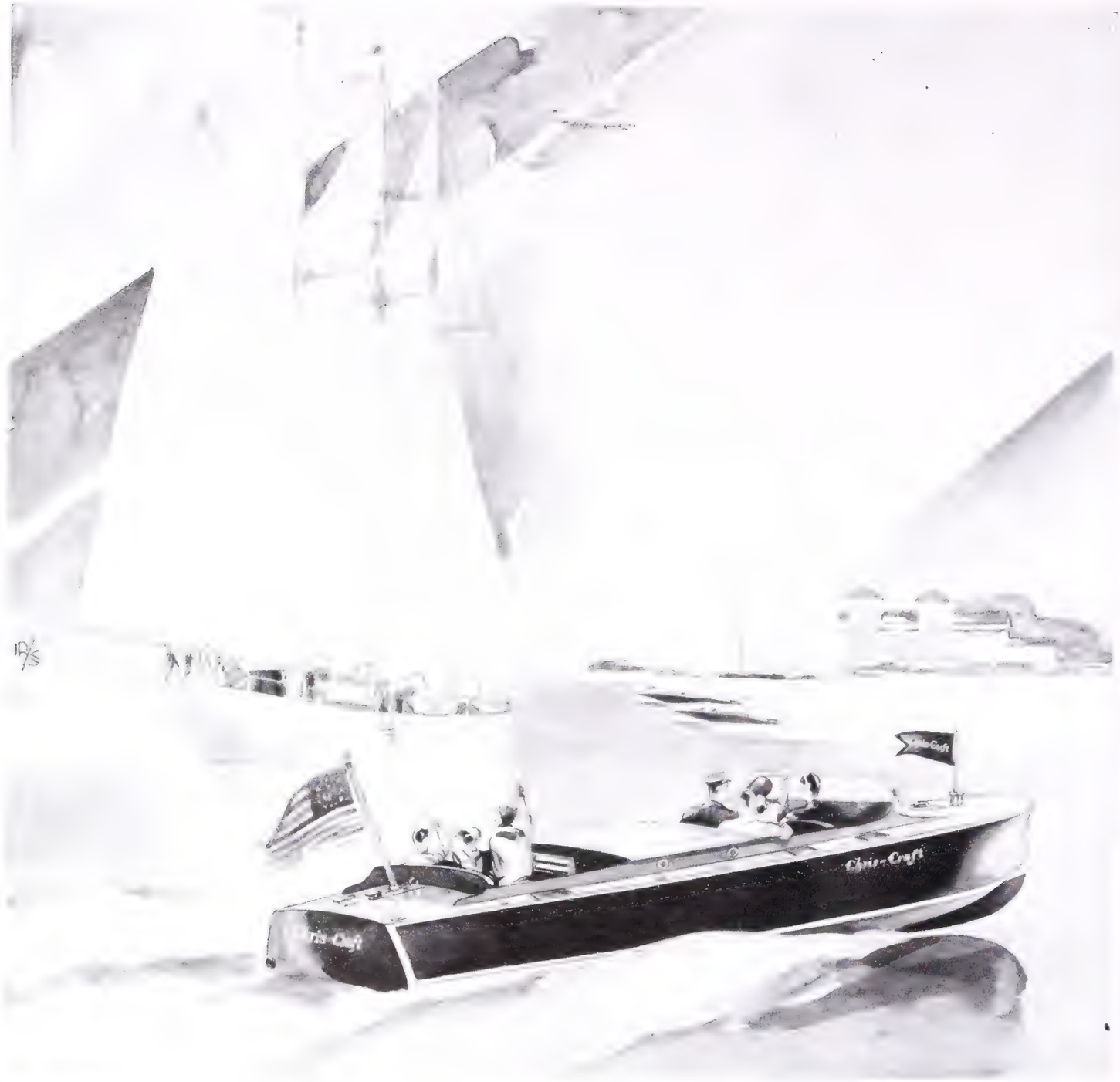


Studebaker Commander Eight Regal Roadster, for four . . . five wire wheels standard equipment

Experience, rather than Experiment, builds these Champion Eights! By time and by travel, in the hands of one hundred thousand owners, Studebaker's three great Eights—President, Commander or Dictator —have proved beyond all question their enduring soundness. Holding undisputed the greatest world and international records, and more American stock car records than all other makes of cars combined, Studebaker alone can provide Eights which are *seasoned champions*. A Studebaker Eight will cost you less than 14 different sixes but will be worth more than a six when you trade it in. Your Studebaker bears a name famous for 78 years.

STUDEBAKER

Builder of Champions





NO land gypsy ever enjoyed the freedom of that nomad of the water, the Chris-Crafter. To him the waterways of the whole world lie open. There are no white lines, no straight pavements. Every bay and river invites the Chris-Crafter to rest or to explore, to hunt or to fish. The shorelines offer wide diversity of play and recreation. Thrilling races, regattas, boat parties, picnics, social affairs—all are within range of the fast, roomy Chris-Craft . . . Every waterside family needs a Chris-Craft, and every member of the family will enjoy and use it. It handles even more easily than a motor car and has the same steering, starting and lighting equipment. There are fast, racy runabouts, luxurious sedans, commuters, cruisers and yachts in the 1930 Chris-Craft fleet. Let the Chris-Craft merchant help you select the one that fits your desire. Illustrated catalog may be had by writing Chris Smith & Sons Boat Company, 185 Detroit Road, Algonac, Michigan.

24-foot Chris-Craft Runabout, 125 H. P., speed up to 35 M. P. H. $2850

NEW!
A 17-foot Runabout, 25 M. P. H., priced at $1295.
. . . .
A few desirable sales territories open. Wire for details.

Chris-Craft

World's Largest Builders of All-Mahogany Motor Boats

Runabouts—Sedans—Commuters—Cruisers—Yachts
25 Models — 17 to 48 feet — $1295 to $55,000

Luxurious Transportation



The patrician matron of Imperial Rome traversed its narrow streets in the ornate lectica, borne by gorgeously liveried slaves and followed by a numerous retinue

THREE years ago Packard published this statement. "Three things guarantee the maintenance of Packard reputation: The finest motor cars which Packard's unsurpassed experience and facilities can build. Business dealings governed by the strictest interpretation of the company's duty to Packard owners. *Advertising which never in word or picture deviates from the conservative facts.*"

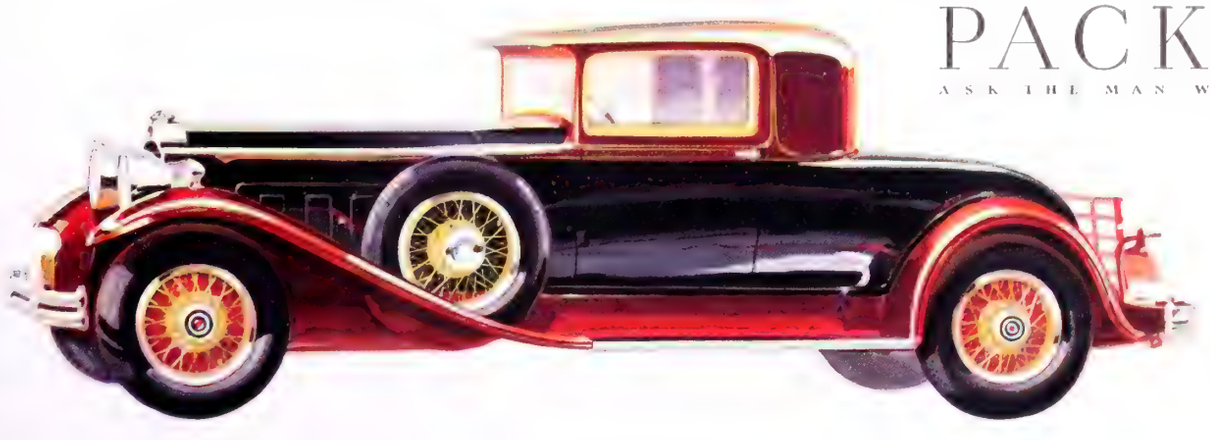
Since then Packard has supplemented the famous Custom and De Luxe models with the Packard Standard Eight—and the Standard Eight has enhanced and widened a reputation already supreme. For the Standard Eight is a Packard through and through—beautiful, powerful and luxurious.

It is offered on convenient terms—with a fair allowance for the used car—and is not depreciated in the owner's hands by frequent or radical changes in design. And Packard has advertised that it costs no more to own the distinguished Standard Eight than a car costing down to half as much—if the Packard is driven twice as long. This is a truth which simple arithmetic has proved to tens of thousands of delighted owners throughout the United States and Canada.

Your Packard dealer can give you some surprising facts and figures, the results of a nation-wide survey.

PACKARD

ASK THE MAN WHO OWNS ONE



TO COMPLEMENT THE COLORS OF YOUR BEDROOM— THIS NEW ENSEMBLE BLANKET ALLURINGLY LIGHT AND WARM



OLD TOWN BLANKET



Look for the Old Town Label



Above, *the twelve combinations of the* Ensemble—*pastel colors chosen by decorators for bedroom decoration. All* Ensembles *come in three widths,* 66″ x 80″, 70″ x 80″, 72″ x 84″. *Priced* $6 *up.*



Above, *peach and green* Ensemble, *bound with wide peach and green satin ribbon.*

FOR THE BEDROOM that looks out over pines and white lake—the bedroom that strives to be as beautiful as its mountain setting, use this newest Old Town Blanket, the *Ensemble.* It is wholly new in decorative idea. It will fuse the predominant colors of your bedroom softly together. Its wide ends complement in color the main portion of the blanket. A gold blanket has orchid ends. A rose blanket has green ends. Twelve combinations—the colors as soft in tone as the blanket is soft to touch.

It is all pure-wool—this Old Town *Ensemble.* Unbelievably light, abundantly warm. Its soft fluffiness will last after years of laundering.

Only skilful weaving can make an Old Town Blanket, and then only with selected long wool that can be brushed to a thick soft nap. Extra weaving is necessary to combine the colors of the *Ensemble.* Yet prices are low, to permit your selecting *Ensembles* for more than one room.

Other Old Town Blankets are in solid and reversible colors; all wool, and camel's hair and wool. On each is an Old Town label. The better stores have them. If your dealer cannot supply you, write to us, mentioning his name. Address The Old Town Woolen Co., Inc., 456 Fourth Avenue, New York City. *Mills at Old Town and Guilford, Maine.*

PLUG IN FOR CORRECT TIME!

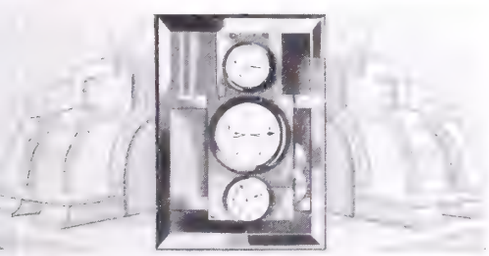
Electricity keeps the Telechron Clock in your home as accurate as the Telechron Master Clock in the power house



BELOW: *Vernon, particularly popular for bedside or dressing-table. Mahogany case. Three-inch gold-finish dial, illuminated by tiny Mazda lamp. Height 6⅛". Price* **$21.**

BELOW: *Madison, an attractive banjo clock in early American design. Mahogany case with colored glass panels. Six-inch silvered dial. Height 32½". Price* **$50.**





This is the Telechron Master Clock in your power house. Checked by radio with naval observatory time, it governs the speed of the giant generators that supply impulses of alternating current to regulate the Telechron in your home. These are the only master clocks used by power companies to furnish regulated time to the public.



MUST YOU guess each morning which one of your clocks is right, if any? Do you ever forget the daily or weekly winding? It's disconcerting to miss a train by two minutes—unnerving to burn a batch of biscuits. Life moves so much more serenely when it moves on schedule. . . . And Telechron was created just to keep life like that.

Telechron does. You can connect it with the nearest electric outlet, set it and forget it. It will serve you faithfully for weeks and months and years. Its complete accuracy is assured by even impulses of alternating current, regulated at the power house by a Telechron Master Clock. You can *trust* Telechron!

The very same precision is built into all the Telechron models. There are banjo clocks for the wall, graceful tambours for the mantel, compact little clocks for desk or radio, bedside clocks with alarm and illuminated dial, clocks in color for the kitchen—Telechron Clocks—for every purpose and every price, from $9.95 to $55.* Warren Telechron Company, Ashland, Massachusetts. In Canada, Canadian General Electric Company, Toronto.

★ The Revere Clock Company, of Cincinnati, Ohio, produces grandfather's clocks and other distinguished examples of fine cabinetwork equipped with Telechron motors. Their prices range from $10 to $1200.

Telechron

electric time-keepers



Carlin Comforts
for Those Bored with the Usual

BETTER to ignore the bride than to send the banal gift! Better to be forgetful than to be trite!

The sophisticated gift of today is the boudoir accessory. A chaise longue cover, perhaps, of soft, gleaming satin embroidered in clusters of rosebuds; rich satin comforters of phantom weight but realistic warmth . . . blankets and their delicately beautiful covers . . . spreads of every fabric from antique lace to the cool simplicity of moire. The originality of design, the quality of the fabric, and flawlessness of craftsmanship lift any Carlin gift from the usual.

A colorfully illustrated booklet from which to order, showing accessories for bedroom and boudoir, for travel and for the nursery, will be sent you if you cannot make a personal selection



Carlin Comforts, Inc.

NEW YORK . . . 528 Madison Avenue at 54th Street
CHICAGO . . . 662 North Michigan Avenue at Erie Street
SAN FRANCISCO
I. MAGNIN & CO., Grant Avenue at Geary



Two-In-One Furniture

(Continued from page 134)

Success is assured the one room apartment containing the walnut wardrobe-dressing table seen above. Mirror backed doors open upon a series of shelves, compartments, small drawers, and an inner cupboard with a mirrored door. A sliding tray contrives, with the aid of the three mirrors, to make a substantial and useful dressing table. In the chest of various sized drawers below is room for lingerie, shoes, and household linen. Hats may be kept on the shelf, concealed by a sliding door, at the very top of the cabinet. While this piece was originally designed especially for a woman there is no reason why variations of it could not be adapted for service in a man's room.

(Above) Excellent for the one room apartment is this commodius wardrobe-dressing table in walnut. It was designed by Alice Starr

The library table or desk with bookshelf ends (shown in the photograph at the bottom of the page) is a handsome piece for either a living room or library. It is 7 feet lor and made of ra woods. The book tab seen at the top of pa 134 has compartmen for books or ornament several convenient sma drawers, and a refreshment cabin fitted with a stout lock. It serves al for a coffee table as it is but 25 inch high and 26½ inches in diameter.

Another ornamental combinatio book and coffee table, shown at th bottom of page 134, is painted in tw tones of gray. This harmonizes wit the yellow chairs, the gray and gree flower patterned wall paper, and th pale green and black upholstery an cushions of the day bed in the gues room group.

Veneers of interestingly marked rare woods brought from many land lend additional attraction to the nov elty of form which characterize these 20th Century furniture pieces



A serviceable library table or desk made of rare woods is seven feet long. Bookshelf ends offer a novel decorative effect that is also practical, while large drawers and cupboards ensure additional room. This modern piece was designed by Eugene Schoen

without being extravagant you can have the finest name in **sterling** ... **gorham**

a complete service for eight costs as little as $232



For generations Gorham Sterling has been an essential to gracious living. Although this distinguished silver, created by expert Gorham designers, has long been the choice in homes where only the best is ever seen, Gorham is not expensive. A complete table service for eight, 76 pieces, costs as little as $232. The Fairfax pattern shown here is $240. Because of its elegance and simplicity, Fairfax harmonizes with the decoration of most dining rooms. The established jeweler in your city will be glad to show you a wide variety of Gorham Sterling table silver, and beautiful hollow ware.

THE GORHAM COMPANY . . . Dept. G-2
Providence, Rhode Island

Please send me your new illustrated book, "The Art of Table Setting," by Lilian M. Gunn, authority on the etiquette of entertainment, for which I enclose 25¢.

Name _____

Address _____

gorham

COLBY



Antique Aubusson rug and chair from a harmonizing French group which includes three additional armchairs, four sidechairs and a canapé

ANTIQUE FURNISHINGS FROM FRANCE AND ENGLAND

AS part of a complete furnishing and decorating service, we present in our Chicago showrooms an entire floor of eighteenth century antiques.... You are invited to visit any Colby shop where you will find a representative selection of furnishings from the style centers of the world, and a staff thoroughly conversant with the correct selection and use of artistic furniture and accessories.

John A. COLBY and Sons

129 North Wabash, CHICAGO
Hotel Astor, MILWAUKEE
1501 Chicago Avenue, EVANSTON
1140 Lake Street, OAK PARK





Country Papers

THE papers above are Salubra—imported wall paper that is both sunfast and washable. These designs done in a restrained modern style would be effective in either a country house dining room or hall. The pattern at the left has a white ground and large flowers and leaves in apple green, gray green and gray. On the right is a design of shaded gray stripes on a pale gray ground, and a green trellis through which runs a slender orange colored vine. Both from Walter Johnson, Inc. Woodwork: light gray. Floor: dark gray with bright green rug. Curtains: pale gray gauze trimmed with green ball fringe. Chair seats and other furniture coverings are in orange damask.

Flowered Chintzes

THE chintzes shown below a suggested for a bedroom or countr house morning room. They are simila in coloring and feature charmin flower designs in the modernist tast (Left) A pattern with a backgroun of wavy horizontal stripes in orchi mauve and flesh and flowers in yellow blue, green and deep pink. The chint at the right has vertical stripes in ligh and dark orchid color with larg flowers and leaves in deep orang and green. Both Waverl prints from Baphé, Inc Walls: primrose yellow with woodwork to match Floor: brown with rug in dark orchid color Curtains: chintz with yellow organdie under curtains. Furniture coverings: green glazed chintz.





Dana B. Merrill

FORMAL *Elegance*
IN THE MODERN DINNER TABLE



n, courtesy of Mossé, Inc. Glass, courtesy of Steuben Glass Co.

REED & BARTON
TAUNTON MASSACHUSETTS
STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE
TRADE MARK
TAUNTON, MASS. NEW YORK, N. Y.
STERLING

Not by elaborate display, but by careful selection of the *right* things, is formal elegance achieved in the modern dinner table. The silver chosen for this lovely setting is the Oxford design, in sterling silver by Reed & Barton. Your jeweler will be glad to show you both serving pieces and flat silver in the exquisite Oxford pattern.



"What a perfectly adorable little tea set!" This is one of those lovely English tea sets that invariably lends added charm to the tea hour—not only for the guests, but for the hostess!

What about Price?

DOES *exclusive* always mean *expensive?* Is *individuality* in rare and lovely China always costly? No indeed! At least, not at Plummer's! Take, for example, this perfectly exquisite little tea set.... of very fine English Bone China.... and very quaint, with its dear little garden scenes and brightly colored handles.... and just as exclusive as exclusive can be, for it comes direct to Plummer's from the renowned Shelley potteries of Longton, Stoke-on-Trent, England.... yet it costs only $38.... (no, that isn't a typographical error!).... the price actually is "only $38".... for the entire set of twenty-one pieces.

6 cups, 6 saucers, 6 teaplates, teapot, sugar bowl, creamer. Dainty, old fashioned garden colors against a neutral cream tone background, with a choice of colored handles to blend with your other appointments. Blue, yellow, lavender, green.

How do we do it? Well, famous Old World potters, anxious to enhance the prestige of their China, seek our cooperation in producing new and charming patterns. And naturally, they confine these exclusive creations to Plummer's, whose reputation among smart, discerning hostesses is so well known.

Mail orders promptly filled

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass

7 & 9 East 35th Street, New York
Near Fifth Avenue

NEW HAVEN, CONN.
954 Chapel Street

HARTFORD, CONN.
256 Farmington Ave.



The cat and rooster are as modern in their elimination of any superfluities as any recently sculptured achievements. Religious pieces like this Crucifixion were in great demand

18th Century Cottage Ornaments

(*Continued from page* 124)

Mrs. Robert W. de Forest's Collection, photographs of which illustrate this article, emphasizes the folk trend clearly. A casual glance at these pieces shows the artist's choice of subjects indigenous to his day: the barnyard rooster; the squirrel and deer of nearby woods; the birds billing and cooing in the back-yard shade trees; the fruit dish arranged for company; the bouquet—adored impedimenta of Victorian days; the clock for the parlor mantel—as good or nearly so as the costly Crown Derby or Staffordshire; the religious group—a reminder of good behavior and especially good morals; the poodle dogs—lapdogs of course; the spaniel, clipped or full furred, the prime favorite of both old ladies and little children. Last—ah! the cat.

In point of time this cat is modern, we mean *moderne*, in its complete suppression of the superfluous and the unnecessary. It might be a choice bit of modernistic art. So might the rooster be too, for that matter. But their expressions are so provocative that we must say what we think about them. The cat's whiskers are the acme of modernism. Observe the cat! They say all that can be said of the whole tribe of whiskered felines, from the Tammany Tiger to the cat that has just eaten the canary. They are certainly "frozen action," for you confidently expect them to whisk at any moment, at least we do. The closely wrapped curl of that tail, the alert ears, the colored ribbon around the neck, the dabs of paint emphasizing the claws, despite the wide-eyed innocence of the creature—what could be more representative of the ideas of modernism! The asking price was probably about 50 cents, a little more or less depending upon whether the sale was conducted at the kitchen door by Bridget—the party of the second part—or at the front door by the lady of the house herself, with a blue-eyed, dimpled, golden-haired darling tugging at her skirt and urging the capture of the feline because it looked just like her own precious pussy. "True to life," the salesman would urge diplomatically, catching up the point, and the purchase was completed. "True to life." The modernists despise the phrase. But just how "true to life" really is the primitive to the eyes of a little child? What delightful possibilities of speculation and research! The true primitives—witness the animal drawings in that ancient cave in France—are true to life with a realism that is startling. We claim quite as much for the cat, and owr ourselves continually intrigued by it. "True to life" was the art ideal of Victorian days, and this is a Victorian as well as a *moderne* cat. These plaster ornaments have a way of starting one on trails of thought that lead to unexpected *dénouements*. They are distinctly provocative. Who would expect to find two excellent modernist figures among them?

The rooster will never crow or even strut, but we know him for what he is—*poseur*, with all the dignity and *empressement* of a French advocate. His wattles hint the white lawn cravat of the profession. He surely has a brief case tucked under that wing. A modernist could not better the strong sweep and solidity of tail and comb, and altogether he is well ahead of his time. Were there modernists among those old plaster men, or did they just do as well as they knew how? We wish it were possible to know some of them by name, at least.

The clock is a *chef-d'œuvre*, to be envied Mrs. de Forest by every collector. It is so imposing and elaborate that we suspect its mold maker of having had a thorough European training—we hope he was an Italian. The romantic figures are posed operatically, still not uncomfortably, on a rococo pedestal. The clock embodies all the characteristics of its day—classed by the Metropolitan Museum as one of "Romanticism." It is rural, not truly so, but rustic. We dare not guess at its asking price on the day of its making. Doubtless the fact that it included a clock, which actually kept time, exalted it in value; and we fancy it was bought in a shop, not peddled at house doors. Its dignity forbids such casual merchandising.

The religious group, "Crucifixion," with the women at the cross, is not far from modernism in its monumental outline, in the simple sweep of line in the veiled figures, and especially so in the inconsequential bit of ornament at the foot of the cross. To have such a piece in a home bespoke respectability, as did the Bible on the table in the closely blinded parlor.

(*Continued on page* 148)

Pewter

its soft, rich sheen and simple lines blend well with the modern mode





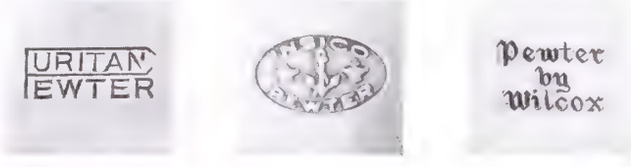
PEWTERERS, ancient or modern, have never been content to copy the creations of other craftsmen. There is something in the ductile, shimmering metal with which they work that inspires distinctive designs. Good pewter, through the ages, has been marked by a simple dignity of line and an absence of ornamentation that rightly emphasizes the rich beauty of its satin surface.

Today's world has enthusiastically taken pewter to itself. It blends easily into current decorative schemes—goes gracefully with the furnishings of almost any period. It is old enough to be new—and fresh—and altogether interesting.

You'll find pewter pleasant company in your home. There are pieces for all the conventional purposes—tea and coffee sets, waffle sets, platters, pitchers, pepper and salts. And there are odd bits for unexpected places—quaint lamps, lovely bowls, tobacco jars. A number of them are illustrated here.

When you go to buy pewter, as you surely will, look for the three "touch marks" shown below. Any one of them, stamped into pewter, signifies skilled workmanship and authentic design—whether the pattern be Early American, French, Irish or Norwegian. Each of them guarantees the fullest value for your money.

If you are interested in pewter's glamorous past and present, write for Booklet P-57, "Pewter Through the Centuries." Pewter Department, International Silver Company, Meriden, Connecticut.



INTERNATIONAL SILVER CO.

As SILENTLY as nature makes ice



Electrolux not only is noiseless when you buy it, but noiseless forever after

In some ways Electrolux even improves on nature's freezing method. It is just as noiseless. Almost as simple. And a whole lot more dependable.

Open the door any hour of the day or night and you'll find crisp steady cold, pure sparkling ice cubes, always inside. But you'll never hear a sound.

A tiny gas flame about the size of a pilot light and a trickle of water are the secret of this refrigerator's silent, sure, low-cost operation. These two things take the place of all machinery. They circulate the vital cold-producing refrigerant—a refrigerant that is sealed in rigid steel and never needs renewal.

You know how relatively cheap gas and water are. And Electrolux uses only a small quantity of each. That's why it costs so little to run . . . as little as 50 cents a month in some localities.

There is not a single moving part to Electrolux. Not a speck of machinery. And hence no chance for noise to develop. No vibration. No wear. No trouble. Nothing to fuss with. Think what such perfect simplicity means to you as time goes on.

Even the tiny gas flame in Electrolux is safeguarded. Should the flame ever go out for any reason, the gas automatically shuts off until you light it again.

See Electrolux at the nearest display room of your gas company or other distributor. Can be operated with Pyrofax Gas where there are no city mains. Many sizes and models. Prices $195 to $430 at the factory, with liberal purchase terms. For complete illustrated information by mail, write Electrolux Refrigerator Sales, Inc., Evansville, Indiana.

ELECTROLUX

THE *Gas* REFRIGERATOR



A blue gas flame takes the place of all moving parts



Hostess Model Electrolux shown above has five cubic feet of food space and makes 45 large ice cubes.

Now it's easy..



to give them that ART SHOP LOOK

Here's a Paint that can't go wrong-

ARTLAC makes it easy for anyone . . . even the woman who's never held a brush in her hand . . . to plunge into painting—and come out triumphant! Straight off, you'll be able to turn out jobs that would do an art shop proud! It's not just the colors . . . though they're lovely. It's not just the smooth, satiny gloss, though you'll revel in ARTLAC's gloss. But it's the wonderfully "finished" job that you achieve with ARTLAC . . . that made-in-a-fine-shop look, that makes all the difference in the world!

Little things . . . big things . . . it's safe to wager that soon you'll be doing whole rooms that will make your heart swell with pride!

For ARTLAC is easy . . . easy . . . easy! It's the simplest thing in the world to apply! No trick technique to remember. Just stroke ARTLAC on . . . and watch it straighten out brush-marks, laps, joinings . . . into a satiny surface . . . smooth as smooth!

Even large surfaces are easy, with ARTLAC. ARTLAC will never dry, one part, before you've had time to join up strokes. What's more, if you leave a little spot bare you can go back and correct it. Don't worry . . . ARTLAC will level itself out again . . . perfect in finish . . . glossy as a tile. ARTLAC dries, ready for use, between meals. Quick, but not too quick.

All Artlac needs is a smooth, clean surface

Hours of tedious labor can be saved if you paint old pieces with ARTLAC. You needn't bother to scrape them down to the wood. If the old surface is smooth and clean, just go ahead and paint right over it. ARTLAC won't seep under the old coat, and make it buckle and bulge.

ARTLAC is . . . on old surfaces or those fascinating new unpainted pieces . . . the easiest paint in the world to use!

AND THE COLORS . . .

The newest and loveliest in the decorating world!

Bewitching greens . . . Chartreuse . . . that glorious new shade, half green, half yellow! Reds that look as though they had stepped out of old English hunting prints . . . Blues . . . sophisticated . . . Yellows that sing . . . Pinks . . . Wisteria . . . Tones gay or subtle . . . all the smart new tones that you see in the smartest magazines.

All clear-toned and beautiful and distinctive. Created by the largest maker of artists' paints in America, ARTLAC brings you colors blended from a range of 400 rare pigments, usually found only on an artist's palette.

Try ARTLAC . . . on the smallest *objet d'art*. Soon you'll be painting whole rooms, with this wonderful new paint!

• • •

ARTLAC'S ADVANTAGES

DRIES BETWEEN MEALS . . . *hard, glossy, smooth!* NO WAITING TO PAINT DIFFERENT SIDES (ARTLAC *goes on vertically just as easily as it does horizontally . . . the surface you're painting doesn't have to lie flat, for best results, as it does with so many paints*) COMES IN A GLASS JAR NO OBJECTIONABLE ODOR. *That's a joy, for sensitive noses!* 30 SMART COLORS COVERS EASILY WATERPROOF . . . *fine for porch furniture,* GOES A LONG WAY WEARS AND WEARS AND WEARS IN 4 SIZES . . . . . 2, 4, 8, *and* 16-*oz. sizes.*

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"MORNING," *by* ELIZABETH PAXTON

"Bed, bed, delicious bed" . . .

"BED, *bed, delicious bed . . . The heaven on earth for a weary head.*" So runs an old rhyme that dates back farther in the anthology of sleep than even the ancestral fame of Wamsutta Percale.

That there is such a thing as perfect comfort on this otherwise none-too-perfect earth can be proved by anyone who will make a bed with smooth, cool pillow cases and long, deeply turned sheets of Wamsutta Percale.

Stretch out into its drowsy depths. "Bed . . . Bed? . . . What was that rhyme?" you'll start to think. And the next thing you know it will be morning.

WAMSUTTA MILLS, *Founded 1846,* New Bedford, Mass.

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WAMSUTTA PERCALE SHEETS AND PILLOW CASES — THE FINEST OF COTTONS

WAMSUTTA PERCALE SHEETS & PILLOW CASES



Note to Medical and Dental profession:
When prescribing a mouth wash for *germicidal* purposes, please make certain that it is a germicide: and not merely a preparation which is only deodorant and astringent.

Cleans the scalp— checks dandruff

WHENEVER you wash your hair—and most people do it once a week—douse full strength Listerine on the scalp either before or after the rinse. Then massage the scalp and hair vigorously for several minutes.

You will be simply delighted by the wonderful feeling of cleanness and exhilaration that follows this refreshing treatment.

Moreover, it is unquestionably one of the best treatments for dandruff—for preventing it, and for overcoming it once it has started.

Many hundreds of women have told us that since making Listerine a part of the weekly shampoo, their scalp feels better, their hair looks more attractive, and they are never troubled with dandruff.

Of course, if dandruff does get a start, it will be necessary to repeat the Listerine treatment systematically for several days, using a little olive oil in conjunction with it if the scalp and hair are excessively dry.

Listerine removes and dissolves the dandruff particles and heals and soothes the scalp. Also, if infection is present—and most dermatologists define dandruff as a germ infection—Listerine immediately combats it.

As you know, Listerine kills germs in 15 seconds; even the stubborn Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid) yield to it in counts ranging to 200,000,000—yet Listerine is safe to use. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

LISTERINE

kills 200,000,000 germs in 15 seconds



White House kitchen in the home of R. L. Jurden, Kansas City, Mo. Bryant Fleming, Archt. Cabinets in kitchen and pantry are golden yellow, in silence pantry walnut brown. Included in installation are flour bins, closeted towel dryer, special enclosure for refrigerator motor.

Pantry equipment includes silver and linen drawers, half-shelves in glassware cupboard for small glasses, electric plate warmer cupboard connecting with kitchen.

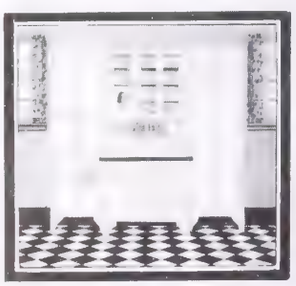
From Coast to Coast . . .

The Finest Homes Are WHITE HOUSE Equipped

For every climate STEEL is the *one, perfectly adapted* material for equipping modern kitchens and pantries. This beautiful, scientifically-made, complete line of STEEL dressers, closets, side units, tables and kindred pieces provide year after year of enduring service and absolute sanitation. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks are included in WHITE HOUSE installations. In spotless white or attractive colors. Write for gray catalog.

JANES & KIRTLAND, INC., 101 Park Avenue, New York
Established 1840

The WHITE HOUSE line is made of Steel!



You can also have WHITE HOUSE standard kitchen dressers, side units, broom closets, sink units and storage closets. Carried in stock for immediate delivery. If your dealer does not carry them, write for green booklet.

Aladdin's Lamp Of Legend

(*Continued from page* 91)

in the garage would operate the doors by means of the headlights; once the car was inside, a switch would render the cell inactive so that the lights of another car would not operate the doors. A microphone adjusted to respond to the horn would operate in the same way.

A cell in or near the front door would make it unnecessary ever to enter a dark house as finding lights within could be lighted before the door was unlocked. With an electric eye watching pilot lights on heaters, furnaces or refrigerators fuel supply to such units would be shut off by the cell immediately should the pilot be extinguished.

The lord of the manor could surprise his guests by pointing a flash light from the porch so its beam struck one cell after another, floodlighting, by turn, the rock garden, the electric fountain, the blossoming fruit trees and the chimney, or some other architectural feature of the house.

Cells can be mounted so as to scan areas where one may wish particularly to guard against fire, such as over furnaces and registers, fireplaces and space heaters, in kitchens and laundries, built-in garages, about incinerators, invalid chambers, nurseries, play houses. With an electric eye roving over an area a puff of smoke will put it into action, sounding an alarm and turning on water if desired.

When a room becomes filled with cigar and cigarette smoke it will not be necessary to open the windows—just light a cigarette, holding the match in line of vision of a cell; a tiny motor will start operating an ultra-violet unit and a fan hidden in the wall. In a few moments the air will be purified through ultra-violet energy, which is the best deodorizer known. Use perfume and an atomizer with the fan if you prefer.

THE EXTERIOR

By means of a portable microphone —a unit three inches in diameter, one in thickness, costing but a small sum —and loud speakers strategically placed about the house and grounds, dinner may be announced to guests in the garden, persons may be summoned to answer the telephone, the sundial may mysteriously address a friend, madame may from behind the coffee table give orders to servants without first summoning them, and so on, on and on. It is merely a matter of circuits. Speak at your "mike" or wink at your cell and a secret closet will open, the sprinkler will spray the lawn playing a tune the while, a flashlight picture will be taken. Given a relay or two and a couple of fractional horsepower motors, the home electrician will employ his cell and electric ear in one way after the other. He will give life a new dimension.

It is not difficult to imagine a time, and not a distant one either, considering the power these by-products give us, when all persons will carry a pencil-like gadget and employ beam broadcasting to satisfy all our wants. Even now we are on the way. Let us look at the grid glow tube, another result of radio.

This tube, developed by D. D. Knowles in the Westinghouse L- oratory, is a relay that works with a moving part and sets up a curr upon being approached. More sensit than anything man has created, glow tube can be adjusted so it w operate when one comes within a gi distance. As a guardian of the bu in safe, the jewel case, costly garme family silver, coin or stamp or ot valuable collections, or the mo car it has no equal.

Suppose one of these tubes, wit two-foot sensitivity range, was beh a window drape; every time a per came within its range the sash curt would be drawn back. The number applications, useful and otherwise, limited only by the imagnation. T grid glow, or glow discharge, t seconds the photo cell, bridging gap between the weak currents set by the cell and the powerful curre required to operate mechanical rela

GLOW TUBES

About one million photo cells wou be needed to give as much current a desk light takes. Glow tubes m replace thermostats as they can be co nected so as to be sensitive to therm changes, more heat-sensitive, in fa than the thermostat. It may not long before our boilers and humidifi are controlled by glow tubes. M Knowles is now perfecting the pho glow tube; it is expected that t by-product will do anything the pho cell and grid glow tube will do wh in combination.

These by-product tubes are readi available, long-lived and not expe sive. They make ideal servants a entertainers. They never forget, r sign, go to sleep, drink too muc ask for wage increases; they are scar proof. They operate instantly in t face of an emergency. Their warnin signals may be heard by police an fire departments as well as by tho in the house. They can even be equi ped to turn water on a fire or shoot gun at a burglar.

As indicated, rooms may be pe fumed and lighted by electric brai and muscle. By means of a recordin device, a wax record or a movie filn a series of "canned" talks might b given as a dinner entertainment fea ture, each talk pointed in fun at guest. Almost any desired series o events can be made to follow eac other. In an invalid's apartment th selector-operator unit may almos serve as nurse, opening or closing win dows, operating window shades, in terior lights, controlling room tem perature, the radio and the call bell

When a selector-operator and voic recording device are used in series wit the telephone, messages may be take when no one is at home. Also, throug a special circuit orders may be given over the 'phone, to the stove so tha dinner may be cooked by the tim the housewife returns from matine or shopping; she may, by this syste of remote control, order the window closed should a shower occur durin her absence from home.

The master clock and its companio program instrument, a unit seve inches square and four feet high, i

(*Continued on page* 148)

THE MELLOW COLORING OF AN OLD PORTUGUESE PRINT

COMES TO YOU IN THIS LOVELY FABRIC



RIZED for their mellow coloring, their exotic patterns, no less than for their rarity, Portuese prints are dear to every collector.

The extraordinary chintz presented here by humacher has the very qualities that make e old prints so fascinating.

Bold and captivating, the design is softened the colors of the background—the warrior's ariot and the colorful floral design are charmgly disposed upon a blue-green field, with re and there glimpses of a parchment ground.

This pattern is semi-classical in feeling. But, st as the old Portuguese prints may be used various decorative schemes, this fabric has timeless beauty which makes suitable its use th any furnishings of soft wood tones and t too delicate in line.

You will find in Schumacher collections fabs for your every need—the best of conmporary designs side by side with authentic amples of historic periods. Your decorator ll gladly obtain samples for you.

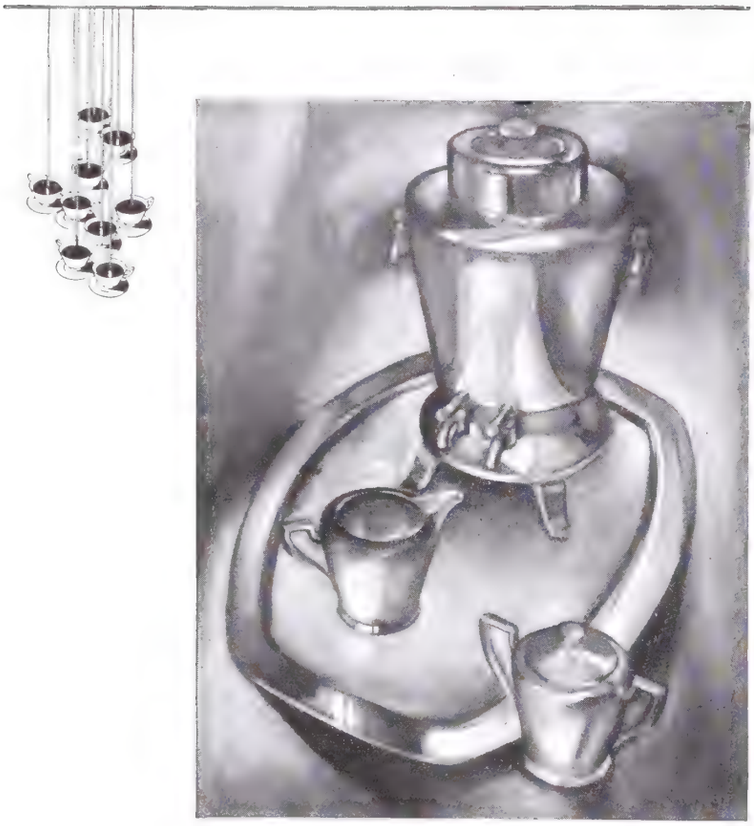
Fabrics—the Key to Successful Decoration" this generously illustrated booklet suggests wealth of decorative possibilities for fabrics. will help you to plan intelligently with your corator—and to discover many new sources. will be sent without charge upon request. Schumacher & Co., Dept. E-5, 60 West th Street, New York.

Importers, Manufacturers and Distributors the Trade only of decorative drapery and holstery fabrics. Offices also in Boston, icago, Philadelphia, Los Angeles, San Franco, Grand Rapids, Detroit.



INSPIRED BY AN OLD DOCUMENT, THIS EXTRAORDINARY ENGLISH CHINTZ POSSESSES A TIMELESS BEAUTY WHICH ALLOWS A WIDESPREAD USE IN THE DECORATIVE SCHEME. ITS SEMI-CLASSICAL PATTERN OF EXOTIC DESIGN AND SUBDUED MELLOW COLORING COMES IN MAUVE, DARK ECRU, GREEN, RUSTY BLACK, CREAM AND PEARL.

F·SCHUMACHER·&·CO



The MENLO Siphonator—a gracious addition to your table service as well as a daily boon to your coffee. 9-cup Siphonator, sugar bowl, cream pitcher and heavy tray in beautiful chrome finish. Complete, $87.50. The Siphonator alone, $45.

Perfect, piping hot Coffee, *all the rest of your life—*

Clear, fragrant coffee . . . always *perfect*. . . always piping hot! Now, with the Edicraft Siphonator you may have coffee made by the healthful *drip* method—every day—and with as much speed and ease as with an ordinary percolator.

The Siphonator brews nine breakfast cups of delicious coffee. You may have your coffee black as midnight. . . or weak or medium, as you prefer. Out of the right hand tap comes the coffee . . . out of the left hand tap, piping hot water for diluting to taste—or for making tea. The coffee is kept hot, too, long after the current is turned off.

Massively-modern in design, the Siphonator is electric and its operating principle assures the production of uniformly excellent coffee *automatically*. With the Edicraft Speed Toaster (the double-slice, double-side automatic toaster) it makes breakfast a meal to be anticipated . . . not just one to be rushed through!

Edicraft products are sold by most good stores. They are created and manufactured in the Laboratories of Thomas A. Edison, Inc., Orange, N. J.

Edicraft Siphonator



TRADE MARK
Thomas A Edison

18th Century Cottage Ornaments

(*Continued from page* 142)

The deer was a very popular figure, made in many sizes and several poses, usually in pairs for the mantelpiece; some spotted, some plain. Fairly imposing as ornament but not too large to include on a tray of birds and dogs, hawked about, even to outlying farms outside the villages. On a painted wooden mantelshelf—they hardly ventured upon marble—they stood for a lifetime and more, for many of these pieces were made between 1850-70. Deer themselves were not unfamiliar sights through many a window, especially at sundown in late winter, and the farmer's wife—curiously it was usually the wife that craved ornaments, would glance from nature to art on her mantelshelf and be satisfied. For folk lore teaches us that the familiar thing is the beloved thing. The squirrel and the love-birds were familiar things just outside the house doors, and were popular molds with the plaster men.

But the formal pieces on pedestals, flattish bouquets, Classic urns, and scallop-edged fruit dishes, are more ceremonial and provoke new trails of thought. The plump fruits and their arrangement are a Netherlandish touch. In fact the Classic urn with its luscious contents was an art motif beloved of Flanders in the days of her great tapestry weaving, more favored in the declining 17th Century, however, than in the glory of her Renaissance splendor. The sumptuous borders of her 17th Century tapestries, especially those of Rubens, show solid swags of fruits and melons, overflowing cornucopias, and urns quite like this one. The Germans and the Dutch both loved the formal magnificence of such ornaments, usually in pairs, befitting a household of some importance. Dogs and cats and deer might be suitable for a little cottage or a farmhouse shelf, but a householder of substance wanted something solid and showy. The contents of these urns are notable because American. Here are the bright red tomatoes—the "love apples" of older days—grown in the garden for show and not thought edible in the 1830's or thereabout. Crested by a single lemon, the gro meant something very different in t mid-19th Century from what it d today, for lemons, oranges, and b nanas were strange and exotic sigl in the Northern States, especially all the inland towns and villages. T arrival of a small bag of orang brought by some enthusiastic travel was an event of extraordinary inte est as late as 1855 in Ohio. For lo years after that date, a lemon, an o ange, or a banana was far more of luxury in a dish of local fruit than superb bunch of Hamburg grap would be today. The exotic fragran of a lemon in an American hon was an extravagant indulgence ev more significant than a Buddha's-han citron in China, grown for the sp cific purpose, and placed perhaps in precious jade dish or bowl on th table in an entrance hall, that its fr grance might fill the house. So the len on cresting the urn of fruit and th orange topping the fruit dish tak on a very different meaning to the ey that sees and the thought that follow the trail of yesteryear.

The dogs, especially the spanie with head upturned expectantly, giv us a flavor of the fashions of the 50's No pampered Pekinese to-day is mor up-to-date as to style and smartnes than were these house dogs of Victo rian days. Good watch-dogs, too, a the alert little clipped model shows and no doubt with sharp little teeth that could snap effectively at the an kles of any rash intruder.

The mold makers of these ornaments covered a wide range of styl and demand, as they did of price. A little bird in the Nadelman Collection is stamped 15c, which was perhaps the minimum. The largest piece could hardly equal the cost of an ordinary Staffordshire ornament, unless it included a clock or large watch as shown in the flat bouquet on its square molded pedestal; so that the least of them stood as the first available item of pure household adornment to American cottagers, especially those of Continental descent, when they first "got up to ornaments."

Aladdin's Lamp of Legend

(*Continued from page* 146)

yet another equipment that these radio by-products may function with; this should be a great comfort to husbands as it will remind them of certain birthdays and anniversaries, as well as keep all clocks in the house indicating correct time. When such a clock and instrument are coupled with a selector-operator set and a recording device, one may dictate instructions to stock broker, grocer, butcher, florist and other tradesmen while at breakfast and, at the appointed times, this versatile robot will automatically 'phone the messages to the proper parties. With a brain at home which is telephone responsive one may literally be in two places at once.

Care Of Rugs And Carpets

(*Continued from page* 125)

inch thick over the entire surface of the carpet. When the house is opened for occupancy, it is only necessary to give the rugs and carpets a thorough vacuum cleaning so as to remove the camphor and they will be ready for use. Moths will never damage floor coverings which have been treated in this manner. However, if you have been neglectful and find moths are making themselves at home in your carpets, have them taken away immediately to be given a warm naphtha cleaning, as this treatment will destroy all the eggs.



"I see by the papers ..."



IT is becoming almost a feminine fashion to explain to the apt-to-be-forgetful male that Schrafft's chocolates and candies—once sold only in the thirty-six Shattuck-owned Schrafft's stores—are now being sold by Schrafft's dealers in cities and towns throughout the country.

A subtle reiteration of that bit of good news usually produces immediate as well as tangible results!

But should it fail—then we suggest more stringent measures. Just stop wherever you see the name Schrafft's and personally purchase a box of these delicious candies!

D'or Elegant

Demi-tasse chocolates in a handsome metal box. . . . . $3.00 a pound.

Chippendale

Small pieces with delicate centers of many kinds. . . . . $1.00 a half pound

Jolivet

Assorted creams, caramels and fruit pieces. . . . . $1.25 a pound.

Plain

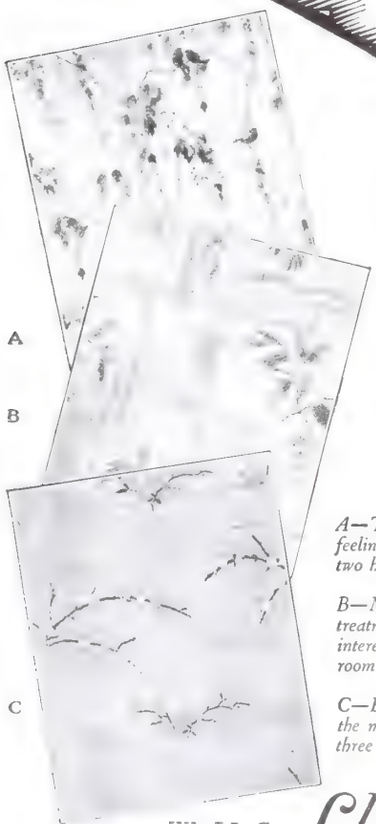
Chewy and cream centers. An unusual value. . . . . $1.00 a pound.

SCHRAFFT'S

Chocolates and Candies



DECORATING BECOMES A PLEASURE!



Lloyd Imported Wallpapers offer such an alluring choice of style designs and stunning color combinations that it is a real pleasure to look through the Lloyd sample books and make a selection. Your dealer or decorator will be glad to show you the latest Lloyd papers.

A

B

C

A—The Virginia Creeper—There is a modern feeling in this lovely design, which is offered in two harmonious color combinations.

B—Modified Modern—An unconventional treatment of the figures gives this paper unusual interest and distinction. It is suitable for a bedroom or living room.

C—Blossom Time—A charming new paper in the modified modern manner. It is offered in three pleasing color combinations.

W. H. S. *Lloyd* CO. INC.

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FOR OVER FORTY YEARS IMPORTERS OF GOOD WALLPAPER



A stone-walled and floored porch is certainly a most inviting place to spend mid-summer afternoons. Reed chairs and a decorative iron plant-holder are its appropriate furnishings

Advice On Porches And Terraces

(*Continued from page 92*)

comfortable and attractive pieces in decorative iron merit consideration. Especially appropriate are the iron tea tables with tops of glass or Moorish tiles and with a pot of trailing Ivy inserted in the base. Chairs may have rush or cane bottoms if these are preferred to the spring iron seats, and special designs may always be suited to a particular decorative scheme. Then there are the ingenious folding chairs of hand-decorated wrought iron with their brilliant colors and tapestry backs which fold flat into no space at all and come forth in all their charm at the call of an impromptu rubber.

And what is a porch without plenty of cushions—linens, plain chintz, taffeta, striped cotton, plain cotton, figured prints, oilcloth, leather—the magic touch of summer is imprisoned in these gay and colorful fabrics which turn the most formal of us into a lounging, friendly human being. A wealth of lovely and appropriate designs confront the seeker after out-door color schemes.

Many are the conveniences offered by enterprising manufacturers to add still greater ease to out-of-door living. A decorative cabinet reveals a telephone extension, especially welcomed by the convalescent; electric outlets permit of breakfast or lunch con out-of-doors, and stout base lamps defy windy squalls and furnish adequate reading lights. Distinction is added to any porch by delightfully designed iron brackets holding lots of Ivy. Or old wine bottles have been covered with woven honeysuckle and serve the same graceful purpose. *Insouciant* iron animals prevent doors from swinging unexpectedly and at the same time provide an interesting element of decoration.

A flower table on the porch is a joy to the garden lover, its tiled or glass top making an ideal place for the arranging of the house flowers. Where a wall fountain or tap carries the water direct to the ceremonial spot and the stone floor defies too enthusiastic filling of vases, the flower devotee's cup of joy may be said to literally overflow.

So in furnishing the porch we aim to carry out the decorative scheme, to be comfortable, adequate and individual as well as in harmony with the architecture of the house. It must represent perfection of detail unobtrusively cared for to provide the relaxation needed in our vivid lives.

Decorated Executive Offices

(*Continued from page 132*)

ceiling trim. The lighting fixtures are made of black and white glass on chromium metal frames.

Another example of an office furnished with period furniture may be seen at the bottom of page 132. This is the private reception room in the office of Carle C. Conway, decorated by Henri Courtais. Reinhard & Hofmeister were the architects. The problem here was to make the room as comfortable as possible without losing any of the strength and character necessary in a business room. Walls paneled in oak provide a virile background. A large Jacobean table and court cupboard, both of oak, add their solidity to the room. William and Mary chairs mingle with those of the Queen Anne era. A red velvet settee harmonizes with the soft green tapestry, the crewel embroidered curtains and the red and green brocades of the chair coverings, all combining to make a restful and dignified room.

All of the offices shown in the accompanying photographs, particularly those furnished in the 20th Century taste, tell the story of the happy relationship that now exists between art and industry. This is due to the close coöperation of architect, designer and decorator, often one and the same person, with the manufacturer; as a result each gains a better understanding of the other's problems.

MERICAN WALNUT, THE TREASURE WOOD OF ALL THE WORLD



Secretary by Kittinger Co.

Walnut's Charm in Colonial Designs

Throughout Colonial days when American furniture craftsmanship attained such heights of taste and excellence, native American Walnut was the peer of woods. Connoisseurs rate some of the walnut furniture fashioned along the banks of the Delaware as the outstanding examples of 18th Century cabinetwork. Today, an increasing number of the best manufacturers are reproducing these early masterpieces with charming fidelity. But with the added advantage that any of the Colonial pieces may now be made in the native walnut which was so loved by the Colonists, where in the olden days poor transportation forced many a local craftsman to forego walnut and employ some less beautiful wood because it was readily available. Walnut's depth and warmth of color with its gracious and ever-varying interest of figure is a fitting complement to the simple charm of Colonial furniture designs.

American Walnut Manufacturers' Association
Room 2414, 616 S. Michigan Ave., Chicago, Ill.
Please send me, without charge, your brochure on the use of walnut in historic furniture designs

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AMERICAN WALNUT

A NEW INSTRUMENT by CAPEHART

that Electrically Reproduces

CONTINUOUS PROGRAMS OF RECORDS

Just Sit and Listen!

The Capehart AMPERION *turns and changes* RECORDS *like Unseen Hands*

RADIO in Combination if You Wish



Let this music marvel of the age bring joy and culture to your home. Let this revelation in tonal beauty provide continuous programs of records for young and old. Let this new creation entertain you and enrich your life.



HERE indeed is the last word in music for the home! A magic instrument that plays for hours without attention; and stops only at your command.

Choose what you will: opera, symphony, the newest dance music, you have but to make a quick selection from standard records . . . and The Capehart Amperion will play for you all evening without attention. And with a superb life-like tone, electrically reproduced. Radio, if your mood prefers, at the mere pressure of a finger.

Music dealers will be pleased to demonstrate The Capehart Amperion and to show you the almost human mechanism that turns and changes records while you sit and listen to a program of your favorite records!

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THE CAPEHART·CORPORATION, FT. WAYNE, IND.

This is



the famous cushion that makes your rugs so soft.. *and also doubles their life*



GUARANTEE
Ozite Rug Cushion is sold under the strongest possible guarantee of absolute satisfaction . . . Ozite Rug Cushions come in all sizes, taped and bound on all edges with an easily identified orange taping. Ozite is permanently mothproof.

Of course you've heard of Ozite Cushion—but do you know how inexpensive it is?—that it saves its own cost?—that it protects your rugs from wear?—that it gives any rug the rich feel of an oriental?—that it's fine for old rugs as well as new?—that it is sold and recommended *all over the world*? . . . Enjoy Ozite in your home now, and let it preserve your present rugs from wear. Your nearest dealer carries Ozite—he will tell you other interesting facts about this remarkable product.

And write today for a really helpful booklet on the care of rugs, including information on stain removal. Sent free.

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Please send me, free, sample of Ozite Rug Cushion and your free booklet, "How You Should Know About the Proper Care of Rugs and Carpets."

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IIG 530

Ozite
Rug Cushion

PAT. SEPT. 9, 1924
(American Hair & Felt Co., Mfrs.)

shadowless
light ends eye strain



OLD
Old-fashioned lighting methods subject your eyes alternately to glare and shadow. This necessitates constant re-adjustment of the pupils, resulting in eye strain.



NEW
Luminator floods the entire room with shadowless, glareless light. Thus the pupils of your eyes remain fixed, enabling you to use them indefinitely without tiring.

● Glare and shadow . . . the two major causes of eye strain . . . are completely eliminated by this amazing new lighting device. Called Luminator, it throws its rays against the ceiling, which reflects them to every corner of the room and causes it to *glow* with shadowless light.

And what a soft, mellow, flattering light it is! Nothing in the room is glaringly illuminated, yet nothing is in shadow. Luminator enables you to read or play cards hour after hour without visual fatigue. Its light, though abundant, is indescribably restful.

It isn't necessary to move Luminator about like a bridge lamp, as it diffuses ample light to every part of rooms as large as twenty by thirty feet. The source of the light is entirely concealed, no matter where you stand or sit.

We guarantee Luminator to delight you or the purchase price will be refunded. Write for Catalog D, which pictures other Luminator models of smart design and fine workmanship. LUMINATOR, INC. (Albert L. Arenberg, President), 851 W. Washington Blvd., Chicago. New York Branch: 11 W. 42nd St.



Left: **Model SPL-102, Stan ard Luminator in Gre Black or Ivory finish, $17. Model SPL-104, Standa Luminator in antique En lish brass finish, $28.** *Right:* **Model SPL-115, co cealed-type Luminator polished English brass fi ish, decorated parchme shade, $52.50. Prices inclu bulb and delivery. Sligh higher in distant states.**

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LUMINATOR

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BEAUTIFIES—ELIMINATES EYE STRAI

Now you can have crisper vegetables and better salads . . For today Frigidaire is equipped with the HYDRATOR



A new moist-air compartment that makes vegetables crisp, firm and delightfully full-flavored . . . Mail coupon for our new free salad recipe book today



The "Cold Control"



THE new Frigidaire Hydrator freshens your vegetables with the magic effect of chilly dew on a growing garden. It makes celery crisp and tender—lettuce fresh and brittle—tomatoes firm and full of flavor. And it does more than that. It makes it far easier for you to prepare vegetables for the table.

No longer need you go through your refrigerator selecting vegetables and salad materials first from one shelf and then another. Now you can keep *all* your celery, lettuce, tomatoes and similar vegetables in this new Frigidaire Hydrator *ready for instant use.*

Every household Frigidaire is now equipped with the Hydrator. In addition, each new model has the famous "Cold Control"—a device that speeds the freezing of ice cubes and desserts.

Frigidaire also has the extra power that insures dependable refrigeration regardless of kitchen temperatures. And every household cabinet is both practical and beautiful. All have convenient elevated shelves. All are lustrous, rust-proof Porcelain-on-steel inside and out—as easy to clean as chinaware.

See these important features. See how they save time, work and trouble. Call at the nearest Frigidaire display room at your first opportunity.

New salad recipe book now sent free

We have just prepared a special salad recipe book which also gives full details about the Hydrator. The recipes are new and different and the facts about the Hydrator are interestingly told. May we send you this book with a copy of the new Frigidaire catalog—free? The coupon will bring both books without the slightest obligation. Frigidaire Corporation, Dayton, Ohio. In Canada, 1604 Sterling Tower, Toronto, Ontario.



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Subsidiary of General Motors Corporation,
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Please send me your new free salad recipe book and the Frigidaire catalog.

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Electric Refrigerators for Homes, Stores and Public Institutions . . . Electric Water Coolers for Homes, Stores, Offices and Factories . . . Ice Cream Cabinets . . . Milk Cooling Equipment . . . Room Coolers

Rare colors to inspire the hostess of today

When you see this new Alexandrite glassware by Heisey, you are struck with the wonder of its soft, elusive radiance. Tinted like some rare orchid petal or the fleeting glow of the sapphire, it is an American triumph for exclusive American tables. The lovely items shown in Alexandrite in the adjoining photograph are selections from the complete table services obtainable now in this fascinating color.



The new Sahara golden yellow illustrated above by means of color photography, also comes in complete services. The designs, too, are original and smart.

For other glassware suggestions, write for copy of illustrated booklet.



LOOK FOR THE

ON EVERY PIECE

embossed on the glass or on adhesive label



And the exquisite Sahara color, with its sprightly gleam of gold, opens another door to delightful hospitality. For its vivid shading belongs to itself alone, bringing a charm that you prize more and more.

For the discriminating hostess the name Heisey has long meant superb glassware. Voguish designs in brilliant crystal or popular colors like Flamingo and Moon Gleam, have made Heisey ware the correct ware for smart entertaining. And now to them are added these new distinctive colors. Ask to see them at your department store, gift shop or glassware store.

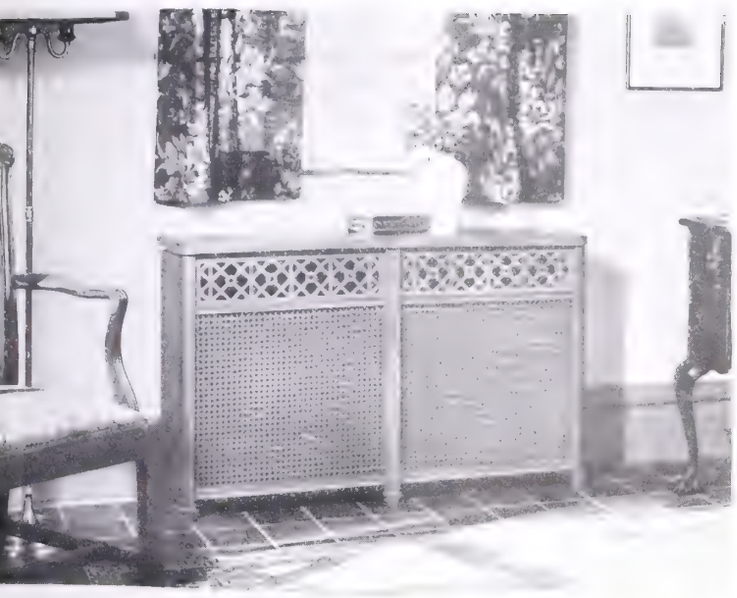
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GLASSWARE *for your table*

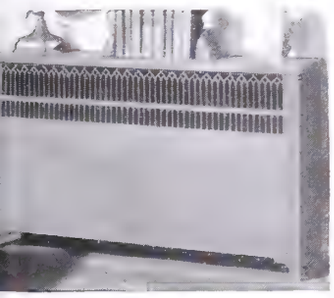
Glass Perfected through the Secrets of 4000 Years

The Arabians a thousand years ago were so skillful in giving color, beauty and ornamentation to glass that Damascus, then a center of their flourishing empire, became as famous for its glass as it was renowned for its swords. The secrets of the Arabian Masters and the secrets of other craftsmen live on in fine glassware by Heisey, brought down through the ages for you.



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You Will Never Be Satisfied Until . . .



Devon No. 100

"When you think of new effects for your home your thoughts turn naturally to new draperies, new wall paper, new furniture . . . But you will never be satisfied with the effect you secure until you conceal those ugly, old-fashioned radiators."

nd when you study the average American home, who can uestion the accuracy of the above statement? It is such a mple thing to conceal old-fashioned radiators and, in so ing, add immeasurably to the charm of a home. Hart & ooley radiator enclosures offer the simple means. Not nly will you find them truly decorative pieces of furniture, ut because they are designed and constructed by men with ng experience in the heating field, they are truly efficient. heir air-insulated tops make them practical as window ats or tables. They can be relied on to direct efficiently umidified air into the room at the "living level".

nlike less sturdy enclosures, they will not give under eavy weights, due to their bolted angle iron construction. djustable rubber-tipped feet prevent the slightest rattling nd guard against scratched floors. Then, of course, they can e absolutely relied on to protect walls and hangings against adiator smudge—a big saving in redecoration expense.

art & Cooley radiator enclosures can be obtained in a ide variety of designs—in sixteen beautiful colors and velve natural wood grain effects. If you will fill in and ail the coupon below, we will send you, gladly and romptly, an interesting and well illustrated booklet which ill give you full details.

Mail This Coupon TODAY!

THE HART & COOLEY MANUFACTURING CO. H-2
Hart & Hutchinson Co., Successor
NEW BRITAIN, CONN.

Gentlemen:

Please send me booklet illustrating your radiator enclosures and name of your nearest dealer.

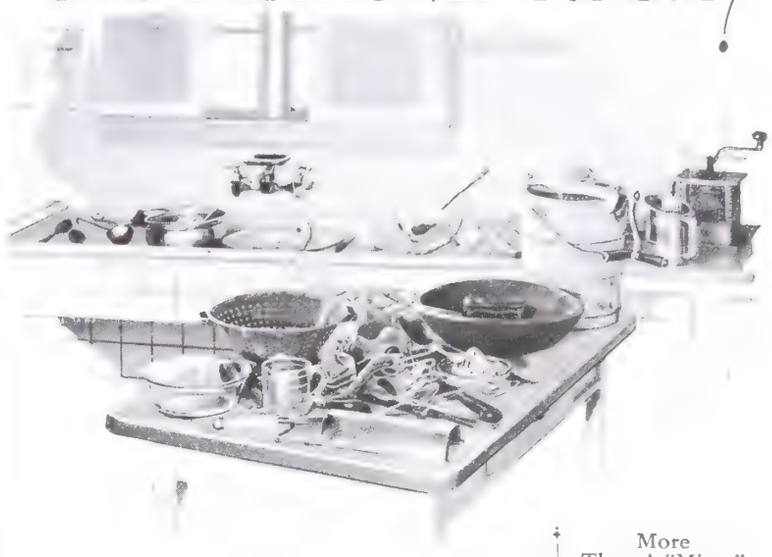
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XPERTS IN HEATING EQUIPMENT FOR 25 YEARS

Is the Kitchen your "OLD-FASHIONED" ROOM?



YOU have other electrical servants, of course . . . for washing, ironing, cleaning, refrigerating, sewing, etc. So why continue doing the work that requires more time than all other household tasks combined . . . with hand operated tools like your grandmother used?

KitchenAid prepares food *electrically* . . . does all of the tiresome and time-consuming tasks of getting 1095 meals each year . . . better, quicker and much more economically than old-fashioned kitchen utensils.

There is no "guess-work" about KitchenAid . . . recipes always turn out the same . . . new menus constantly invite trying . . . there are fewer utensils to wash. Its three speeds . . . for "whipping", "beating" and "folding-in" achieve results superior to hand methods.

KitchenAid . . . reasonably priced, dependable and simple to operate . . . is now indispensable in many thousands of homes, and its nominal monthly payments are regarded as very small wages for such an efficient servant.

Mail the coupon below. We will promptly send you descriptive matter . . . without obligation, of course.

More Than A "Mixer", A Complete Food Preparer, KitchenAid—

Beats eggs (1 or 10), icings, batters for cakes, waffles, etc.

Whips cream (little or much)

Mixes dough for bread, rolls, biscuits, pies and pastries

Strains fruits for butters, jellies, sauces

Sieves vegetables for soups and purees; pumpkin, etc.

Slices potatoes (thick or thin) vegetables, firm fruits

Chops meats (cooked or raw) nuts, raisins, figs

Freezes ice cream, sherbets and other frozen dainties

Grinds coffee and cereals

Shreds and Grates vegetables, cheese, cocoanut, chocolate, etc.

Extracts juice from oranges, lemons, grapefruit

Makes mayonnaise, candies, fruit whips, applesauce (without paring or coring)

Chips Ice
Shreds Cabbage
Mashes Potatoes
Creams Butter

All these things—and many more



The KitchenAid Manufacturing Co.
902 Olive Street **Troy, Ohio**
Subsidiary of The Hobart Manufacturing Co., Mfrs. of mixers, peelers, slicers, mills and choppers for kitchens and stores.
Sales agencies in principal cities—consult telephone directory. Distributing agencies: 173 King St. E., Toronto, Canada; 38 Charterhouse St., London, E. C. 1, England.

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Electrical Food Preparer for the Home

The KitchenAid Manufacturing Co., 902 Olive St., Troy, Ohio.
Please send your pamphlet "Extra Help in the Kitchen" to:

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(136)

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Hand Quilted Things



For the house that's brightening up with fresh touches, or the summer home soon to be opened, Eleanor Beard has created many delightful new things—gay cotton Quilts, bright little Pillows, silken Coverlets, decorative Chaise covers. With their fine hand quilting done by skilled Kentucky needlewomen, these luxurious necessities combine old fashioned charm with smart, modern distinction.



The Eleanor Beard Appliqué Quilt, illustrated, is made of all sunfast gingham and launders perfectly.
(72" x 108" cut.) *All colors. $32.50*

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How To Paint And Stain Furnitur

(*Continued from page* 127)

powdered pumice and crude oil to produce a dull finish. In rubbing, a piece of rubbing felt soaked in the mixture is used and applied with the grain. A simpler process is to lay a first coat of varnish according to previous directions, followed by a coat of dull varnish or rubbed effect varnish. As an alternative to varnishing, the furniture may be stained, coated with three coats of shellac, and rubbed with prepared wax.

In many rooms the colored lacquers and enamels are most effective on furniture. Quick drying enamels which need from four to six hours only, and brushing lacquers which dry in from twenty minutes to one hour, have lately been perfected to a degree where they are quite satisfactory. The old fault of quick drying enamels was that they did not always justify the name, or when they did, their capacity for speed applied to disintegration as well as to drying. Reliable manufacturers have largely overcome both these faults. Brushing lacquers, were inclined to dry too quickly and possessed a penetrating odor. These faults have also been corrected.

Two or more coats of paint are usually needed to obtain the best results. In the case of lacquer, both coats may be the same. In using enamel paints it is most important to read the directions of the manufacturer regarding a suitable undercoat. It may be a flat undercoat made especially for enamel, or split enamel made of flat undercoat and enamel combined. With either, the object is to fill the wood and keep the enamel from sinking in and losing its gloss.

If the furniture is to be ornamented with a painted design, this should not be put on until the surface is very hard. A good thing for the amateur to avoid is striping. A contrasting color may easily be introduced, however, along the edges or in portions of the turning on legs and arms of chairs. It may be put on carving a the raised portions and wiped with cloth to give a soft, uneven lo

When old furniture is to be ref ished or repainted the surface m be carefully prepared before the n paint is applied. It is sometimes wo while to use the paint remover a muscle necessary to remove the o paint entirely, particularly when a pie of fine old wood has been lost b neath coats of opaque paint. B usually such jobs are left to a profe sional. If new paint is to be put ov old, the surface should first thoroughly cleaned by washing a rubbing with turpentine. Sand pap or fine steel wool may be used to r move the gloss. If the color is alreac right and there are no serious blen ishes, a clear varnish will serve freshen the furniture. If there are ma or scratches, or if it is desirable change the tone, a varnish stain shoul be used, or a stain followed by va nish as on unpainted furniture.

One difficulty which sometimes aris in using light enamels over woo stains, particularly mahogany stain is known as bleeding. The origina color mingles with the new paint an tints it. It is a good idea to experi ment on a small section of the piec and if a tendency to bleed is noted, coat of white shellac, or aluminum and shellac mixed, may be used as sealer before the upper coat is put on

A few general rules to remembe are to read and follow directions in telligently, to use good brushes and t inspect a finished piece quite thor oughly while it is still wet. Sagging is sometimes discovered too late, and it is a common fault, particularly below the edges of a flat surface. Work in sections and watch out for sags as you go along. The paints mentioned here are all made for use indoors or on sheltered porches. For garden furniture which must withstand the elements, there are outdoor enamels.

New Conveniences For the House

(*Continued from page* 112)

There are no fumes, no flames, no vent flues or fuel to handle in a new hot water by wire system. No playing janitor to the water heater, but all the hot water needed as hot as desired.

This latest unit maintains any one of three water temperatures automatically. Snap a switch to low, medium or high and when the water is warmed to the desired degree a built-in watchman turns off the current. This guardian also protects against over-heating and holds the temperature in the insulated tank at a given point. The tank is covered with a trim gray lacquered jacket that may also be had in green, buff or blue. The device is declared not to interfere with radio reception. It comes in 20, 30 and 52 gallon sizes.

Completely wired strap-on units with thermostat may be had to electrify existing tanks if they are 12 or more inches in diameter.

PACKAGED SIDING

Beveled red cedar siding for houses, stained any desired hue, is now packed by the square (100 sq. ft.), trade marked and packaged. It sells for about the same price as stained shingles per square. Sufficient stain for touching up is sent with each order.

Stained on all sides, making it impervious to weather, this siding is attached with rust-proofed metal anchors which are claimed to hold each piece firmly to another, minimizing air openings, keeping the siding in proper position after laying and eliminating rust streaks.

The resultant wall is without visible surface nail holes, hammer scars or splits. There is no countersinking of nails, no puttying of nail holes. The anchor, we are told, has made the use of stained siding practical.

Each piece of siding is separately treated with pine oil stain, then brushed. Only the best grade of clear cedar is used. The siding is obtainable in these sizes: ½" by 6" and by 8"; ¾" by 8" by 10" and by 12". Colors to match samples made without further charge. Anchors, 500 to the carton, are extra but reasonable.



THE ANTELOPE RIDER

The fire of primitive art is given classic serenity in this rare vase. The forms are simple, vivid, eternal . . . born of the same art impulse as the rock-scratchings in pre-historic caves.

The colors themselves are of the wild tropics . . . old ivory, filched from the shoulders of marching black men . . . burnt orange, wrung from the flesh of sun-scorched fruits . . . deep black, dipped from the midnight waters of the Congo.

Here is a vase you will own throughout the years with an ever-growing appreciation of its mystic loveliness. The price is but a hundred dollars. The height is fourteen inches.

Rookwood pieces of enduring quality
will be found at the following stores:

Tiffany and Co., Jewelers, New York City; Frederick Loeser and Co., Inc. Brooklyn; Kayser and Allman, Philadelphia; Shervee Studios, Inc., Boston; Dulin and Martin, Washington; Hutzler Brothers, Baltimore; Marshall Field and Company, Chicago; L. B. King, Detroit; Brock and Co., Los Angeles, Calif.; Lipman Wolfe and Company, Portland, Oregon. A store of similar quality represents the pottery exclusively in your city. We invite your direct inquiry.

Rookwood Pottery

Cincinnati

THIS MARK
IS ON EVERY PIECE

Meet the HAPPY-GO-LUCKIES

It gives us great pleasure to present the twelve Happy-go-Luckies, the most amusing place cards that ever graced a sophisticated dinner table. Don't you like the way the cigarettes actually form part of the picture? Do you see that they make the legs of the little bathing girl below . . . and that a match makes her parasol stick?

How can you get them? You'll be pleased to know that there's one tucked in every flat fifties tin of your favorite cigarette . . . Luckies, of course. Start now—and you won't be happy until you get a complete set of twelve.

"It's toasted"

Your Throat Protection—
against irritation—against cough

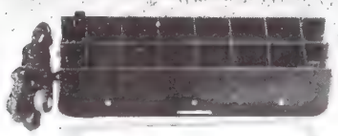


HELPS *for your* Summer Home

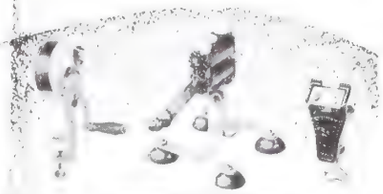
Each ready to lighten the work or increase the fun in your house or garden. Some save toil, some save time . . . all are interesting, distinctive . . . like the hundreds of other things offered by 'The House of Fine Housewares'... aids to housekeeping, gardening, and entertaining you won't find elsewhere.



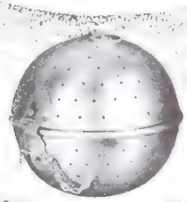
Utility Box
Contains the seven essential tools for household odd-jobs, with a generous assortment of hooks, thumb tacks, nails, screws, etc. . $7.75
Saves so much bother, and helps keep things ship-shape.



Electricutter
Just place Electricutter on ice, turn on current, and you get a dozen perfect ice cubes in five minutes! In dark porcelain enamel, complete with chipper $4.50



3 Wonderful Aids
Bean slicer—Turn the crank, and beans emerge thinly sliced. $2.00
Pea huller—Feed peas into rubber rollers, turn crank. $1.25
Bean stringer—Simply slide bean across the safety blade . . $.60



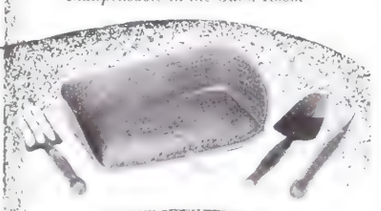
Rice Ball
In this ball, rice cooks to suit connoisseurs. Each grain becomes deliciously soft and flaky, and is drained fluffy dry when ball is lifted out and hung up. Of aluminum, 6 in. diameter. $2.25



Garden Hose Faucet
A very gay touch for your garden or lawn. This dove-handled water faucet (interchangeable with ordinary faucet) is finely made of highly polished brass. . $7.50
Comes also in bunny, dog, horse, chanticleer and elephant designs.



Luggage Rack
Holds bag or small trunk for packing—or tray for bedside breakfasts. Size closed, 7" 23" 22". Mahogany, walnut, white or ivory $7.00
Lacquered, any color . . $8.50
Indispensable in the Guest Room



Kneeling Mat
Made in England of Chinese rushes; padded with water-proof bottom. $1.50
Trowel or fork, 12 in. over-all . $.95
Trowel or fork, 20 in. over-all . $1.00
Dibbler, 13 in. over-all . . . $.55
Tools of Sheffield steel with varnished ash handles.



Accordion Hanger
Keeps frocks or suits neatly, in little space. Fastens with two screws to wall or door. Holds 20 hangers. Height, 8 in. Pulls out to about 36 in. Closes completely. $2.25
All metal, nickel dipped.

Send check, money order, C. O. D. instructions, or charge account references.
Delivery prepaid within 100 miles—to points beyond, charges collect.
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Near Lexington Avenue ~ Phone: VOLunteer 4700

House & Garden's Bookshelf

OLD DOC LEMMON. By Robert S. Lemmon. Minneapolis: The Midwest Company.

OLD Doc Lemmon has been a monthly contributor to *House & Garden* for so many years that to make even a gesture toward introducing him to the readers of this magazine would be just about the height of presumption. Wherefor these paragraphs shall be solely in the light of impressions of his new book, which after all is equivalent to knowing the old man personally.

I have just finished reading *Old Doc Lemmon*. With the poignancy of it still pervading me, I hardly know how to analyze it or what words to use in an attempt to convey a realization of its rare quality. The temptation is strong to say simply "Read it!" But that would be dodging the responsibilities of a reviewer. I shall have to try and be coherent.

If you can imagine a combination of *Eben Holden* and *David Harum*—the concentrated essence of such a combination, rather—you will get a fairly good idea of what this little volume is like. It can't be called a novel, yet there runs through it a thread of such vital humanness that when the final knot in the theme is tied it somehow is tied to your own heart-strings. No one could say that it is just humor, or rustic philosophy, or description, or pathos, or satire, yet it has the qualities of all these. It is no more a collection of country essays than it is a biography of a pioneer American family, but both descriptions have their application. We defy you to classify *Old Doc Lemmon*; we challenge anyone with a spark of sincerity and human appreciation to fail to enjoy it.

Lest there be any misconception of the tenor of the book, let it be said that it is Old Doc Lemmon as the readers of *House & Garden* have come to know and love him. Dialect, viewpoint, range of comment, insight, descriptive power—the old man himself, developed and rounded out with consummate skill. Human nature in contact with Mother Nature. A book that brings the tastes and sights and smells and sounds and doings of the back-country and lays them in your hands. A book that in itself is a perfect escape from the trivialities and worries and artificialities which so clutter most of our lives today—the sort of thing that you read and re-read, and then place where it will be handy to pick up at odd moments again and again.

These are high praises. Well, I should like to make them higher! If *Old Doc Lemmon* doesn't prove more outstanding than even these lines suggest, then as a book critic this reviewer at least should make a highly successful button salesman.

—L. R. U.

CHRONICLES OF A COUNTRYMAN, by Walter A. Dyer. New York: Ives Washburne.

IN modern times there has been a strong trend of population toward the cities. This has been counteracted to some extent by a newly awakened interest in gardening and appreciation of the charms of life in suburbs that give relief from the congestion of large cities. Now there appears, in the volume of Mr. Dyer's, expression of the genuine contentment that is possible to find in simple life on the farm. He seems to succeed in his effort to show people that the happiest life in the world is on an American farm. Would that his story might be read, along with all that the governmental agricultural experiment stations and books on scientific farming are endeavoring to teach every young man and woman on an American farm. But it is nice reading for any one, for, while it is sincere it is not too serious in tone. Though the drudgery of chores and the other labors without which all real men and women can not respect themselves are not minimized there is genial and even gay philosophy and there are entertaining character sketches. At least the city man who reads will find some of that refreshment of spirit that is alluded to by the old story of Antaeus. For can we not think that Hercules is the grip of the big city which catches hold of the child of the Earth to strangle him? If he only could resume contact with Mother Earth every time he is thrown he would not finally be strangled. But Mr. Dyer appears to allow the reader only to assume that his helpmeet, who also, strange to say, enjoys life on a farm, has her drudgery minimized by the many mechanical inventions without which the farmer's wife used to slave.

—F. B. M.

OLD PATCHWORK QUILTS AND THE WOMEN WHO MADE THEM, By Ruth E. Finley. Philadelphia: J. B. Lippincott Co.

THIS is the book we have been waiting for. It is not a detached study of pattern and examples, but a lively vibrant record of woman's life and handiwork in the embellishment of such essential household comforts as our Early American quilts. More than this, it is charmingly written, witness the anecdote of the Ohio pioneer who laid down his gun for a moment to pick an early Mandrake for his sweetheart and had to shinney up a tree to escape a bear, all this is evidence in the naming of the pattern known variously as "Bear's Paw", "Duck's-Foot-in-the-mud", and "Hand of Friendship".

There are 96 full page plates, each illustrating an entire quilt, technically so excellent that the finely quilted pattern done with thread and needle in the background, can be accurately followed in every instance. The little sketches too are fascinating, and there are 100 of them.

This book tells the origin of quilt names and the migration of their patterns. It explains just how they were made and gives details about the quilting bee which long preceded the bridge party as the chief lure of womanhood. "In small cities and villages it became at length an affair often heart-burningly exclusive; or, unless more than one quilt was put into frames at a time, and this was not the custom save at big rural gatherings, only twelve women at the most could be invited. Even three working on a side were

(*Continued on page* 176)

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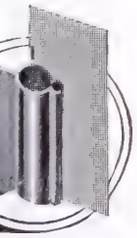
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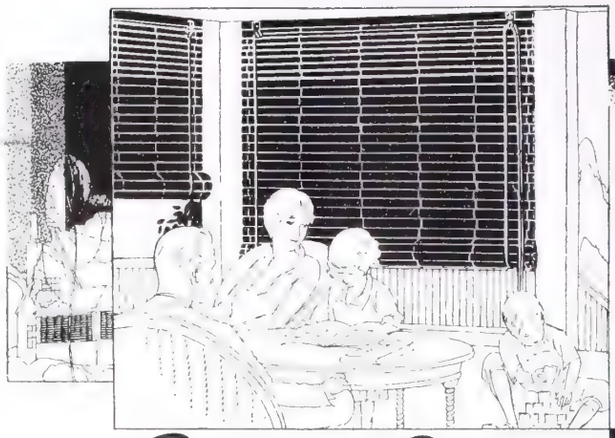
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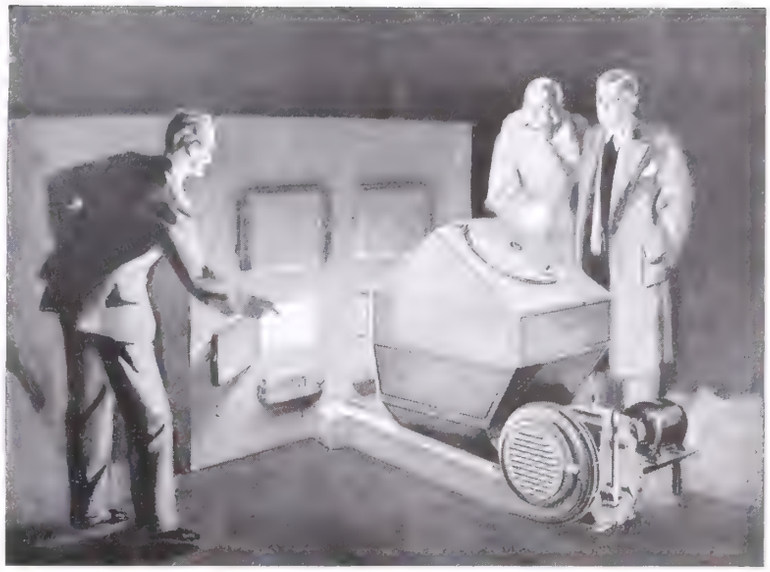
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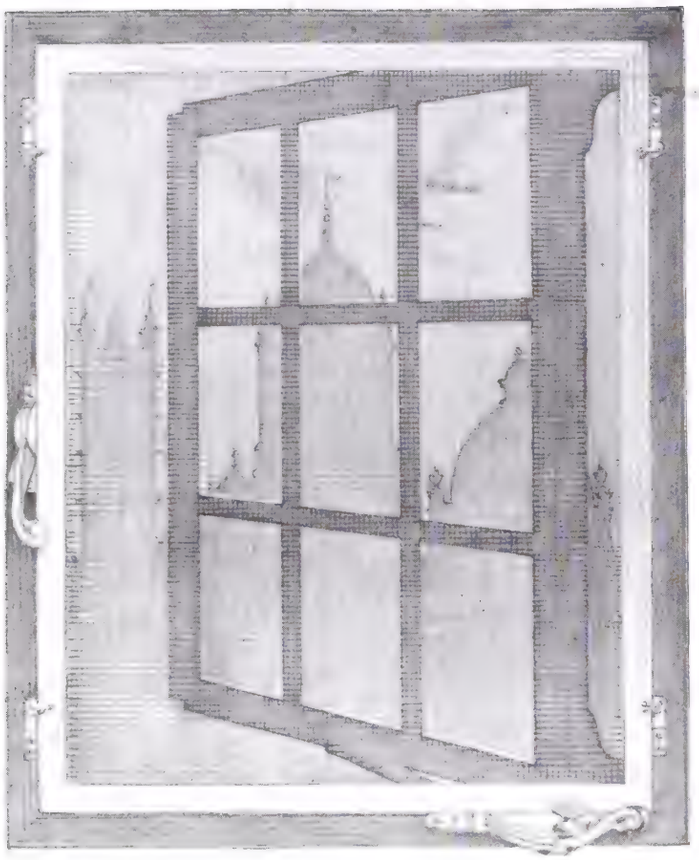
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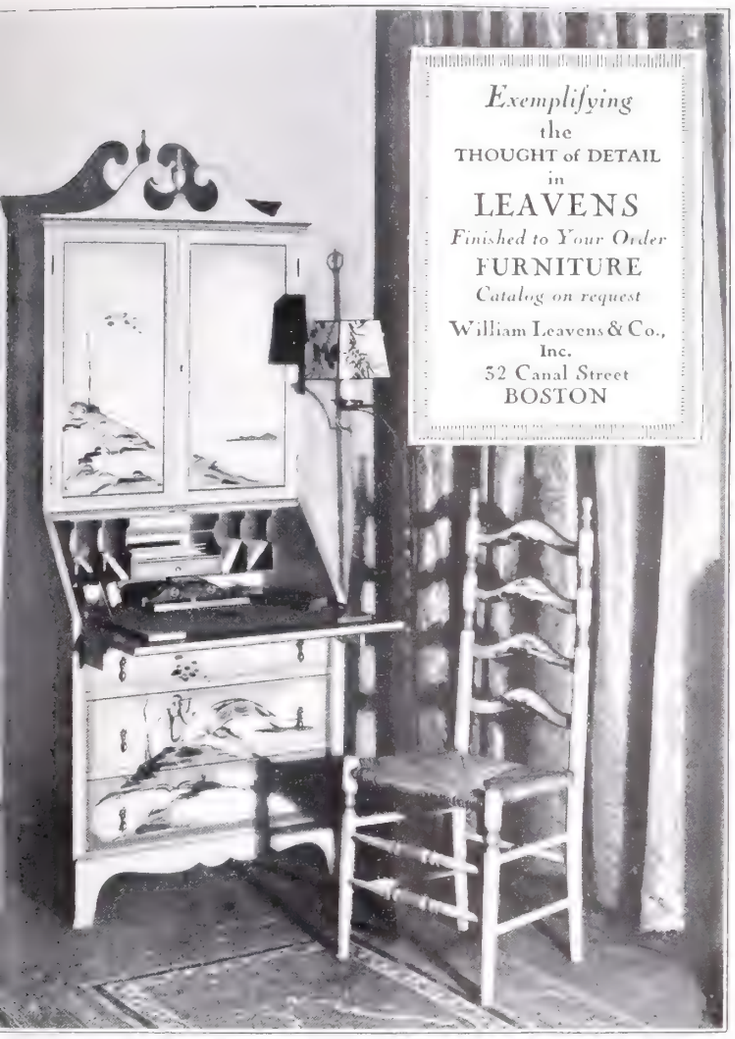
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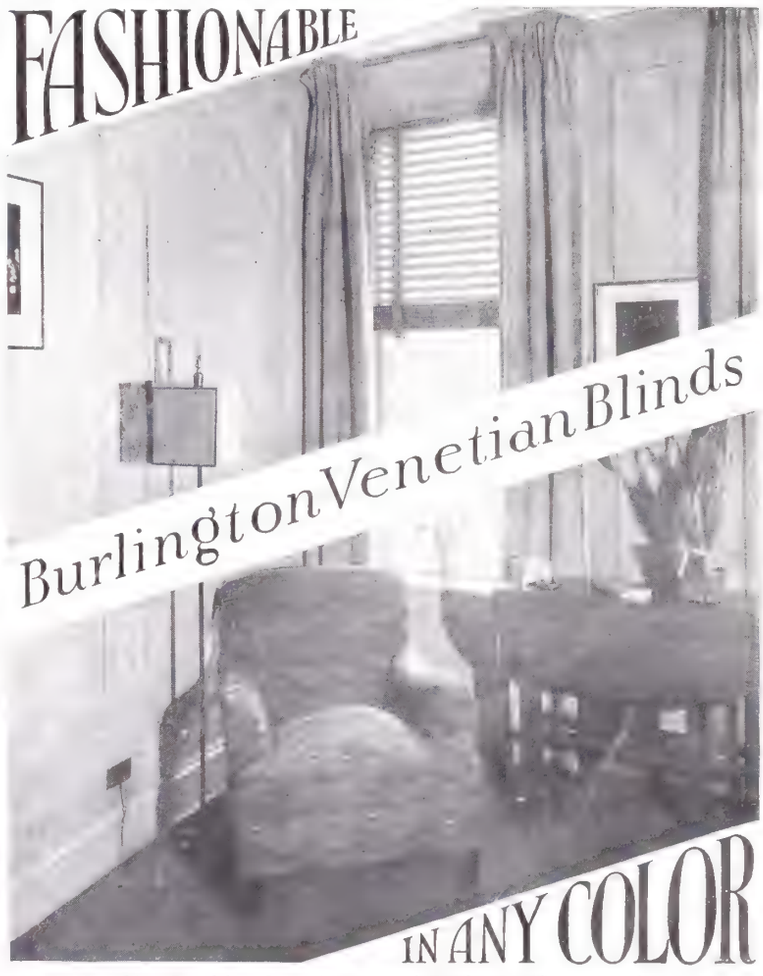
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Gardening's Renascence

(*Continued from page 86*)

fornian gardens were unknown. Another Kew collector, one Allan Cunningham, was to add these to gardens. He first made a collecting voyage in 1814 to Brazil; in 1816, through the good offices of Sir Joseph Banks, Cunningham found himself in New South Wales. He it was who sent us that loveliest of its tribe, *Acacia pubescens*, and many another wonderful and brilliantly blossomed "New Holland Plant", as they were dubbed at the period and for many decades afterward.

As before said, it is difficult for us to realize that in the short space of a little more than a century the brilliantly blossomed plants of South Africa and of Australia have become familiar objects in our gardens, but the end of the story is not yet.

ORIENTAL GIFTS

That greatest of all the Old World storehouses of lovely plants, the Orient, China especially, during this 1750-1850 period began to pour out its treasures to the western world. Japan, from which a few plants had dribbled during the 17th Century, became closed to foreign intercourse except to the Dutch and really added nothing to our gardens until Commodore Perry forced a treaty on the Japanese that opened the country to foreign commercial intercourse in the late fifties of the 19th Century. But China, so long a closed book, niggardly and slowly commenced to lower the barriers against foreign intercommunication. Trading stations were established and a regular fleet of ships plied between Canton, a few other ports, and London.

In England, Sir Joseph Banks had a positive mania for new plants and being both wealthy and influential prevailed upon the directors of the old East India Company to allow their captains to bring back plants from China. This they did and it is on record that few ships sailed from Canton to London without carrying their quota of plants in little glass houses stowed on the decks. To the enterprise and enthusiasm which prevailed gardens owe many of what have become our most familiar flowers and the parents of modern races of plants. For instance, by this means the parents of our Hybrid Perpetual, Tea and Rambler Roses reached Europe early in the 19th Century and so too, did the Chinese Primrose and that most glorious of all hardy vines, *Wistaria sinensis*, the exact date of its introduction being 1818. The White and Purple Yulan Magnolias were sent from China about 1788; prior to their introduction no precocious-flowered Magnolia was known in gardens.

The first of the Asiatic Crabapples (*Malus spectabilis*) reached England in 1780, and in 1787 the first Moutan Peony. Camellias, which were introduced sometime about 1739, gradually began to get known and during the early part of the 19th Century were perhaps the most popular of garden flowers. As our article in April *House & Garden* stated, these were perhaps the most typical plants of the early Victorian period. That most familiar of all the Hydrangeas, *Hydrangea hortensis*, reached London in 17 It was met on the docks by a dele tion of plant enthusiasts and patr of horticulture, including Sir Jose Banks. After the ceremony attendi the plant's arrival and inspection breakfast in its honor was given. T so-called Indian Azaleas, which really of Chinese origin, were amo the plants transported by the E India ships and in course of time l to the foundation of a great indust in Belgium and Holland. The earli Chrysanthemums went from Japan Holland about 1680, but were soon l to cultivation and it was varieties se from China early in the 19th Centu that laid the foundation of the mode Chrysanthemum cult.

The Goldenbells, most familiar spring-flowered shrubs, represented b *Forsythia suspensa*, arrived in 1833 be followed in 1847 by *F. viridissim* Both species are still much cultivate but their beauty palls before that the children of their hybrid offspring *F. intermedia*, whose most brilliar child is known as *spectabilis*. Lest w tire the reader with mere names th list may close with mention of o other plant, this time a native of th Himalayas, *Rhododendron arboreum* which reached England about 181 and flowered for the first time in 182 To the rich scarlet of this India Rhododendron the modern race o Rhododendrons owe their rich an brilliant colors.

In justice to one large and familia group of garden plants, the Lilies, i might be worthy of mention that th first Chinese Lily to reach Europ was our dear old friend the Tiger Lil (*Lilium tigrinum*) now a common naturalized plant in many places i New England and lower Canada whic arrived in 1804. It was followed by the brilliant little *L. concolor* in 1806 *L. Brownii* was sent from Canton i 1835. This was preceded a few years by that most commonly cultivated o all greenhouse Lilies, *L. longiflorum*, which is supposed to have arrived in 1819 although the date 1830 ha more facts to support it.

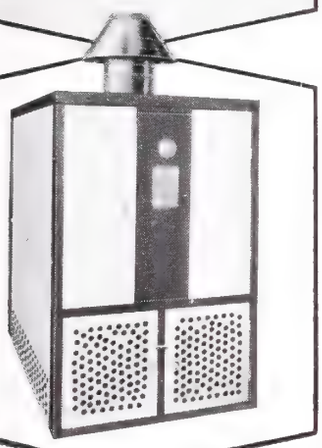
THE ROSES

Of Roses, the advent of *Rosa chinensis*, the Chinese Monthly or Bengal Rose, in 1781, and *R. odorata*, the Tea Rose, in 1809, were destined to revolutionize the Rose gardens of the world. The mating of the China Monthly Rose with the French Rose (*R. gallica*) gave rise to the Hybrid China Roses of which General Jacqueminot is one of the outstanding members. This race crossed with the Damask Rose originated the well-known Hybrid Perpetual Roses which for a period ruled the Rose garden. The Tea Rose made slower progress and its varieties were at first confined to the sports or seminal variations of which Niphetos, Marechal Niel and Safrano may be instanced as well-known types. The crossing of the Tea Rose with varieties of the Hybrid Perpetual gave rise to the modern race of Hybrid Teas which, together with the Pernetianas and Ramblers, today dominate Roseries throughout the world. The story of the Rose development, though fasci-

(*Continued on page 182*)

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Old floors look like new and new floors *stay* like new, whether they are waxed, varnished, shellacked or painted. Because Old English Wax gives double wear as well as double lustre. Its rich polish lasts for weeks and protects floors against scratches, worn spots and children's carelessness.

Most high-grade prepared waxes are made by the blending of hard imported (Carnauba) wax and the softer, cheaper domestic waxes. Genuine Old English Wax sells for the same price as most prepared waxes, but it contains twice as much Carnauba wax. That is why it polishes twice as beautiful — wears twice as long — and is most economical. There's only one wax that gives floors a *double* lustre with no extra work. That is Old English Wax.

At hardware, paint, drug, grocery, department stores. Made by The A. S. Boyle Co., Cincinnati, O., U. S. A.

Old English Wax

PASTE OR LIQUID POLISH

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YOU?

Do you feel as though you lived in somebody else's house—the wrong entrance hall—the wrong dining room—the wrong windows that won't be fitted with the right curtains, *ever?* . . . Then you're already dreaming of your own house made just to suit you. . . . And you need House & Garden's Second Book of Houses.

It begins with House & Garden's Four Ideal Smaller Homes—plans, exteriors, decorating, furnishing, landscaping all complete. The Georgian House—15 pages of graceful distinction. The Spanish House—14 pages of gayety and sun. The English House—13 pages of solid comfort. The French House—16 pages of imagination and charm. Each is complete to the last chair, and none costs over $20,000!

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THERE IS ALWAYS ROOM FOR A RICHTER REPRODUCTION—an occasional piece to give new life to some odd corner or a fine group in mahogany or maple. Richter Furniture faithfully reproduces the gracious beauty of Early American masterpieces. It is used by leading decorators and shown at the better stores—your assurance of Richter Quality and craftsmanship.



A charming Bureau in Curly Maple, 37" high, 36" wide, 19" deep.



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FRANCE

the moment you cross "the longest gangplank in the world"

A NAME like a star, a name like light . . . brilliance, gayety, sophistication, the elegance of the *ancien régime*, the chic of the moment's mode, the artistry that turns a market-place into a pageant, a bit of silk into a creation, food into something fit for gods, a smile and a shrug into a whole philosophy of life . . . France!∞∞Every French Line ship is France herself, complete to the smallest detail, and manned by Breton seamen whose ancestors tamed the Atlantic before Columbus . . . passengers become part of its scintillant background . . . sparkling, vital, dancing its vivid way between the three great world capitals on board the "*Ile de France*," "*Paris*," or "*France*."

Five and a half days to Plymouth, England

From the heart of Manhattan across "the longest gangplank in the world," a waiting express for London, a few hours later the covered pier at Havre, three-hour express to Paris∞∞ Cabin liners, the "*Lafayette*," the "*De Grasse*" and the "*Rochambeau*," slightly slower, equally gay, make economy smart.

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Reginald A. Malby

Sythyris reniformis, a blue-flowered native from the Northwest, is one of the earliest plants to bloom in the rock garden. It requires cool conditions and probably somewhat acid soil

Of Small Rock Gardens

(*Continued from page* 117)

ill-formed and carelessly assembled stones. If possible they should be mainly of one character—sandstone, limestone or whatever is available. The rounded field boulder is the poorest type of stone to use, for it makes stable construction almost impossible and where considerable use is made of this type there is great difficulty in making the rock garden appear like anything but a pile of unrelated stones.

There is not space in a short article to go fully into methods of construction; in any case this is a problem that every builder must work out for himself, for no two situations call for the same treatment. My intention here is to call attention to some of the small and lovely things that should be housed in a rock garden of limited area.

Only such plants and shrubs and bulbs as are in scale with such setting should be made use of, and there should be a further clause in their permit of admission to the effect that they must not be over-zealous in the matter of reproducing their kind, or grasping where a neighbor's territory is concerned. Unrestrained self-sowing makes endless confusion and labor for the owner with limited time, and certain mighty stalwarts of the plant world would speedily take the who little landscape for their own, witho so much as a by-your-leave, makin existence extremely unsafe for t many small delightful alpines an other diminutive plants that shoul be growing there. In the small roc garden the names of Ajuga, Eupho bia, Cerastium, Acaena, Lysimachi Nepeta, Lamium and numerous othe should not be so much as whispere Useful as they are in many situation they have no place in the rock garde where space is a consideration. Nor d we need them, for the world is ric in small enchantments that will clot our hills and hollows in a garmen of the greatest interest and beauty.

In the first instance we shall nee a few tiny shrubs to lend plausibilit to our miniature landscape. Since th enactment of Quarantine 37 naturall dwarf-growing conifers have becom exceedingly scarce in this country an are undoubtedly becoming scarcer wit every year that passes, as well as mor expensive. We may therefore be unde the necessity of resorting to the dubiou practice of making use of small speci mens of naturally larger growin varieties and replacing them wit

(*Continued on page* 172)



Globularia incanescens is a tiny charmer with leaves of blue-green as a fitting background for the cool blue tone of its flower balls. It should have the advantage of a sunny, well drained slope

Deep-set Casements

...decorate this Normandy style home



Designed by Architect **WM. B. BETTS**
Decorations suggested by **MARSHALL FIELD & CO.**

TRY to imagine the picture below *without* the striking Fenestra "Fencraft" Casements that bring a blaze of sunlight to this Normandy living room . . . *without* the characteristic little casements low under the sloping ceiling. How much of its distinction it would lose!

For it is in the casements that architect William B. Betts, of Chicago, and Marshall Field & Company, have caught the authentic spirit of a rambling chateau of Northern France. Deep-set, accented with glowing bits of leaded glass, draped with straight folds of pomegranate-colored velvet, these casements are a vital part of the exterior design and interior decoration.

. . Lending the beauty of exquisitely wrought hardware in solid bronze or nickel silver, Fenestra "Fencraft" Casements offer a choice of finishes: coinage, scaly, sand or hammered.

In complete harmony with any style of period architecture, these ultra-modern windows of steel provide unprecedented practical advantages as well: life-long ease of operation; outside washing from within the room; weathertightness superior to that of most commonplace windows fitted with good weatherstrips; added daylight and better ventilation; easy shading and draping; fire-safety; economy.



And now — A Casement Complete with Permanent, Bronze Screen
(Patents and Patents Pending)

Fenestra craftsmen have developed the first complete screened casement — provided it with a screen of heavy bronze mesh, which fits against the flat window frame on the inside, making the window permanently insect-proof. The unique design of hardware permits opening, closing and secure locking of casement without touching the screen.



Screens quickly removed when washing windows.



Easily opened without touching screens.

Fenestra

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Gentlemen:
Please send me without cost or obligation: "Decorating with Casements" containing many beautiful color plates

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A GARDEN HOSE SO FINE

that 10 or 20 years need not end its usefulness!



Other Goodyear Lawn and Garden Hose are Goodyear "Wingfoot," Goodyear "Pathfinder," Goodyear "Glide," and Goodyear "Elm."

With anything like normal use the Goodyear Emerald Cord Hose which you get today will still be sprinkling for you 10 years from now. And very likely, if given good care, 1950 will find it staunch and trim.

Emerald Cord Hose is the finest lawn and garden hose which Goodyear engineers could design working without cost restrictions. They planned a hose so supremely good that superiority in wear, usefulness, and appearance would be unparalleled. Now such a hose is offered you.

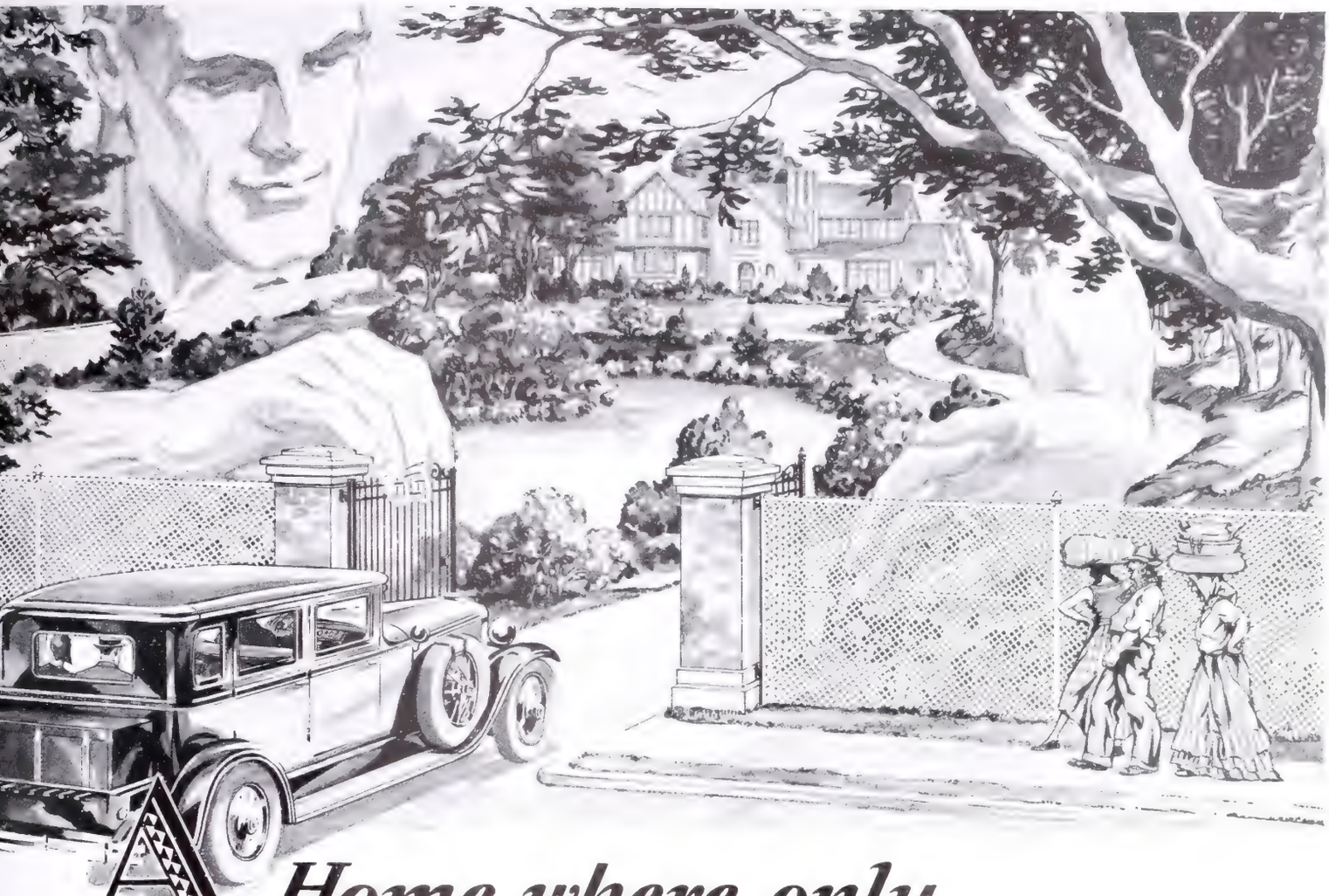
The case is made of strong, thick rubber. Heavy flat ribs reenforce it and guard the hose from damage. These ribs help also to keep the hose kinkless. "Double-double" cord for extreme durability is braided within the hose body.

The color of Emerald Cord Hose is gallant token of its excellence. It is GREEN—the color which matches the natural greenery of lawns and gardens. Emerald Cord never obtrudes. It has fine appearance always.

The cost is only a little more than ordinary hose, but the splendid service Emerald Cord will give you makes the slight difference a genuine economy. Ask for it by name—Goodyear Emerald Cord Hose.

In 5-8", 3-4" and 1" capacities. Lengths up to 500 feet.

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A Home where only Friends are Welcome

AN Anchor Fence protected property bespeaks pride of ownership. It expresses to the outside world that within its boundaries there exists that which someone holds worthy of only the most effective and enduring protection.

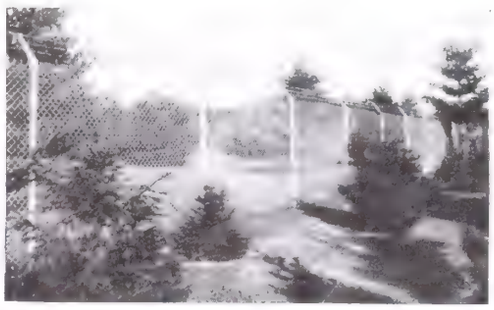
At the gateway an attractive Anchor Ornamental Gate can be placed as an inviting and welcoming gesture to friends. It is a pleasant gesture to friends—a forbidding gesture to trespassers.

The simplicity of design make Anchor Fences a fitting frame for even the most beautiful of properties. Both Anchor Chain Link Fences and Anchor Weld Iron Fences blend harmoniously with every type of architectural design and landscaping.

Consult the nearest Anchor Fencing Specialist. He will be glad to advise you how to enjoy the comforts of privacy and exclusion that Anchor Protection provides. Further, the Anchor Fencing Service relieves you of all responsibility from plan to finish. Just write or call the nearest local office.



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An Unclimbable Anchor Chain Link Fence

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ANCHOR Fences



'Mums and Delphiniums



Two grand garden favorites that should be in every perennial bed. Delphiniums, in blues to match the changing summer skies—a wealth of tall graceful spikes thru all the summer months. Chrysanthemums—great gorgeous stands of yellow, bronze, white and red to rival the colors of autumn, to bring garden joy right thru to the very last.

Totty's 'Mums and Delphiniums are strong, sturdy stock, field grown. They will thrive in any good garden soil, require a minimum of care and attention, and will repay you handsomely in a wealth of blooms.

DELPHINIUMS

Totty's Delphiniums are the pride of fanciers everywhere. This year they have reached a new peak of perfection. Fine types not named but selected in shades of light blue, dark blue and mauve are priced at $1.00 each, $10 per dozen. "Run of the field," strong clumps, hand marked as to type or color 50c each, $5.00 per dozen, $35.00 per 100.

CHRYSANTHEMUMS

Most standard varieties, as pictured above are priced at 50c per plant, $3.00 per dozen, $20 per 100. We have prepared a special collection for the benefit of those customers who have never grown hardy chrysanthemums and therefore are not familiar enough with the different types to know definitely what to order. This assortment comprises an equal number of each type, all entirely satisfactory and all shades of color. We will send our own selection of 100 assorted plants $15.



Totty's

MADISON, NEW JERSEY

Send to-day for Your Copy of this New 1930 Catalog • "When You Think of ROSES . . . Think of TOTTY'S"

The Garden Scrap Book

NASTURTIUMS. There seems to be a decided increase of interest in the faithful old Nasturtium, a sign of the times that we are glad to see. It's always been such a good-hearted, willing, cheerful flower that it never deserved the comparative neglect by the more sophisticated gardeners which has been its lot for some years.

Part of this renewed popularity, no doubt, is due to improvements which the plant breeders have made in the size and color of Nasturtium blossoms. There are now available climbing strains with flowers three inches in diameter and leaves twice that size. The dwarfs, too, are gayer and more prolific than ever.

Nasturtiums need little in the way of care. They actually prefer poor rather than rich soil; one wonders where they gather enough nourishment to make such prodigious growth and so great a profusion of bloom.

LAWNMOWER CARE. With the beginning of the open season for grass-cutting the lawnmower enters upon a life of strenuousness which must tax its spirit to the utmost. Not only is it hustled hither and yon every few days, but it not infrequently is forced to chop up sticks, pebbles and all kinds of lawn litter which aren't in the least digestible.

We would plead, therefore, for a trifle of consideration for lawnmowers. After all, they're neither stone-crushers nor steam shovels—and they do work hard, at best. They really deserve to have dangerous obstructions cleared from their path, and a thorough oiling before they're set to work. Also, it will help to keep up their courage if they are not used when the grass is wet and are decently housed in a dry place instead of being left out in the rain. No lawnmower ever objected to having grass clippings cleaned out of its working parts before being put away for a rest.

LAUREL PLANTING. There is a nurseryman's saying to the effect that Laurel should be planted on May 10th, quite as if it were an anniversary of something or other.

As a rule to be followed in spirit if not in letter, this is a good one and soundly based upon experience as far as the Middle Atlantic States are concerned. Laurel bushes set out just as their new growth is starting have their best chance of success; their worst is in autumn when both top-growth and roots are in a dormant condition.

We already have Arbor Day and Mother's Day and a lot of other Days. Why not add one more—May 10th, Laurel Day? Quite seriously, it would be worth while, for the Laurel is our most glorious native flowering shrub. When you get it, be sure and get nursery-grown stock only—both because it is better rooted and formed than "collected" plants, and because the wild bushes need all the conservation we can give them.

DAHLIA BACKGROUND. The development of the Dahlia is due chiefly to the influence of cultivation and feeding. Strangely enough, it is closely related to one of the commonest weeds over a great stretch of the United States, the Beggar's T... Devil's Pitchfork, and other l... names for Bidens whose golden b... soms spread over waste prairie ... wander into the fields in the fall ... a tall form of which covers the cl... ing with its two-pronged seeds w... one gets close to it in the autumn. ... is also closely related to the Coreo... and Cosmos, the four genera seem ... to merge one into the other.

The original Mexican plant ... *Dahlia variabilis*, a single type ... very variable as to form and color ... its native state. There is some quest... whether all cultivated forms are ... merely variants of this one type, ... one other distinct form that has h... great influence being the Cactus D... lia, *Dahlia Juarezii*, which some b... anists argue is merely a form of *D... lia variabilis*.

It is a comparatively modern pla... the first distinct breaks from which ... now have all our various forms co... ing in 1814. The Dahlia was taken ... Europe and introduced into culti... tion the year Washington beca... President, 1789. It began doubling t... first year under cultivation but t... doubling was not completed f... twenty-five years. In 1841 one deal... in England listed 1,200 varieties.

AMMONIUM SULPHAT... Among the quick-acting lawn fertil... zers a place of honor should be giv... to ammonium sulphate, whose nitr... gen is readily available and especial... valuable as a stimulant in early sprin... Besides its usefulness as food for t... grass, this chemical is also discoura... ing to many of the weeds which t... frequently make the maintenance of ... good lawn a rather discouragin... undertaking.

For spring use, three pounds to eac... 1,000 square feet of lawn is generall... about right. More than this may bur... the grass, and less fails of its real pu... pose. Application must be made ju... before a good rain, or the hose ma... be called upon to wash the chemica... into the soil.

BETTER VEGETABLES... With vegetables in full growth th... main object of a gardener should b... to keep them growing at top speed ... There are two ways to do it, fertiliz... ing and cultivation. Cultivation fron... the start makes the work easy. It i... when the garden is left until the weed... get a good start all over it that culti... vation becomes a real task.

The methodical gardener will di... vide the garden into sections and take ... them one at a time and stir the soil. ... In this manner it is a light daily task ... and the vegetables respond quickly.

The balanced fertilizers sold by seed ... houses are a real boon to the gardener ... because they are so easy to handle. It ... is a simple matter to sprinkle the ... powder along the rows of plants and ... then gently hoe it or water it in.

Nitrate of soda is a garden standby ... as a stimulant of growth. This should ... be watered in. Sprinkle the nitrate ... thinly and then turn on the sprinkler. ... Many of the balanced fertilizers con... tain chemicals that need to be watered ... in for best results. A good sprinkler ... that will give a wide distribution of

(*Continued on page* 178)

INEST BULBS IN HOLLAND--AT BED-ROCK IMPORT PRICES



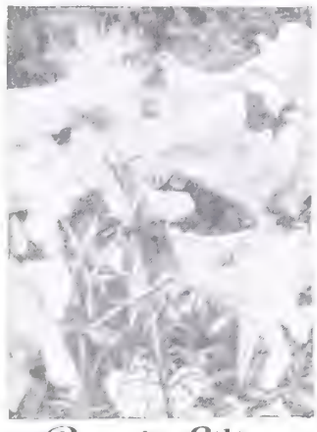
Remarkable Savings—If You Order NOW!

(No money with order—pay on delivery in September)

These prices good till July 1st—NO LATER

The great Holland bulb growers are ready NOW to make important price concessions for immediate orders. Add your order to our own huge import orders and we can get for you not only the advantage of bed rock prices for highest quality (prices far below those that will obtain next Fall) but we can have your orders packed for you, in Holland, saving you extra packing cost, reducing freight, handling, and import charges to a minimum and guarantee to you the pick of the new crop. *The biggest and finest bulbs grown in Holland.*

A Word to the Wise—Last year's tulip shortage cut deeply even into planting stock, resulting in greatly curtailed production this year. This fact, together with a proposed tariff schedule two or three times last year's, clearly indicates a rapid rise in prices as the season advances.



Madonna Lilies

For June Gardens at Attractive Prices

e stately flowers, symbol of purity devotion, whose royal grace and ening whiteness give a supreme nction to any garden, are espey alluring against a background lue Delphiniums.

bulbs are selected from the choicecollection in France—stalks 4 to t tall, often 10 to 15 magnificent ns on a single stem.

ese low import prices bulbs must rdered **now.** They will be delivered ou ready for planting next Sepber.

Import Prices

o Size—Extremely large picked bulbs nusual result, supply limited. 60c $6.00 a dozen.

lar Mammoth Bulbs
a dozen $25.00 per hundred

This year—more than ever—buy early



Gorgeous Darwins, a symphony of color—illustrating "Special" Border Collection below.

Regal Lilies

For July Gardens—at Half Their Real Value

Regal lilies follow the Madonna lilies in June, bearing trumpet lilies over 6 inches long, trumpet type flowers of a delicate shade of ivory yellow, heavily overlaid with pearly white, and borne on tall, lily-like stems five feet tall. Perfectly hardy.

These lilies are a **permanent investment.** Once set the bulbs will increase in number and size each year, producing more and more flowers. Plant in September or October.

These bulbs will not be [illegible] and will be [illegible] with one of the largest [illegible] ever shown for early delivery [illegible] to offer these [illegible] now at these [illegible] prices. You order **now!** Bulbs [illegible] circulars sent to purchasers [illegible] bloom the first season after planting. Delivery [illegible] at this time.

12 bulbs for	$ 6.00	100 bulbs for	$40.00
25 bulbs for	10.00	500 bulbs for	190.00
50 bulbs for	18.00	1000 bulbs for	360.00

GLORIOUS COLLECTIONS

Each a Wonderful Value—If You Order NOW!

Single Early Tulips in 10 named varieties. Bloom in April and early May. $ 5.00

Double Early Tulips in 10 named varieties. Bloom in April and early May. 6.00

Darwin Tulips in 10 named varieties. Immense flowers on stem 2½ ft. tall in May and June. 5.00

Cottage Tulips in 10 named varieties. The tulip of grandmother's garden, improved. May and June. 5.00

Breeder or Art Tulips in 10 named varieties of form like Darwins, wonderful hues of Bronze, Buff, Orange, etc. May and June. 6.50

Bedding Hyacinths in 4 colors. 10.00

Named Hyacinths, 2nd size, 4 varieties. 15.00

Crocus in 4 named varieties, 1st size bulbs. 4.00

Sensational Novelty!

Magnificent Fringed Tulip "Sundew"—First of its Kind!



A gorgeous cup of glowing crimson uplifted on a tall stately stem. In size and shape a true Darwin—but whose petals are beautifully fringed and laciniated at the outer edges presenting a very charming and novel appearance either in bed or vase. Not since the introduction of *Fantasy* has such a striking novelty been offered to the tulip connoisseur.

Doz. $3.50 25 for $6.50 100 for $20.00

SCHLING'S "SPECIAL" BORDER COLLECTION

(As illustrated above from right to left)

	Doz.	100	1000
Centenaire. Rich, sweet rose with large lake center. Enormous flowers of perfect shape. A most beautiful Tulip.	$.75	$5.50	$50.00
Philippe de Commes. A velvety [illegible] tulip of [illegible] form.	.85	6.25	60.00
Rev. H. Ewbank. A lovely Lectotrope tulip on tall graceful stem.	.75	5.50	50.00
Princess Elizabeth. A beautiful [illegible] with [illegible]. A large [illegible] color.	.75	5.50	50.00
Prince of the Netherlands. Cerise carmine [illegible] flushed satin [illegible] Large flower.	.85	6.25	60.00

Import Collection Prices

1 dozen each of the above 5 varieties (60 bulbs in all)	$ 3.50
25 each of the above 5 varieties (125 bulbs in all)	6.00
100 each of the above 5 varieties (500 bulbs in all)	25.00
1000 each of the above 5 varieties (5000 bulbs in all)	240.00

Don't Miss this Extraordinary Offer!

100 DARWIN TULIPS $3.00

Choicest, first size bulbs, sure to bloom. Schling's Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold. A $6.00 value for only $3.00.

Daffodils and Narcissi!

For Naturalizing and Lawn Planting

Our Old Dominion Collection, a choice mixture of fairy and trumpet Narcissi. [illegible] first quality bulbs grown in Virginia where their culture has been [illegible]. They [illegible] large, mixed [illegible] and [illegible] by [illegible]. The [illegible] and [illegible]. Order at once.

100 Bulbs . . . $7.00 1000 Bulbs . . . $65.00

3 MAGNIFICENT DAFFODILS

(G) Lucifer, per 100	$ 9.00
(H) King Alfred, per 100	20.00
(I) Giant, per 100	20.00



12 bulbs each, in 3 varieties, 36 in all..... $6.50

25 bulbs each, in 3 varieties, 75 in all..... $12.00

50 bulbs each, in 3 varieties, 150 in all..... $23.00

100 bulbs each, in 3 varieties, 300 in all..... $43.00

Send for our Import Bulb List

Deposit required. Pay on ery in September, but if ish, a **CASH DISCOUNT** % may be deducted from s if you send check with

ion:—These prices are on orders received before 1st **NO LATER.**

Max Schling Seedsmen, Inc.
Madison Ave. at 59th Street
New York City

Schling's Bulbs

Gentlemen: Please enter my order for bulbs checked or enclosed list for which I agree to pay at these special import prices. Let order arrive about September 30, 1930.

_____ Please send me your special Import List of Bulbs.

_____ I am deducting 5% cash discount and enclose full payment in advance.

Name ..... Address .....

200 HERALDS OF SPRING $6.00

Lovely Spring Beauties—the Following 8 Named Varieties—25 bulbs of each

Snowdrops—Glory of the Snow (Chionodoxa)—Hercules Blue Grape Hyacinths—Blue Squills (Scilla Sibirica)—Blue Bells (Scilla Campanulata)—White Blue Bells—Wood Hyacinths (Scilla Nutans)—Winter Aconites.

A Reeveshire Product



When you buy genuine

French Provincial
Woven Wood Fence

you *invest* in

lasting decorative charm—

A boundary that becomes part of the natural beauty of your estate as are its trees and shrubbery. Time turns its graceful, slender palings (made of live chestnut saplings) a soft silver which blends into a landscape as fittingly as its design adapts itself to any type of architecture.

a screen that's protective—

A decorative screen that does sentry service between your property and the lights of the highway, the trespassing gaze and contact of the outside world, adjoining properties which conflict with the harmony of your estate.

and permanent economy.

Economical in that its initial cost is its last! Time does not weaken it...its sturdiness remains intact. Water cannot rust the Copperweld rust-proof wire with which its staunch palings are woven together. Changing fashions do not affect it. It is always a thing of beauty, utility and durability.

The French Provincial Woven Wood Fence comes in five foot sections in heights 18", 3'10", 4'11", 6'6", 8' and 10' and is imported solely by Robert C. Reeves Co. Look for the name *French Provincial* on every section.

Guaranteed for 15 years

Robert C. Reeves Co.
Established 1866
101 Park Avenue New York City

Largest and Oldest Distributors of Wooden Fences in the United States

Write for Descriptive Booklet "Fence and Defence"

Worthy Strawberry Kinds

(*Continued from page* 107)

in lies its chief limitation: its flowers are imperfect. Therefore it must be planted near a perfect flowered variety that blooms at the same time or it will produce little if any fruit and much of this misshapen. Where the varieties previously discussed are grown near by in the same garden it may be planted with confidence that its flowers will be pollinated and thus produce well formed fruit of normal size and quality.

Of the above list my own choice of three varieties to cover the longest possible season with exceptionally fine fruit for any home table would be Premier, Big Joe and William Belt. To these, if I could spare the space, I would add the others discussed. I might then include one or more of the following kinds, though I would take into consideration their limitations and order only say twenty-five of a kind to make a test.

ADDITIONAL SORTS

McAlpin is said to be a very vigorous grower but I have never found it so. This, however, may be because the plants were grown on heavy clay soil. They were small, had short roots and suffered so much every year from dry weather that they produced little fruit. In quality this was excellent though only of medium size.

Doctor Burrill with me produced quantities of plants but little fruit and that rather small though of good quality. This variety is either identical with Senator Dunlap or so much like it that there is no reason for buying it and paying the higher price that some nurserymen charge. Other nurserymen price the plants equally and at least one places the names of each in parenthesis after the other in his descriptive list!

Until I grew Chesapeake, Big Late and William Belt I pinned my faith to the Gandy, a high quality late kind, which is still largely grown by people who do not know of the more prolific varieties I have mentioned. The Gandy does well on heavy clay land but fails badly on light soils.

As to canning and preserving, Premier, Chesapeake and Senator Dunlap are largely grown commercially. My own choice among these would be Premier. For this reason I would increase the area devoted to it if I planned to do more than casual canning and preserving.

Though I am a strong advocate of testing new kinds I feel that it is time enough to try them after they have passed the rigid tests which the leading Strawberry specialist nurseymen subject them to. One of these companies from whom I have bought most of my plants for many years writes me in substance as follows:

"We have endeavored to make our catalog absolutely frank in our criticism of varieties. Among the tremendous number of new kinds introduced during the last few years some are good, others have apparently no merit except that they are new. We endeavor to get hold of new and better varieties but we feel that if they are not better in at least one important respect, they should never be introduced. We try to get our list down rather than up. We believe that we can still further reduce it with advantage to all concerned. This campany's 1929 catalog liste only thirty-one kinds, including onl two of the everbearing class.

Two of the outstanding advantag of growing the everbearing kinds i the home garden are that if the plan are set in early spring they will bea during the same season, and if they ar properly managed they will continu to ripen fruit until late in the autumn even until snowfall. Under favorabl conditions individual plants will ofte produce a total of a quart of frui during the season. They are as easy t grow as the "regular" kinds but ir order to have them yield well they must have plenty of moisture in the soil. To insure the greatest possible yield it is advisable to cut off all blossoms that form up to mid-July so as to strengthen the plants as much as possible for late summer and autumn fruiting.

Unlike most of the regular kinds the everbearing varieties tend to form stools or hills instead of making runners. From the home garden standpoint this is a great advantage because it assures larger crops of larger berries than where suckers are numerous. It also makes for ease of cultivation.

My experience with the everbearing varieties leads me to believe that though a bed of regular varieties may be allowed to produce two crops or even three in the home garden without renewal, the everbearing kinds will prove disappointing unless a new bed is made each spring. Presumably this is because the plants exhaust themselves bearing fruit late in the growing season and have no chance to recuperate before winter.

FIRST EVERBEARERS

The first everbearing varieties introduced were small berries and bore sparsely. More recent introductions are great improvements. Among these are Progressive (synonymous with Champion) and Mastodon. The former, which generally makes a fair number of runners, bears quantities of excellent quality berries but of only medium size; the latter outranks it both in size of berry and abundance of yield, but the berries are not quite so delicious to eat out of hand, though with sugar and cream they are by no means to be despised. The plants are strong growing—larger than Progressive. On the whole Mastodon is the best all-around everbearing variety yet introduced, though some new ones are under test that promise even greater achievements.

During recent years the United States Department of Agriculture has originated several varieties which are now being tested experimentally in many parts of the country. Some of these have proved more sturdy and prolific than standard kinds grown under identical conditions. So far they are known only by number. Two that have already attracted great attention are an everbearing variety, Number 836, which bears exceptionally fine berries of large size, and Number 632, which is said to be especially adapted for canning and preserving. Several others are likely to be reported upon within

(*Continued on page* 174)

SINCE 1867

COLDWELL



Above: "Twin-Thirty" motor lawn mower and roller. Mows and rolls simultaneously 6 to 8 acres a day on one gallon of gasoline. Riding sulky may be had as extra equipment.

Only an inspection and a demonstration of these modern mowers can do them full justice. Call at your local Coldwell dealer and see the full line. A demonstration on your own grounds involves no obligation. For descriptive literature, write to the factory.

New motor lawn mowers that will win and hold your enthusiasm

THROUGH the medium of their new motor lawn mowers, the Coldwell Company has provided lawn owners as well as superintendents of private estates, public parks, etc., with the latest and greatest creations of their long manufacturing experience.

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Manufacturers of DEPENDABLE Lawn Mowers—HAND, HORSE, GASOLINE, ELECTRIC



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Not only can you choose from many charming pieces shown in the catalog, but you may also avail yourself of the facilities of our designers. Thus you may obtain garden houses, pergolas, rose arbors, garden enclosures, trellises, etc. in perfect accord with the balance of any landscape plan you have.

Hartmann-Sanders garden equipment comes to you painted one coat and ready to assemble. No fuss. No chance to go wrong.

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Hartmann-Sanders has published a large, profusely illustrated booklet which offers countless suggestions to those who seek distinction in their home surroundings. It shows page after page of beautiful pergolas, garden houses, ornamental fences, garden entrances, seats, rose arbors, trellises, columns and garden accessories of all kinds. For the booklet, send 30 cents to

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HARTMANN-SANDERS

PERGOLAS COLONIAL ENTRANCES KOLL COLUMNS
ROSE ARBORS GARDEN EQUIPMENT

For the Rose Garden Beginner

(Continued from page 102)

these are available in quantities, Queen Rose will dominate in a vast territory where she is now but the petted child of a few anointed experts. Until this comes to pass—and it will not be long now—the beginner had better limit his selection to the old hardy strains if he wants to obtain permanent results and lasting joy.

HYBRID PERPETUALS

Hybrid Perpetuals originated about a hundred years ago from crosses between various strains of Centifolia (the Hundred-petaled Rose) and Damask Roses, for centuries acclimated in Europe, and the then recently imported Chinese everblooming Bengal and Tea Roses. The Hybrid Perpetuals are hardy anywhere in the Continental United States. While the qualification "Perpetual" is to many varieties of this class a mere title of courtesy, others are freely recurrent. In regions where the growing season is short, the first blooming comes late and the first frosts early so there is hardly time to expect a second crop of blooms; some of those non-perpetual "perpetuals" are so beautiful in their northern summer outbursts that they should be used freely. However, the more recent Hybrid Perpetuals have been greatly improved; most of them are truly perpetual and some dwarf enough for bedding in lieu of Hybrid Teas, and because of their dwarf habit are generally classed as such.

The following varieties are recurrent.

Tall Varieties. Although naturally tall growing, pruning can maintain these at any height desired:

Anna de Diesbach—Carmine pink, blooms some in autumn.

Conrad F. Meyer—Has some Rugosa blood but practically is a Hybrid Perpetual in the bloom and foliage. Light pink. Intermittent bloomer.

Frau Karl Druschki—White, very recurrent.

George Arends—Silvery pink, actually perpetual.

Heinrich Munch—Massive bloom, soft pink, fairly recurrent.

Henry Nevard—The most perfect H. P. deep maroon, very fragrant; frequently recurrent, perfume exquisite. A gem!

Rembrandt—A most artistic though giant bud, flesh rosy pink.

Turke's Rugosa Samling—Rugosa by name only, a true H.P. silvery pink with yellow markings at base of petals. Almost a continuous bloomer with strong perfumes.

Medium Growing Varieties:

Alfred Colomb—Crimson; when once going, blooms freely in the fall.

American Beauty—Dark Pink, needs no introduction, very free bloomer.

Commandeur Jules Gravereaux—A splendid variety, deep red. Almost continuous.

Duchess of Sutherland—For a long time classed as Hybrid Tea, because of its long pointed and graceful bud. Silvery pink. Recommended.

Druschki Rubra—New. Blooms as freely as the White Druschki. Crimson. Strong old Rose perfume.

Gloire de Chédane Guinoisseau—One of the best reds. Free bloomer, fine foliage.

John Russell—Crimson. Was originally classed as Hybrid Tea. Fair repeater.

Jules Margottin—Carmine pink. An old variety but always considered one of the best. Old plants bloo freely.

Magna Charta—Pink. Blooms b once, but what a glory!

Mme. Albert Barbier—The nearest approach to yellow. Continuou bloomer, splendid.

Mrs. John Laing—Pink. Quite a profuse bloomer.

Paul Neyron—Pink. Often referred to as the largest Rose known. Intermittent bloomer.

President Briand—New. Light pink Frequent bloomer.

Roger Lambelin—A curious Ro crimson maroon with a white margin around the petals.

Rose à parfum de l'Hay—Crimson continuous bloomer, very perfumed Has a faint strain of Rugosa.

S. M. Gustave V—New. Pink, as prolific as a Hybrid Tea. First clas variety.

Suzanne Marie Rodocanachi—Ro pink. Nearly a continuous bloomer

Ulrich Brunner—Vivid red. Bloom but once, but is worth having.

Low Growing Varieties. Many o these are such free bloomers tha they are generally cataloged as Hybrid Teas. But they have retaine the winter hardiness of their Hybrid Perpetual progenitors:

Capt. Christy—Flesh pink.

H. V. Machin—Large flower, crimson.

Lady Alice Stanley—Two tone pink light inside, dark outside.

Mary Countess of Rochester—Soli pink, perfectly formed bloom.

Mrs. W. C. Miller—Very large, peony type, light pink, most prolific bloomer.

Natalie Bottner—A dwarf white Druschki.

Red Letter Day—Single, brilliant scarlet.

The General—Brilliant dark red, very perfumed.

The Bengal is really a Chinese Rose, but at the time of its discovery the only access to China was through the province of Bengal in Northeastern India. It belongs to the *Indica semperflorens* (everblooming) division of the *Chinensis* group. The main characters are continuity of bloom and extreme hardiness. The Bengal Rose was upon a time a prominent and numerous class of garden Roses, but the type has gradually been absorbed by the ubiquitous and now meaningless term Hybrid Tea. The following varieties will thrive safely and healthily practically anywhere, and where there is no frost to cut down garden activity they will be on duty the twelve months of the year. Average growth for bedding purposes.

Comtesse du Cayla—Coppery orange.

Cramoisi Superieur—Velvety crimson, an old favorite in the South, one of the ancestors of Gruss an Teplitz.

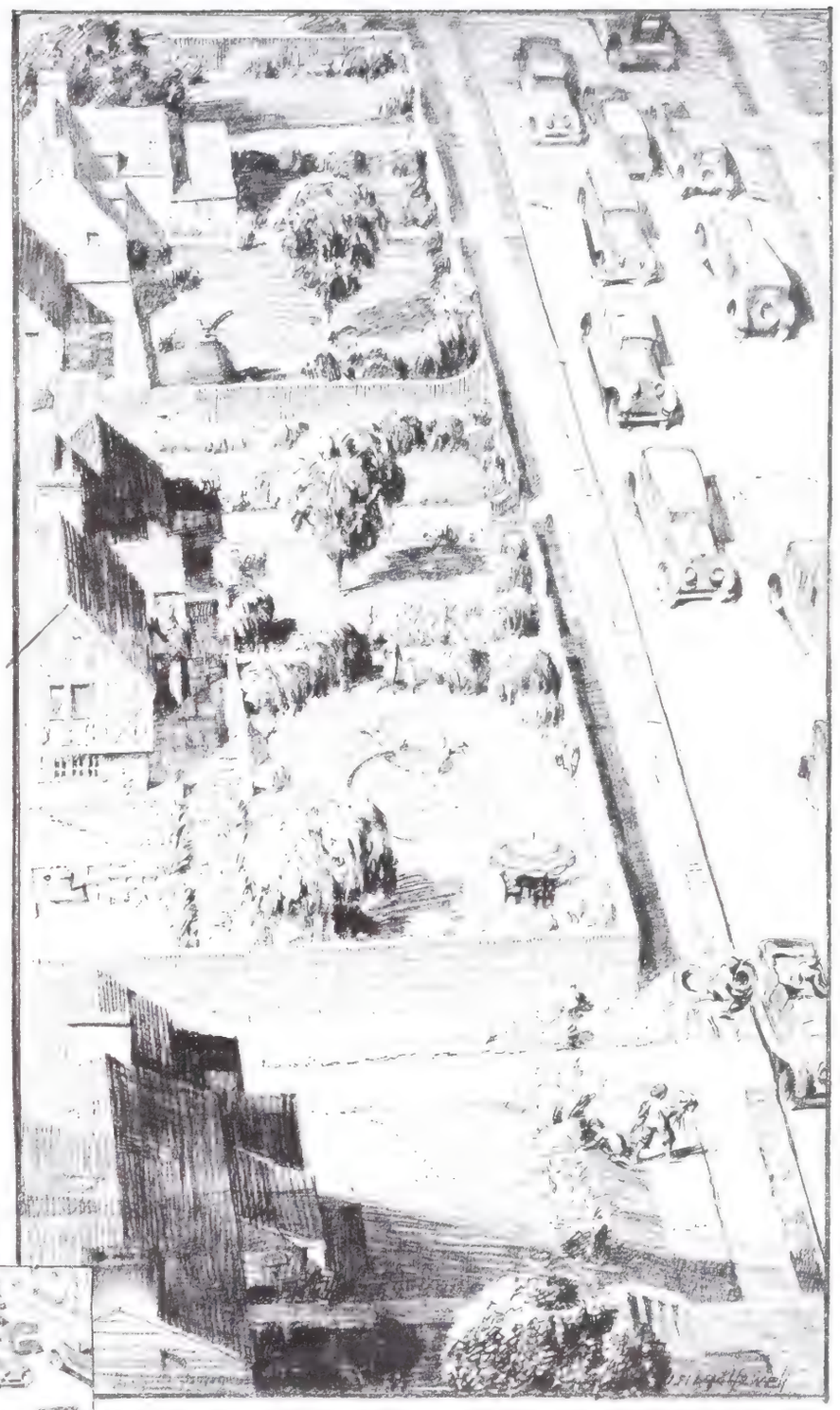
Frau Dr. Schricker (new)—A most beautiful bedding Rose, profuse bloomer, with old Rose perfume. Color old rosy pink. An excellent bedder. May not be available till fall.

(Continued on page 176)

Let *DUBOIS* make your house a HOME!

AMAZING how a few feet of Dubois can give instant seclusion; can shut out the thronging, noisy motor traffic and make a livable private garden out of your front lawn.

Shielded from public view by Dubois, you can at last call your grounds your *own,* for your own enjoyment and for the safe romping of your children. It enhances the value as well as the beauty of your property.



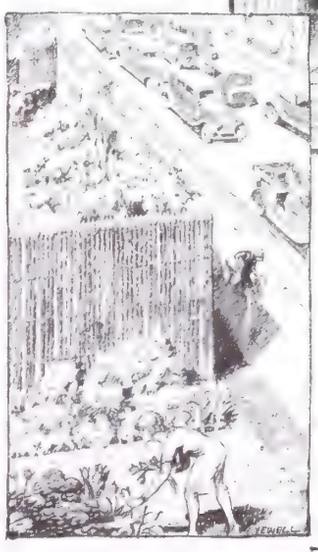
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THE ORIGINAL

Woven Wood Fence

Made in France



DUBOIS Deters Trespassing

n open lawn today is an intation to any passerby who ay be tempted to destroy your antings.

Your lawn with its flower ds can be so easily and inexnsively transformed into a lightful outdoor room, by ecting a few sections of Dubois give perfect privacy.

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By specifying Dubois *by name,* you are certain of obtaining the original woven wood fence; the only fence of this type that has been made and imported from France for a long enough period to prove its remarkable qualities of long wear, without need of painting or other upkeep expense. Dubois is made by hand in France, of live-cut Chestnut saplings. Aged and heat-treated by special process to prevent warping. It is bound with rust-proof Copperweld wire and comes in 5-foot sections and in 5 heights, from 3′ 10″ to 10′, ready to erect.

Now is the time to prepare against this year's growing traffic problems. Send today for beautiful Dubois booklet, with its many illustrations, full descriptions, and prices. Simply mail coupon at right.

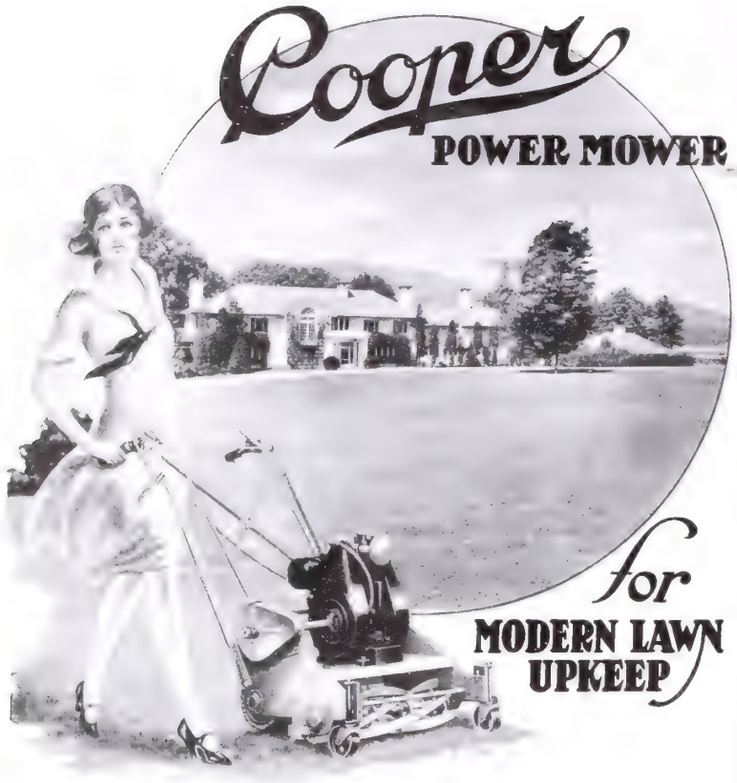
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Please send me your free illustrated catalog with prices of Dubois. I am interested in using it for: ☐ boundary screening ☐ laundry yard ☐ garden 1-E

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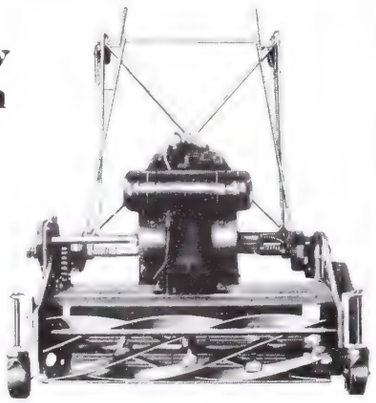
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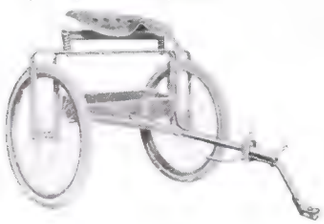
On public or private lawns regardless of size the Cooper Power Mower will prove efficient and economical, doing the work of two men with hand machines and combining perfect cutting and turf rolling in the one operation. The 4-cycle Briggs & Stratton gasoline motor provides ample power to propel the mower up steep terraces with ease, and across level open lawns at unusual speed. The mower is light in weight, short coupled, perfectly balanced and can be maneuvered easily around trees, shrubbery or flower beds.

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Cooper Power Mowers are made in two popular sizes . . . 20 and 27 inch. With the 27 inch mower and riding sulky shown below one man can cut and roll from seven to ten acres per day. Grease packed gears and the use of ball and roller bearings throughout, eliminate frequent lubrication.



Unlike many power mowers, the Cooper Mower is equipped with a single unit reel and bed plate which can be quickly removed without dismounting other mower parts. Individual clutches with finger tip control operate the five-blade reel and traction roller independently of each other. The reel is chain driven and can be reversed for self-sharpening. The corrugated roller is made in three sections with differential action and is equipped with disappearing traction lugs. Body and frame are constructed of fabricated steel which provides maximum strength with minimum weight. Grass catcher can be easily attached to any Cooper mower.



Only a few of the many distinctive Cooper Mower features are described here. Complete information gladly furnished upon request.



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Gentlemen: Please send your new booklet "Golf Green Beauty for Your Lawn" to

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Of Small Rock Gardens

(Continued from page 164)

others when they have outgrown their quarters. But this should be a last resort. Diligent search will undoubtedly yield a few of the normally dwarf-growing kinds. Among these none is finer than *Picea glauca conica*, with its narrow, compact growth. Amusing, too, and contrasting well with the pyramidal habit of the foregoing are the two squat little Spruces, *Picea excelsa, Gregoryana* and *P. e. Maxwellii*. Small specimens of the Savin Juniper, *Juniperis sabina*, may also be made use of. These will provide a sufficient variety for a small rock garden in the way of narrow-leaved evergreens. Of other little shrubs we shall want a few, however, and here is a list from which choice may be made, all of which are to be had in this country:

Erica carnea (Winter Heath), *Genista dalmatica, Micromeria croatta, Daphne cneorum, Kalmia polifolia montana* (damp), *Dryas octopetala*, Dwarf Ivy, *Vaccineum Vitis-idaea* (acid), *Potentilla fruticosa Farreri, Loiseleuria* (Azalea) *procumbens, Euonymus kewensis, Cytisus ardoinii, Ononis cenisia*.

Almost every plant family numbers one or two diminutive species among its members. And it is from the ranks of these that the owner of a small rock garden should make his selection. The Astilbes are a case in point. We think of them as a rule as rather large herbaceous plants appropriate for the borders or waterside. But there is a delightful small member of this family that is surprisingly little known. This is *Astilbe simplicifolia*, which Reginald Farrer called "a gift of the gods from Japan." It is a perfect replica, albeit a miniature one, of the well known tall-growing kinds. It makes a tuft of beautiful dark, glossy, indented leaves from the midst of which arise in summer dainty plumes of pale, fringey blossoms on stems about six inches tall. A cool situation, where the soil is rather damp and fairly rich, is much the best for it.

LITTLE DAYLILIES

And then we have that pigmy of the Daylilies, *Funkia minor*, with white, sweet-scented blossoms borne in August, an exact reproduction of *Funkia subcordata* but only six or eight inches tall. I have two little clumps of this plant in my garden that were given to me many years ago and it seems not now to be listed in catalogs. But it must still be somewhere about and I should be very glad to have news of a supply of it, for it is very useful at a season when few plants are flowering in the rock garden. A low situation where the soil is deep and rich and partial shade meet its requirements. English garden books and catalogs list *Funkia tardifolia* as a dwarf, with "delicate foot-high spires of lavender-pale lilyings in autumn", but I have never come across this species in this country.

Mertensias for the most part are too tall and broad-growing for a small rock garden, but there are several little species that will not greatly tax our space and that are very lovely besides, with their bell-like cerulean blossoms. From across the seas come *M. echioides* and *M. primuloides*, a from our own Northwest *M. nut* and *M. pulchella*.

Two of the Globularias, *G. tri santha* and *G. cordifolia*, are w enough known in rock gardens a while they are not of any great s themselves they appear as stout matr indeed beside the really small of their delightful family—*G. canescens, G. bellidifolia, G. nana* a even *G. nudicaulis* which, thou larger than the three others, still ra with them as a most charming dimir tive. All of them are the neatest a prettiest little plants imaginable, w shining dark leaves and balls of c blue fluff for blossoms tossed ligh on short stems above the glossy folia The very smallest is *G. nana*, no m than an inch high. *G. incanescens* but a little taller and its leaves are lovely blue-green which amazing sets off the cool blue tone of its flow balls. *G. bellidifolia* makes a clo covering of dark and very small thic ish leaves. All are lovers of sunshi and haters of damp. They are sout erners but appear quite hardy. In n own garden they are prospering on little stony slope facing due south b with some protection afforded by d tant tall trees from the burning afte noon sun. The soil is compounded loam and humus with a good deal lime and a little sand. These litt plants certainly deserve to be a gre deal better known.

A TINY ERODIUM

The smallest of the Erodiums *E. chamaedroyoides*, and a most d lightful and cheerful little plant it i flowering without pause from Ma until the very last trump before t frosts close down upon us. It forn close, flat mats of tiny leaves abo which appear an incredible numb of small white flowers. There is als a pink-flowered form that is most d sirable. It seems not at all a difficul little subject. In my garden it grow on a ledge facing south where the so is rather hearty and not too sandy. Lik all Erodiums it is quite easily raise from seed.

Stacys corsica is a tiny member o an ordinarily robust-habited family Its home is in the sunny island th name of which it bears and in col climates it cannot always be counte upon to come through the winter South of Philadelphia, or in our genia Northwest near the coast, it woul probably be quite safe. I have man aged to keep it in the open over a occasional winter, but not often However, it is easily raised from seed In any case it requires kindly condi tions—a sunny location, in warm well-drained, light soil. So considere it forms masses of emerald leafage an bears most generously its little blush white blossoms. It is a delightfu carpeter.

Two other little creepers which ar good for use in a small rock garde and whose portraits we show ar *Linaria pallida* and *Linaria hepatic folia*. They cover the ground snugl with lovely foliage and bear thei pert little blossoms over a long period The first has rather large blossoms o

(Continued on page 174)

YOUR GARDEN IS WORTH THIS PROTECTION AGAINST INSECTS



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SPECIAL OFFER! DARWINS!
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ALL DARWINS *(Except as Noted)*

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Baronne de la Tonnaye Carmine Rose	.60	4.50
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Professor Rauwenhof Cochineal Rose	.60	4.50
Rev. Eveard Hulton Lilac	.70	5.25
The Sultan-Maroon Black	.60	4.50
Bronze Queen Breeder-Golden Bronze	.60	4.50
Generaal Maior (Cottage)-Crimson	.60	4.50
La Merveille (Cottage) Brilliant Flame	.60	4.25
Orange King (Cottage) Scarlet Orange	.60	4.25
Picotee (Cottage) Creamy White	.60	4.50

10% less for 1000 of any variety

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Deduct 5% from total when cash accompanies order

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Delightful little gems for edgings, Rock Gardens, etc.
Chionodoxa (Glory of the Snow)
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$2.50 per 100, $24.00 per 1000

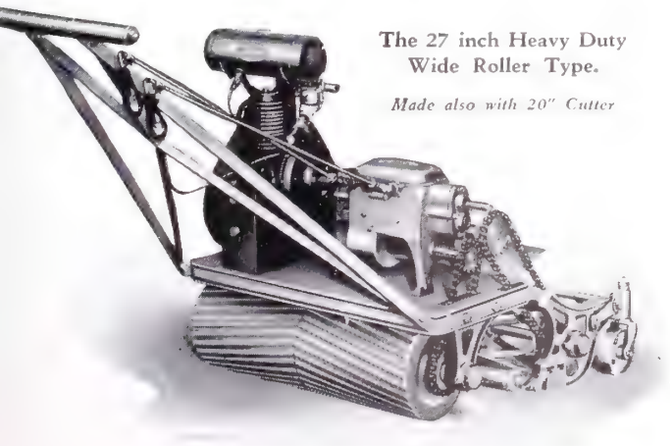
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OPERATE so easily that grass cutting becomes a pastime and is done more frequently. This results in smooth, velvety Lawns, the pride of every owner.

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You will find the right type for YOUR Lawn in the 1930 Milbradt Catalog, gladly sent on request.



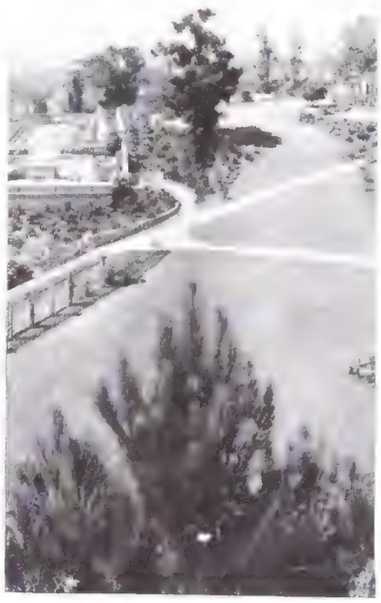
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SPRING FRESHNESS ALL SUMMER THROUGH . . .

Gardens to be beautiful and restful must be kept green, fresh, cool and alluring—a caressing kiss of gentle mist in the early dawn will keep the lawn, shrubbery and flowers velvety, fresh and fragrant from early spring to late fall.



Brooks's Automatic Sprinkling System will keep your garden green, cool and fragrant even during the heat and drought of the mid-summer months, for it gently dispenses a mist-like spray when needed and where needed, making brown beds, drooping flowers and listless plants leap to rampant life as if by magic.

Ask your landscape architect about the Brooks system. He will tell you it is Nature's friend and rain's only rival—labor-free, economical, easily and quickly installed in an old as well as new lawn without marring the velvety finish of the surface—an essential to good gardening.

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Rain's only rival!
IRRIGATION SPECIALISTS
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A Billion TINY Sponges

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Plants are *95% water*. They *must* have *constant* moisture if they are to grow as well as you believe they should. To supply such moisture—to have it readily available in sufficient quantities for plant use day or night as the need arises, requires more than occasional showers or watering.

The *soil* must *retain* moisture; not as a lake or a puddle but within its particles so that roots can get at it. This is the physical condition of the soil and *correct* physical condition can only be attained by mixing organic matter contributing active humus in with garden soil to give it the necessary absorption capacity.

In fact the productive fertility of your soil depends more upon this physical condition than upon fertilizers. If your soil is too sandy, or too clayey, or too loose, or too tightly packed—even if it is chock full of fertilizer that is not dissolved and held in suspension in water ready for immediate use—your plants will not yield flower or fruit as they should.

G P M Peat Moss is the most universally used and approved substance for incorporating organic matter in soil. It is perfectly fitted for holding water for your plants (being much like billions of tiny sponges) admirably adapted for keeping your soil in the "pink" of condition. It will help grow those *wonderful* flowers you've seen but never grown.



Let us send you a trial package containing enough Peat Moss Soil Improver to enable you to make a liberal test —$1.50, add 25 cents for postage. We will include directions for using.

PEAT MOSS

Reg. U. S. Pat. Off.

Soil Improver

ATKINS & DURBROW, Inc. A-25 Burling Slip New York, N. Y.

Of Small Rock Gardens

(*Continued from page* 172)

pure lavender color and a fine sweet scent; the second has very decorative kidney shaped leaves and a profusion of lilac Snapdragon flowers. *Linaria alpina (biennial)* is the gayest of small things and should be sown where it is to flower. Its small "Snapdragons" are a hot violet in color blotched with orange. They make a brilliant if tiny show.

For the shaded side of the rock garden there are any number of appealing small things. *Romanzoffia sitchensis*, for instance, a little western native of neat habit and many small white flowers; and the two Synthyrises, *S. rotundifolia* and *S. reniformis*, also natives of our northwest country. They require cool conditions and I suspect a somewhat acid soil, as do so many of our native westerners. Their great charm is the earliness with which they come into bloom. *S. rotundifolia*, known as Sleighbells in its own locality, is one of the first plants to bloom in the rock garden. Both have spikes of blue flowers and dark shining leaves.

If the rock garden boasts a vertical crevice on the north side a few tufts of *Ramondia pyrenaica* should find a home therein. They should be wedged in securely so that the soil will not wash away from about the crown. A good strong loam mixed with humus and a little sand is the soil that best suits this lovely Pyreneian "Primrose". In the same sort of position *Haberlia rhodopensis* also thrives. This is a cousin of our greenhouse Gloxinias, and a very beautiful and choice plant. Its deep green leaves form a neat rosette and the pretty lavender blossoms appear in spring. It enjoys a soil of leafmold, peat and sand and cool conditions generally.

My space is coming to an end, but I wish to speak of the beauty of the Moonwort, Soldanella. It is always recommended for shade, but here it is prospering nicely in cool deep soil with *Gentiana septemfida* and *Erythraea diffusa* in full sunshine. Its portrait displays the full quality of its charms.

We have barely tapped the resources that are at the command of the owner of a little rock garden, but here is a list of fifty more that will prove a source of keen pleasure and interest. They are all hardy in the neighborhood of New York:

Aster thompsoni nana, Achillea ... bellata, Allium cyanium, Alyssum montanum, Alyssum idaeum, Aethionema Warley Hybrid, *Androsace sempervivoides, Androsace lanuginosa, Aquilegia flabellata nana, Armeria caespitosa, Arabis aubrietioides, Arabis kelleri, Aubrietia* Dr. Mules, *Bellium minutum, Campanula garganica, Campanula muralis, Campanula stansfieldi, Campanula pusilla, Cyclamen europeum* (shade), *Dianthus neglectus, Dianthus arvernensis, Draba aizoides, Gentiana septemfida, Geranium subcaulescens, Gypsophila cerastioides, Hypericum coris, Iris arenaria, Iris gracilipes, Linum alpinum, Lychnis alpina, Lychnis flos-jovis, Lychnis haageana, Lychnis lagascae, Potentilla nitida, Potentilla nana, Primula cortusoides, Primula frondosa* (shade), *Primula capitata, Papaver alpinum, Saxifraga aizoon, Saxifraga hostii, Saxifraga* Guilfoylei seedling (half shade), *Silene alpestris, Silene pennsylvanica, Sedum dasyphyllum, Sedum oreii* (shade), *Thymus serpyllum albus, Veronica repens, Veronica saxatilis, Viola arenaria rosea, Viola bosniaca* (biennial), *Viola gracilis, Wahlenbergia serpyllifolia.*

Bulbs

Narcissus minimus, Narcissus ... clamineus, Narcissus bulbocodium, Tulipa persica, Tulipa dasystemon, Tulipa pulchella, Muscari botrioides alba, Hyacinthus azureus, Hyacinthus amethystinus, Galanthus nivalis, Eranthus hyemalis, Scilla siberica, Chionodoxa luciliae.

I shall be glad to reveal the whereabouts, as far as possible, of any of these plants mentioned to anyone sending a stamped addressed envelope.

Worthy Strawberry Kinds

(*Continued from page* 168)

the next year or two; so as the Department is sponsoring them their introduction should be looked forward to with special interest.

In our home garden we may either let our Strawberries deteriorate from year to year, or we may buy new plants annually to prevent this calamity, or we may ourselves improve the "strain" by interested choice of plants to set in new beds each year. The best way to do this is fortunately so simple that any one can do it.

In every Strawberry patch, even where only one variety is grown, there is wide range of behavior among the individual plants. Some produce abundance of fine fruit, others nothing at all, with all sorts of gradation between these extremes. Some of this variation may be due to little differences in the available plant food but not enough to account for all. If we take advantage of the desirable ones we can have a more and more uniformly prolific stand of plants.

All we need to do is to go through the patch just when the fruit first begins to ripen, to place stakes beside the plants that are outstanding most prolific and to use only the runner plants that these produce for making new beds. This we must do each year because young beds yield better than do old ones.

When the runners develop, as they do shortly after the first season is over we must anchor them with lumps of earth or pebbles in the usual way to hold them in place until they have formed roots. If the new bed is to be made in late August or early September we will get best results if we will make the plants take root in three or four inch flower pots filled with soil and sunk full depth in the ground just where the runners reach. In a month or six weeks the pots will be full of roots and the plants may be easily transplanted where we want them.

THE "25"—SPLENDID FOR ALL-AROUND PURPOSES . .

n the lawn of average size, here a roller mower is not eeded, or where terraced wns would not permit, the eal "25" is unsurpassed. It ndles easily around tight cor-rs. It cuts clean and smooth, d is strongly and simply nstructed. Its smaller broth-the "20", for smaller cutting os is equally efficient. Or, u may prefer a roller mower, at smooths out bumps and llows as it cuts—or the Tri-ex that keeps cutting costs w on big areas. Write today r the Ideal brochure showing e complete line of Ideals at ork on the country's largest d finest estates.



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BOBBINK & ATKINS

World's Choicest Nursery & Greenhouse Products Grown in America

Visit Nursery

Ask for Catalog

POTTED ROSES—May Planting

Potted Roses may be planted in the garden until late May, and give an abundance of bloom all summer. From our collection of several hundred Hybrid Tea Roses we can supply potted plants of most of the leading varieties. The plants are field-grown, budded Roses, potted in autumn, and carried over winter in coldframes. The list is extensive; we suggest that you indicate the color, and let us select the variety.

ROSES by Bobbink & Atkins

The 1930 edition is replete with up-to-date varieties—it is more than a Catalog, it is a reference and guide for American Rose Gardens and Growers, it presents late introductions which offer new surprises, and include many favorites of olden days. Many are illustrated in color; correct descriptions are given with comments on their merits and demerits; cultivation instructions are simplified; all are classified and arranged to make ordering easy; pen and ink sketches show planting steps and how to secure the most perfect flowers. A copy will be mailed on request to those who intend to plant Roses.

Our Specialties Azalea Mollis and Poulsen, Chinese Magnolias, Coloratissima, Japanese Maples and Weeping Flowering Cherries, Red Dogwood, Blue Spruce, Grafted Koster and Moerheimi varieties. We shall be glad to give you prices.

Again we received the highest award for Rock Garden and Azalea indica and A. Kurume at the New York Flower Show.

In your request for Catalog, kindly comment to state definitely what you are interested to plant. We shall endeavor to have copy to you by the first week in March, when ready.

BOBBINK & ATKINS, Rutherford, New Jersey



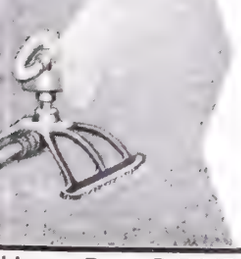
The Sprinkler That's NEXT BEST TO RAIN

No worry about dry hot summer days when you have a Double Rotary Junior Sprinkler. It gives a gentle shower wherever you want it. Spreads life-giving moisture over lawns, flowers and shrubs in Nature's way. That's why so many home owners say the Double Rotary Junior is "Next Best to Rain".

Prepare now for the rainless summer days to come. Let the Double Rotary Junior keep Maytime freshness and beauty about your place all summer long. It covers any circular area up to 80 feet and down to 15 feet in diameter according to pressure. Self-operating, self-rotating. Convenient skid base.

TRY 10 DAYS —If not satisfactory, return sprinkler and your money will be refunded. Order from this ad. Descriptive literature on request.

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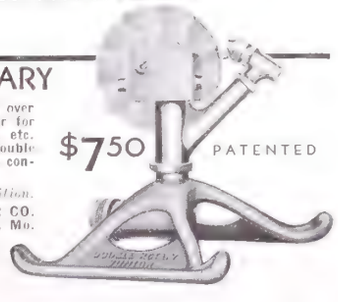
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(Shown to left) A leader for over eleven years as the ideal sprinkler for golf courses, parks, large estates, etc. Self-operating on the famous Double Rotary principle. Sold under same conditions as Junior Model.

DEALERS: *Write for sales proposition.*

DOUBLE ROTARY SPRINKLER CO.
300 Coca Cola Bldg., Kansas City, Mo.





$7.50 PATENTED

Your Last Chance This Spring To Plant Hardy Plants

If you don't plant them "right smart quick now", you'll have to wait till fall. That means a summer of blooms lost.

BUT don't get cold feet and decide that it's so late, it's too late. It would be were it not for the fine big clumps we sell you. That and the painstaking way we pack them. All plants are carefully wrapped. Then tucked in special ventilated boxes, between layers of new excelsior and fresh moist moss. Packed that way, the plants scarce know anything is happening. When set out in your garden, they start right in growing.

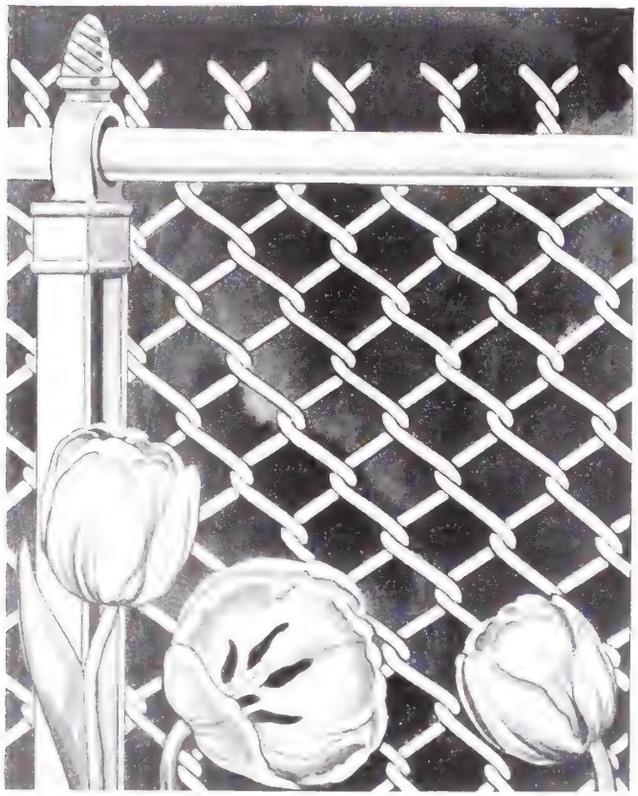
Send for catalog. Don't miss out on a summer of these blooms. If you are interested in Rock Gardens send 25 cents for our illustrated booklet on how to build one, and make sure of its success.

Wayside Gardens

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MENTOR, OHIO

Only an Arm's Length *from* Passers-by ...but *perfectly safe*



Tempting flowers in full bloom . . . irresistible to passers-by. What a joy it is to know they are protected from eager, selfish hands. Cyclone Fence guards your treasured flowers and shrubs. Protects your children and pets at play. Bars intruders. Brings you the luxury of true home privacy. Cyclone Fence blends with the home picture. Made of durable copper-steel, heavily galvanized—lasts many years. Installed by trained Cyclone men. Phone Cyclone Fence Company in your own city or write direct to us for literature.



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This nameplate identifies CYCLONE FENCE COMPANY *the genuine Cyclone Fence.*

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Pacific Coast Division: Standard Fence Company, Oakland, Calif.
© C. F. Co. 1930

For The Rose Garden Beginne

(*Continued from page* 170)

Hazelmark Crimson—Semi-single, velvety crimson.

Hermosa—Pink, used to be in every garden and should be yet.

Hofgartner Kalb—Bright pink, fairly large blooms, superb.

Miss C. E. van Rossem—Semi-double, scarlet crimson.

Old Blush—Almost single, pink, blooms in large clusters. The oldest Bengal (1796) and the ancestor of the "everblooming" Rose.

These two varieties, left unpruned, make fair-sized shrubs of incomparable beauty:

Ecarlate—Medium size bloom, brilliant scarlet.

Gruss an Teplitz—Velvety crimson, very fragrant.

The Bourbon Rose is a natural hybrid first discovered in the Isle of Bourbon (now Martinique). It was once very popular, and the masterpiece of the group, Souvenir de la Malmaison, still lingers in the memory of some of us.

Crossed with the Bengal it has produced a hybrid that is fast gaining great popularity because of its activity and rusticity:

Gruss an Aachen—A scramble of pink, yellow, chamois, cream, ever-changing and long lasting until, after nearly a week, the tired bloom turns white and faints away. This solitary descendant of an illustrious race has proved hardy, happy and healthy both in the Tropics and Arctic.

Gruss an Aachen, sired by Mrs. Aaron Ward, produced a similar type.

Frau Dr. Freth—Same hardiness with more yellow.

Some pure type Hybrid Teas are unusually hardy for the race and will survive without protection winters where the thermometer does not go below zero or does not stay there long at a time. They are also resistant to leaf disease and are likely ever to contract any unless inoculated by other varieties.

Of course the *Radiance* sis Pink, Red and Mrs. Chas. Bell mon). Mediocrities of bloom, they peerless in shrub habit, health continuity. For garden purpose I fer a profusion of mediocre blo to a few perfect ones.

Chas. K. Douglas—Crimson palin scarlet.

Duchess of Wellington—The yellow safe in the hands of the ginner.

Etoile de Hollande—Deep crimso marvel in every respect.

Gen. Sup. A. Lamson—Pink.

Königin Carola—Two-tone p with the constitution of an ox.

La France—Silvery pink, unique fume, the original Hybrid Tea.

Lady Ashtown—Brilliant pink. If could plant but one pink Rose, would be it.

Mme. Leon Pain—Pink with co tints. Low growing, healthiest f age.

Mrs. Henry Morse—Two-tone p very hardy and easy growing.

While the Pernetianas in gen are not a class for the beginner, t are two exceptions with which he venture with safety:

Ariel—Copper, apricot, then p continuous, very healthy foli Prune it little and it will mak fair shrub. Extremely hardy.

Willowmere—Brilliant pink and mon. Tall growing. Splendid cutting and as hardy as any Hyb Perpetual. Foliage may need a li watching.

House & Garden's Bookshelf

(*Continued from page* 156)

crowded, and, as with each "rolling" the size of the workable space diminished, elbow-room became more and more at a premium. As a consequence, the usual number of guests was seven, who with the hostess made two for each side of the frames—the equivalent of two tables of bridge. As good quilting was then quite as much a social requisite as good bridge-playing is to-day, it behooved an ambitious woman to be expert with her needle."

The very names of the patterns are delightful: Straight Furrow, The Garden Wreath, Full Blown Tulip, Birds-in-the-Air, Tree Everlasting, Evening Star, The Meadow Lily, Delectable Mountains, and of course The Peony—long called "Piney" by the old folks. It will come as a revelation to many that the crazy quilt, which had so startling a vogue in its silk and velvet interpretations in the 1880's, is the oldest pattern known, making use as it could of every scrap of cloth of every texture at a time when all woven fabrics were precious.

G. G. G.

OUR WILD ORCHIDS. By Frank Morris and Edward A. Eames. New York: Chas. Scribner's Sons.

LOVERS of Nature in gene and of wildflowers in particular, h long awaited the coming of a th oughly satisfying book on our nat Orchids. There have been previ volumes devoted to the subject, course, but they have lacked so one important quality—definitions, mosphere, beauty of illustration something which has caused them fall more or less short of the ideal. be able to say that no such criticism be made of *Our Wild Orchids* is once a pleasure and a unique perience.

For in this new volume Mr. Mo and Mr. Eames have produced a w which can be recommended with wo of the highest praise. Not only is an authoritative and practical gu to the discovery and identification seventy-odd species of American chids; it is, perhaps even more notab a splendid achievement in literat and art. Rarely has this reviewer co upon as good passages of plant tex are met throughout its pages; never he seen more charming and at the sa time clear-cut photographs of wi flowers in their natural surroundi The authors have caught, alike in w

(*Continued on page* 182)



A Twist of the Wrist Guides It

A Lovely Lawn

A close-cropped, velvety lawn is the finishing touch that reveals the full beauty of the landscape. Lawn mowing equipment which will cut clean and will also make mowing easy contributes both to fine work and frequent cutting.

Moto-Mower brings to its owners these advantages. This year the Detroit Model Moto-Mower incorporates new mechanical advantages, a throw-out clutch that permits operation of cutting and traction units through separate clutches. There is also a new "drop-out" reel—it permits complete removal of the reel in almost a matter of seconds.

The Detroit Model Moto-Mower can be equipped with a sickle-bar for weed clipping at small extra cost. It can be attached by removing one nut from the tie rod.

THE MOTO-MOWER COMPANY
3247 East Woodbridge St. Detroit, Michigan

Dreer's



GOLD MEDAL
Rose for 1930

Chaplin's Pink Climber

UNQUESTIONABLY the most important acquisition in climbing Roses since the introduction of Dr. Van Fleet and Paul's Scarlet Climber, universally recognized as the most popular climbing Roses. A cross between Paul's Scarlet and American Pillar, it is of strong growth, perfectly hardy and produces exceptionally large flowers.

In size and form these flowers are similar to Paul's Scarlet, being borne profusely in strong trusses of from 8 to 12 flowers each, a rich, lively pink in color. Awarded the much coveted Gold Medal of the National Rose Society of England in 1928.

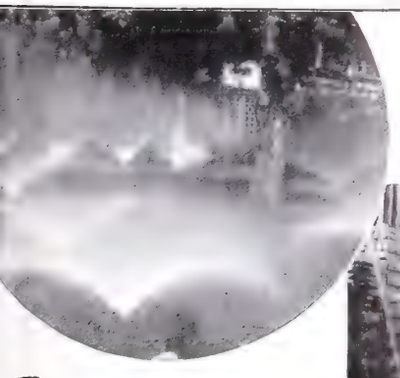
Strong two-year-old plants, $2.50 each.

The Dreer Garden Book

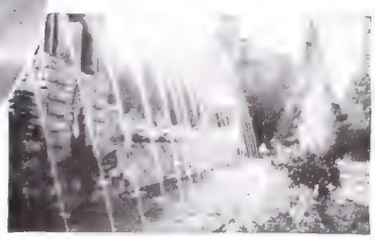
presents what is unquestionably the greatest collection of choicest Rose novelties ever offered in our 92 years of doing business. Nineteen pages of it are devoted to Roses, sixteen of them portray Roses in natural colors. Besides, it offers the *best only* in Seeds, Bulbs, Plants, Dahlias, etc. Free for the asking and please mention this publication.

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Plant with Assurance of Beautiful Results all Summer Long

r most treasured gardens and spacious lawns not endure the ravages of summer drought out adequate and correct watering, yet with ey give results far beyond your expectations.

ner System of Irrigation with its complete of watering heads, either concealed, overhead ortable, has equipment to correctly water your re grounds, and all at the mere turn of a valve.

Skinner Irrigation Co. can solve your partic- watering problem. Our consulting engineers gladly recommend the proper equipment for needs, without obligation to you. You'll be rised at the moderate cost.

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Our booklet, illustrated, explains many phases of rain and watering. A card or letter will bring them to you without obligation.



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ONEER & LEADER *for over a quarter century!*



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WILSON'S O. K. PLANT SPRAY

YOUR plants, flowers, shrubs and evergreens are costly . . . protect them against injurious insect pests. Simply spray them consistently with Wilson's O. K. Plant Spray—the nationally recognized standard insecticide for flower and garden pests. Powerful, yet harmless to humans . . . clean, easy to apply . . . equally effective out-of-doors or under glass.

Recommended by the Officers of The Garden Clubs of America.

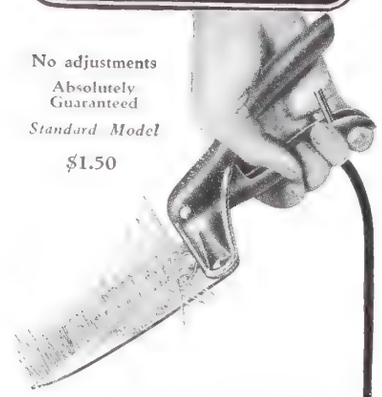
1 Quart $1.00 1 gallon $3.00 5 gallons $12.00 10 gallons $20.00.

Wilson's WEED KILLER is the answer to those obnoxious weeds, poison ivy, etc. . . . simply dilute with water and sprinkle . . . 1 gallon $2.00, 5 gallons $8.00. And then there is Wilson's RHODY-LIFE, a wonderful soil stimulant (not a fertilizer) for making the soil acid or ideal for growing Rhododendrons, Azaleas, Laurels, Pines, Spruce, Blueberries, and other acid-loving plants. Wilson's RHODY-LIFE may be applied at any time of the year . . . 100 pounds $5.00, 1,000 pounds $45.00, 2,000 pounds $85.00.

"Insects and Their Control" is the title of a new book by Andrew Wilson illustrating the various insects and scale that attack plants and trees, with directions for their control. Price $2.50 postpaid.

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SPRINGFIELD NEW JERSEY

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No adjustments
Absolutely Guaranteed
Standard Model
$1.50

That's the "feel" of a Doo-Klip in your hand.

Natural, up-and-down moving handles prevent blisters and tired and aching fingers.

Self-tensioning and self-sharpening. Handles can not pinch your hand. No skinned knuckles.

The Doo-Klip Long Handle Grass Shear for those who demand super-comfort. User stands upright and operates the shear by a slight forward pressure of the body.

NO BACKACHE!
NO LEG CRAMP!

No levers or extra handles to operate with hands or arms.

Price $2.50



DOO-KLIP Pruners
give a healthy, diagonal cut when held in a natural position.

Bruising minimized. Amateur efforts result perfectly.

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For sale by better hardware and seed stores or order direct with coupon.

Ames Mfg. Co., HG-1
Alliance, Ohio.
I enclose $..... for ☐ Doo-Klip Standard Grass Shear, ☐ Doo-Klip Long Handle Grass Shear, ☐ Doo-Klip Pruner.
Name.....
St. & No.....
City.....State.....

The Garden Scrap Book

(*Continued from page 166*)

water sufficient to start the fertilizer into the soil is a useful garden adjunct and much simpler than holding the hose.

ZINNIAS. In the older days Zinnias were spelled "Xenias" and were commonly known as "Youth and Old Age," although the appropriateness of this name is not apparent to us in the magnificent creations that now ornament our gardens, from the brilliant little buttons not an inch in diameter to the giant rivals of the Dahlia and Chrysanthemum.

It is one of the most brilliant and satisfactory of annuals and one of the easiest to grow. It can be planted outdoors until into June with a certainty of a fine crop of bloom in late summer and autumn. It is one of the annuals in which a late start is no great handicap as it will not spring into vigorous growth until the weather is warm and seed sown outdoors often catches up with plants raised in hotbeds.

The recent Zinnia triumphs are the quilled and Dahlia-flowered type which are more loose and graceful in appearance than the older types of which the Colossal has long been a favorite. These resemble a decorative Dahlia in the folded petals. The older types have flat petals lying as flatly and evenly upon one another as a well shingled roof. The range of color is remarkable.

Zinnias like rich soil and full sun. They also want a good supply of moisture to do their best and should be liberally soaked in spells of drought. A free use of the hose will keep them going. They are one of the finest and most reliable flowers for cutting in the garden. The Dahlia-flowered types are especially esteemed for bouquets.

TO NEUTRALIZE WATER. Aluminum sulphate offers a ready means of neutralizing alkaline water, when the latter has to be used for sprinkling plants which resent the presence of lime. A small pinch of the sulphate added to each pailful will dissolve readily and produce the desired effect. A good soil testing set is the surest way of determining just how much to use—the quantity depending, of course, on how much lime has to be counteracted.

ACID SOIL. The necessity of an acid soil for certain classes of plants, some herbaceous and some woody, is a generally recognized fact; but its maintenance year after year is often neglected. In a region where the prevailing natural conditions are acid or even neutral, an acid soil, once well established, naturally remains so for a long time without attention, but in limestone territory there is a constant tendency for infiltration to change acidity to alkalinity. Some provision

GLADIOLUS

THE FINEST GARDEN CUT FLOWER

5 BEAUTIFUL RARE VARIETIES



ANNIE LAURIE, exquisite ruffled pink.
EMILE AUBRUN, large bronze, illustrated on left.
APRICOT GLOW, beautiful Apricot colored.
GOLDEN DREAM, the finest clear yellow.
MARNIA, very large orange.

One Bulb each
Value $1.50 for $1.10

A Whole "Glad" Garden $3

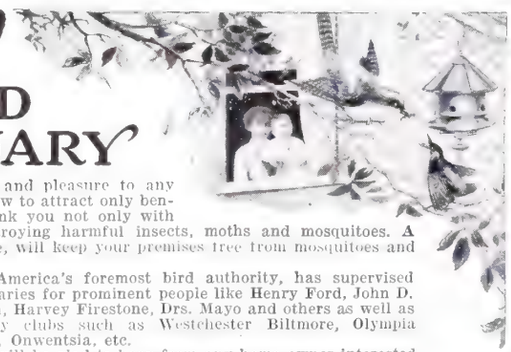
Special "Get-Acquainted" Offer

100 large bulbs, at least 35 fine varieties, in many different shades of red, yellow, pink, blue, orange, smoke, white. All good varieties but not labeled as to name. Prepaid. 50 for $1.75. I believe this to be the finest "glad" collection offered anywhere. The above 5 varieties together with the collection of 100 bulbs for $4.

Send for illustrated catalog that is "different," listing over 300 of the "world's best" varieties.

CHAMPLAIN VIEW GARDENS
Elmer E. Gove Box 50, BURLINGTON, VERMONT

Ah! A BIRD SANCTUARY



Birds add untold interest and pleasure to any grounds or estate. Learn how to attract only beneficial song birds who thank you not only with cheery songs, but by destroying harmful insects, moths and mosquitoes. A Martin colony, for instance, will keep your premises free from mosquitoes and other flying insect pests.

JOSEPH H. DODSON, America's foremost bird authority, has supervised the building of bird sanctuaries for prominent people like Henry Ford, John D. Rockefeller, Thomas Edison, Harvey Firestone, Drs. Mayo and others as well as country clubs such as Westchester Biltmore, Olympia Fields, Onwentsia, etc.



Joseph H. Dodson

He will be glad to hear from any home owner interested in helping preserve America's song birds and to confer personally regarding the construction of a sanctuary or the proper location of bird houses on your property. Even a small garden can be made a haven for our beautiful birds. Write Mr. Dodson today and learn how to attract birds to your premises this season.

JOSEPH H. DODSON, INC.
"Bird Lodge" 221 Harrison St., Kankakee, Ill.

A Book Will Be Sent to Those Interested— "Your Bird Friends and How to Win Them."

Plant your rose garden this month

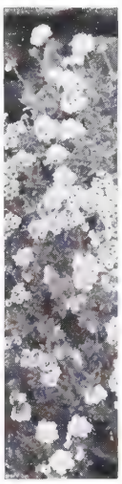
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The Garden Scrap Book

must be made to overcome this change.

The simplest and most effective way to maintain the acidity of a given piece of ground is to keep it covered, summer and winter, with dead conifer needles or rotting Oak leaves. As the rains seep down through these they carry tannic acid into the soil in a perfectly natural way. The addition of a few more needles or leaves each year makes up for those which gradually disintegrate into humus.

THE IRIS SEASON. In a recent issue of *Horticulture* Mr. Robert Wayman, the Iris specialist, demonstrates clearly that, by wise selection of varieties, it is possible to have this plant family in bloom uninterruptedly from earliest spring until real freezing weather in the fall. Beginning with *Iris reticulata*, thrusting up through the snow and ice, and continuing through the dwarfs, intermediates, tall bearded, Japanese and the Chinese *Iris dichotoma* to the new fall-flowering sorts, gives eight months of blossoms. Whatever slight gaps there may be in this succession can be closed by such Irises as the Siberian, pogocyclus and various beardless varieties.

The Iris family, of course, stands high on the ladder of popularity and merit. It should climb to still loftier rungs when its friends realize how it can be made to give them outdoor bloom for two-thirds of the whole year.

LAWN ENRICHMENT. No lawn can be any better than the food which is provided for the grass that clothes it. To assume that anything else is the case, or that any given supply of plant food will last indefinitely, is to pave the way for disappointment sooner or later.

Roughly speaking, lawn fertilizers can be divided into two groups: the quick-acting, rather temporary stimulants, and those which work more slowly but keep at it longer. In the first group are most of those which are applied in liquid form, while the second class includes solid materials such as bone meal and animal manures. There is no reason why both types cannot be used together early in the season. But don't expect one application of the temporary stimulant kind to last the whole year. Animal manures, generally speaking, are excellent as sources of plant food, but they are not infrequently full of bothersome weed seeds.

TRIMMING MOWER. On the majority of places—even those with small lawn space—two lawnmowers are really worth-while in the saving of labor and improving the effect of the grass-cutting job. For the main part of the work, of course, a standard mower is used, either hand-operated or driven by power, depending upon the size of the lawn and other considerations.



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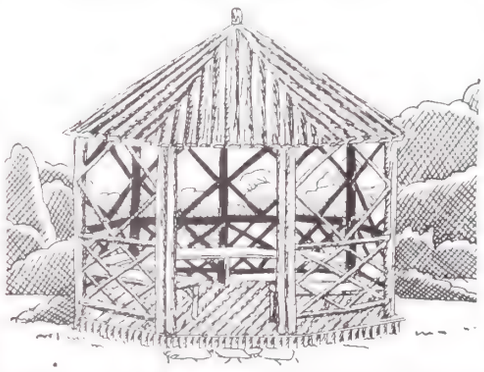
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TULIPS AND FORGET-ME-NOTS. After it is well past the flowering stage the Tulip bed pure and simple isn't much to look at. There is nothing especially attractive about the leaves, anyway, and after summer weather has warped and discolored them they become really unsightly. This is particularly noticeable in planting where the bulbs are not taken up every summer but are left in place year after year.

Marked improvement in the way of appearance in permanent plantings follows upon the introduction of Forget-me-nots as a ground cover. Provided only that they are not allowed to suffer from drought, these prolific plants will carpet the soil with green and blue all summer long, yet, because of their shallow roots, will not interfere with the bulbs below them. In the spring, when the Tulips come up again, they will find no difficulty in thrusting through the Forget-me-not clusters.

BABY WEEDS. There is nothing like catching them young, those ambitious weeds which are now making determined efforts to overwhelm more worthy plants in the garden. Precisely as it would be easier to kill many young rats than a few older ones, so is a slaughter of the innocents among the weed family a far better plan than waiting until they grow large and commence to multiply their race.

In both flower and vegetable gardens, young weed destruction is best accomplished by frequent and thorough cultivation. This means not only stirring the ground and thereby uprooting the weeds, but also raking them up and removing all those which are large enough to be thus collected. The very smallest are generally killed by a few hours of hot sun after they have been dislodged, but the others should be fully disposed of lest they take root again like the sprig of Shamrock immortalized in the old song.

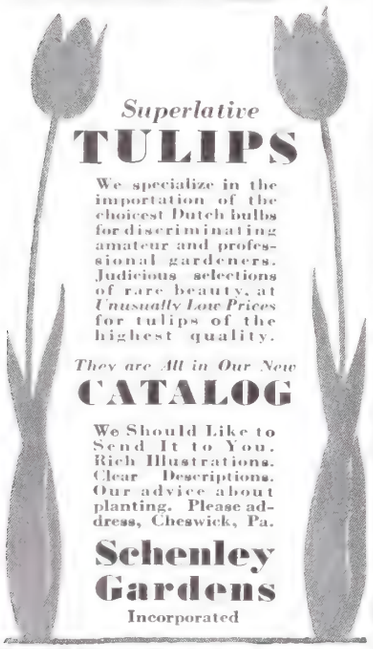
COS LETTUCE. It requires skill and labor to produce a first-class head Lettuce and the market offers them so reasonably that the majority of gardeners who have failed to get the crisp solid heads they set out to grow have given up. The Cos Lettuce, or Romaine, gives a fair imitation of a head Lettuce of the finest quality and anybody can grow it. It is the lazy man's Lettuce for, given half a chance, it will succeed and the better the culture the more outstanding the success



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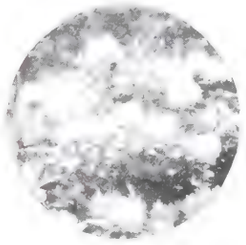
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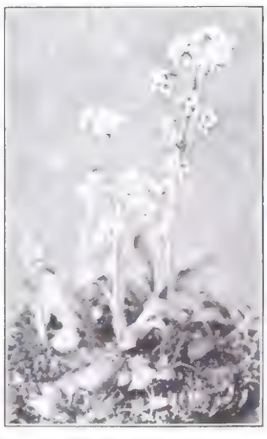
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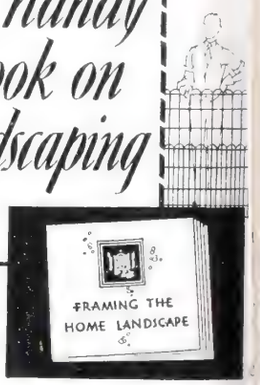
Aquilegia canadensis—American Columbine
Campanula rotundifolia—Bluebells of Scotland
Hepatica acutiloba—Sharplobe Hepatica
Iris cristata—Crested Iris
Saxifraga virginiensis—Mountain Saxifrage
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The Garden Scrap Book

in growing a Lettuce of real quality.

It is a different style of growth from the head and common leaf Lettuces, producing long, rather narrow erect leaves that tend to fold over each other and enclose and blanch the heart. This tendency is readily increased by loosely tying up the heads with raffia or string. Many epicures believe the Cos Lettuce to be the finest flavored and highest quality of all the types.

It stands heat better than other Lettuces and is always crisp and delicate when freshly gathered. The inner leaves bleach white and the outer leaves are a light green and are tender and not strong as are the outer leaves of some head Lettuces. Give the Cos a rich soil and plenty of moisture if it happens to be a dry season and it will make its long slender heads with great regularity.

IRIS VISITING. For combined pleasure and knowledge, there is nothing the flower garden enthusiast can do which would be more worth-while than visiting the display grounds of a good Iris specialist when these flowers are at the height of their blossoming season. To see several hundred varieties in full blossom is an experience not to be forgotten, and it is the surest possible way to make intelligent comparisons and decide just what additions you want to make to your own collection. Iris hybridizers have created so many new named varieties that it is only by seeing the plants in actual flower that you can really judge them.

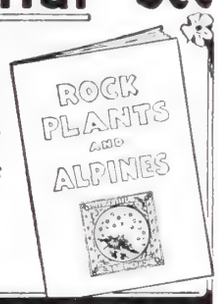
In almost every section of the East there are one or more professional Iris growers, and we have yet to meet one of them who does not welcome visitors. Like all real plantsmen they are enthusiasts in their special lines, and they love to have their efforts enjoyed by others even though no sales may be involved.

A BLUE ANNUAL. True blue flowers are always welcome and they are comparatively rare. One that gives a mass of rich blue in the garden is particularly welcome and we have it in the Chinese Forget-me-not, *Cynoglossum amabile*. This plant has been listed as both an annual and a biennial but it blooms as an annual and has behaved as such for most gardeners.

July sown seeds have produced a fine show of bloom in September. It is in appearance a dwarf form of the Italian Alkanet, *Anchusa italica*, which has long been a favorite among perennials for the mass of rich blue it produces in the borders in June. Botanically, it is closely related to the Anchusa. The flowers are very much the same in shape and color but the Cynoglossum is not a tall grower, its height being from eighteen inches to two feet.

It has proved of the easiest culture and seems to enjoy a light and fairly dry soil, although not particular. It also seems to thrive both in open sun and in partial shade.

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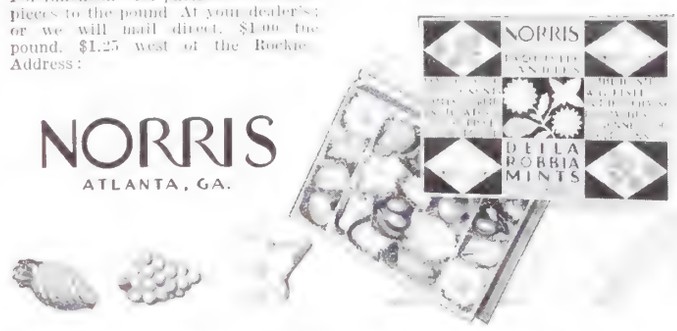
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Gardening's Renascence

(*Continued from page* 162)

nating, is intricate and would require a lengthy article to do it justice. Sufficient for our purpose here if we set down the fact that the Damask, Hundred-Leaf Rose and French Roses which for so long had ruled were displaced in the early part of the 19th Century by offspring which resulted from their marriages with newcomers from the Orient.

There is one great group of flowers, namely the Orchids, whose progress scarcely advanced during the period under discussion. Their culture was gravely misunderstood and it was not until the improvement in greenhouse building, and more especially heating, took place that their culture became successful. It was for the latter half of the 19th Century to demonstrate the ease with which Orchids could be grown and, moreover, what a marvelous opportunity they offered for hybridization. The modern Orchid is essentially the product of the latter half of the 19th Century.

The very names of the plants we have mentioned are impressive in themselves and if we try to realize what gardens must have looked like before their advent we shall in a measure appreciate the wonderful era of plant introduction represented by the period 1750-1850. But this is only part of the story and represents but a fragment of our indebtedness. Not only were these plants beautiful in themselves, not only are they of value today for this same reason, but they have become the parents of hybrid races extraordinarily rich in numbers and indispensable in character. The development of many of these hybrid races had their beginnings in the latter part of the period we are discussing but did not reach proper development until after 1850. Today the modern garden is largely represented in its plant material by the abundance of hybrids which have been evolved from the wild species which largely came to us during the renascent period we are discussing.

In last month's issue we called attention to the great work of Linnæus in founding his binominal system and thereby rescuing plant names from the complete chaos into which they had fallen. Its importance on the introduction of plants cannot be overstated. Also it made possible in the period with which we now deal the commencement of modern garden literature. In this country the first treatise on gardening, entitled *Gardener's Kalendar*, is said to have been written by Mrs. Martha Logan in South Carolina and published in 1779. Calendars were at that period important mediums of information and considered so down to the early years of the 19th Century. Apparently the earliest separate book on horticulture was *The Gardener's Calendar For South Carolina and North Carolina*, by Robert Squibbs, published in Charleston in 1787. The first book on horticulture written after the modern style was *The American Gardener*, by John Gardiner and David Hepburn, published in Washington, D. C. in 1804. Across the water greater wealth and greater interest in plants had their effect on the literature. That wonderful old publication, *The Botanical Magazine*, started in 1788 and is continued to this day. Its first plate was an Iris (*Iris persica*). In 1815 another magazine carrying colored illustrations was issued under the name of the *Botanical Register*; another entitled *Botanical Cabinet* was commenced in 1818. The two latter, however, succumbed after running for a decade or two. Loudon's *Gardener's Magazine*, founded in 1826, was one of the first garden periodicals. Its publication ceased in 1843; 1841 saw the advent of the *Gardener's Chronicle* which is still in vigorous health.

The position to which horticulture had risen in this epoch is well exemplified by the fact that the Pennsylvania Horticultural Society was founded in 1827, followed by the Massachusetts Horticultural Society in 1829. Both were preceded by the Horticultural Society of London, now the Royal Horticultural Society, founded in 1809.

To summarize our story, the opening up of countries to trade and travel brought about a great influx of new and rare plants which added enormously to the interest in gardening. This increased interest influenced the literature of the period and caused societies to be founded which continue to do noble work down to this day. All who garden and all who are interested in flowers and like to read about them owe a deep debt to the Nestors of their favorite subjects who labored so well between the years 1750 and 1850.

House & Garden's Bookshelf

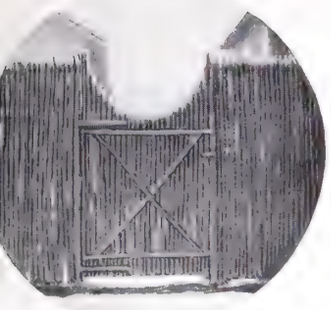
(*Continued from page* 176)

and picture, the strange allure of the Orchid, the absorption and adventure of the search through woodland and bog, the unexampled thrill of ultimate discovery. To have blended these qualities with the accuracy of information which every horticultural book should have is an accomplishment of which they should be very proud.

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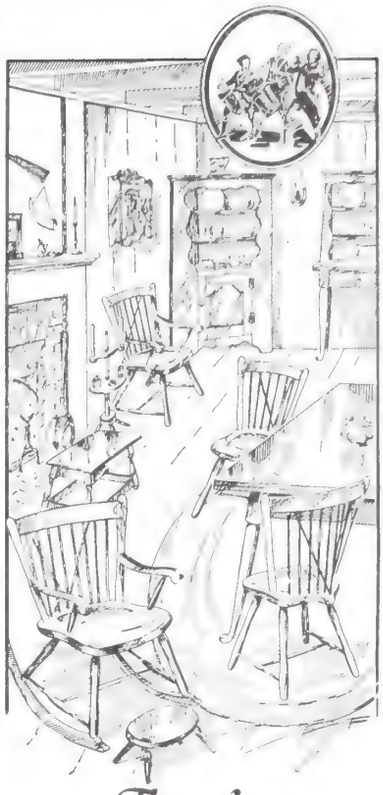
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TRADE LITERATURE

OF INTEREST TO PROSPECTIVE HOME BUILDERS

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating and gardening fields. This issue is devoted to those in the building field.

• BATHROOM FIXTURES

Bathrooms of Character. The importance of good plumbing is emphasized in this attractive catalog on "Te-pe-co" vitreous china and porcelain bathroom fixtures. A series of "character bathrooms" is illustrated, the complete equipment of each being listed together with stock numbers and prices. A chart shows colors in which "Te-pe-co' fixtures are available. The Trenton Potteries Co., Trenton, N. J.

• TILES

Will Your House Be As Beautiful Inside As It Is Outside? A colorfully illustrated folder shows the possibilities offered for designing floors, fireplaces, and walls, by the use of Pardee Tiles, in living rooms, dining rooms, halls, sun porches, etc. The wide range of colors and designs offered by Pardee affords limitless opportunities for origination of design. The C. Pardee Works, Inc., Perth Amboy, New Jersey.

• GAS HEATING

Efficient House Heating With Gas. The Pittsbur Boiler shown in this catalog is so designed as to utiliz gas with the utmost efficiency. The method of cor struction and operation is explained and illustrate by detailed drawings. In the back of the booklet is discussion of the Pittsburg Automatic Gas Wate Heater. The Pittsburg Water Heater Company Pittsburgh, Pa.

• WHITE LEAD

Decorating the Home. A book of helpful instructions for painting both the exterior and the interior of the home. Color illustrations show the effects obtainable by the use of white lead paint. Instructions are given for the mixing of gloss paints and flat paints using Dutch Boy white lead. Several color formulas are listed. National Lead Company, 111 Broadway, New York City

• BRICK

Beauty in Brick. Forty-three houses designed by the Architects Small House Service Bureau are illustrated and accompanied by floor plans. Sketches of two houses show one built in bad taste and the other in good taste, while the text points out the differences in the two. Working plans and specifications are available through this concern. The Finzer Brothers Clay Company, Sugarcreek, Ohio.

• HOT WATER HEATING

Hot Water at Every Tick of the Clock. Two ho water plants are described and illustrated, th Kewanee Water Heating Garbage Burner, and the Ke wanee Tabasco Water Heater. In those homes where the quantity of refuse is not sufficient to supply Garbage Burner, the Tabasco Heater is more suitable Sectional views are shown of both these burners Kewanee Boiler Company, Kewanee, Ill.

• SHINGLES

Creo-Dipt Hand-Split Pilgrims. An envelope of loose leaf sheets showing illustrations of houses on which Creo-Dipt Pilgrim Shingles are used. Each house differs in style and treatment showing the adaptability of these shingles. Creo-Dipt Pilgrims are hand-split from live red cedar. A general description of them is given on the inside cover. Creo-Dipt Company, Inc., North Tonawanda, New York.

• CASEMENTS

Stanwin Casements. This catalog gives complete information on Stanwin Casements and Doors in all standard sizes and types. The Stanwin Casement is suitable for the smaller residences and for apartment houses. Line drawings show vertical and horizontal sections and installation details. Instructions are given for screening and draping. Crittall Casement Window Company, Detroit, Mich.

• OIL HEAT

The New Developments in Oil Heat. The develop ments which have been made in automatic oil hea for the home are sketched briefly in this interesting booklet. A recital of facts about the "805" Kleen-Hee tells of the simplicity of its construction and operation Photographs show installations of the "805" Kleen Heet in a number of residences. Winslow Boiler and Engineering Company, Chicago, Ill.

• LUMBER

For Home Lovers. Numerous houses are pictured in this booklet, which is published for the purpose of offering helpful suggestions to the prospective home builder who has not yet gained a clearly defined idea as to the particular type of house he desires. Each house is accompanied by a description and floor plans. National Lumber Manufacturers Assoc., Transportation Bldg., Washington, D. C.

• CONCEALED HEATING

Modern Interiors. Two types of the Herman Nelson Invisible Radiator, the Immured type and the Paneled type, are illustrated and described in this attractive brochure. The Immured type is for use in the modern house and the Paneled type for apartments and hotels, as certain features of the former make it impractical for multi-story buildings. Herman Nelson Corporation, Moline, Ill.

• BOILERS

A Modern House Warming. An interesting booklet on heating equipment, attractively illustrated, describes the various heating methods, and tells how the Capitol Red Cap Boiler solves the heating problem. It is attractive in appearance, is supplied for either steam or hot water heat, and is adapted to any standard fuel. Three types are illustrated in color. United States Radiator Corp., Detroit, Mich.

• RED CYPRESS

A Versatile Wood for Interiors. Attractive illustrations show interiors paneled in Tidewater Red Cypress. This wood, which has an established reputation for durability in exterior use, is also adaptable for interior paneling. It can be waxed, stained, painted, "sugied" (charred and rubbed), sand-etched, or used in its natural state. Southern Cypress Mfrs. Assoc., Jacksonville, Florida.

• CONCEALED HEATING

Modern Style in Room Heating. The Trane Concealed Heater is illustrated and described in this booklet. It operates from the same boiler and piping system as the ordinary radiator. While the radiator diffuses heat the Trane Concealed Heater circulates heated air. A section of the booklet is devoted to "Facts About Trane Concealed Heaters." The Trane Company, La Crosse, Wis.

• INSULATION

The Invisible Home. Johns-Manville introduce in this booklet an insulation material made of "rock wool", which can be blown into the walls of any home, old or new, and regardless of what construction. The numerous illustrations show the manner in which the material is applied, and its many advantages are explained in the text. Johns-Manville, 292 Madison Avenue, New York City.

• STUCCO

Portland Cement Stucco. The story of texture and color in Portland Cement Stucco is presented in this book together with the practical technique of its application. Several beautiful illustrations show the textures and the colors of the stucco used for various types of architecture. A number of additional stucco textures are shown in the back of the book. Portland Cement Association, Chicago, Ill.

• HEATING EQUIPMENT

How Shall I Heat My Home? The various types of heating and the fundamentals of each type are explained in this booklet published by the American Radiator Company. Several pieces of equipment manufactured by this company are illustrated in color. These include the Red Flash Boiler, the Corto Radiator and several heaters. American Radiator Company, 40 West 40th Street, New York City.

• INSULATION

Just Between You and the Weather. A booklet of facts about United States Mineral Wool describes it as an insulation that is heat-proof, cold-proof, fireproof, sound-proof and vermin-proof. One of its advantages is that it is indestructible and resists fire like solid stone. Several letters from satisfied users are reproduced. United States Mineral Wool Company, 280 Madison Avenue, New York City.

IN WRITING FOR ANY OF THE BOOKLETS REVIEWED ABOVE YOU WILL FIND IT AN ADVANTAGE TO IDENTIFY YOURSELF AS A READER OF HOUSE & GARDEN



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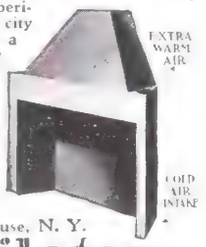
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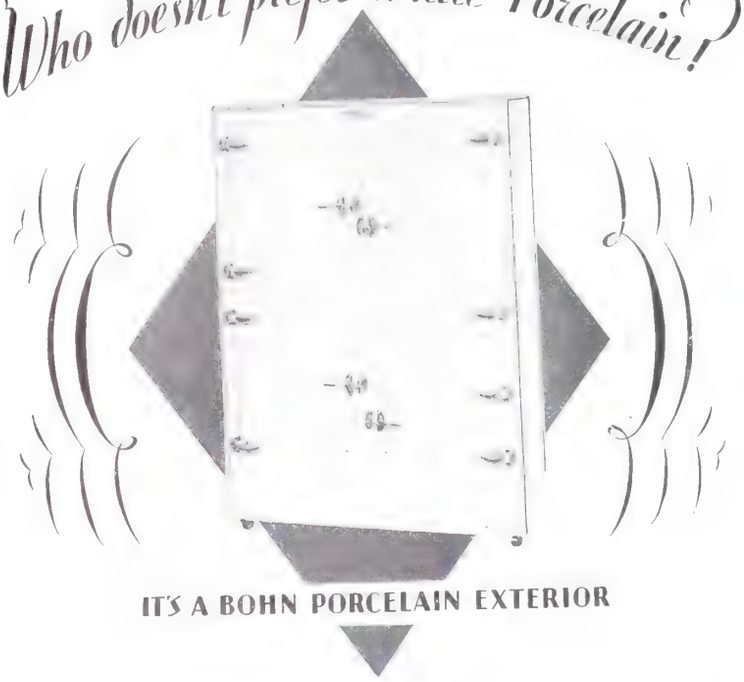
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From your study, you can be in instant touch with every part of the estate by telephone . . . give necessary instructions . . . learn how work is progressing . . . save yourself trips out-of-doors in unpleasant weather. And the same telephones, of course, link you to the outside world as well . . . to neighbors, friends in other cities, even countries across the sea. Modern homes have telephones wherever they will save steps and time . . . living-room, bed chamber, sun porch, kitchen.

Instructions may easi
be given to the lodge-keeper . . . t
chauffeur summoned . . . flowe
ordered from the greenhouse . .
over your regular Bell telephone

* * *

WHERE there are many duties to take one' time . . . as on a large estate . . . the con venience of *enough telephones* becomes almos a necessity. For the telephones knit to gether the far-flung parts of the estate They bring the various buildings within instant call . . . the greenhouse . . . stables . . . gate-keeper's lodge . . . garage.

In the fitful weather of spring, they shield the floors of the residence from the muddy footsteps of outside servants. And in the glorious days of summer—when you spend so much of your time out-of-doors—you yourself can be readily reached, wherever you may be on the grounds.

Only a few people, of course, have estates . . . but everyone can enjoy true *telephone convenience*. This modern note contributes greatly to the ease and comfort of living, yet it is not expensive. Nor is it confined to larger houses.

Each home has its own special opportunities for communication convenience. No general rule can be laid down; the chief thought is to have telephones in all places where they will save you time, effort and the annoyance of "lost calls." Your local Bell Company will gladly help you determine appropriate locations in your home. Just call the Business Office.



It's so easy to telephone the gardener just what you want . . . to have flowers brought up for the dinner or to keep in touch with work on the grounds.



A telephone in the garage is truly convenient. You can summon the car just when you want it . . . and call either from any of the residence telephones or others on the estate.

HOUSE & GARDE



Garden Furnishings Number

ne 1930

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Price 35 Cents

★

8 PAINTERS OUT OF 10

USE

DUTCH BOY WHITE LEAD

[According to an impartial, country-wide survey]



Jot this fact down on one of the little tablets of your memory ... Store it away against the day when repaint time rolls 'round ... Memorize it as a worth-while fact that will save you money and disappointments—*Eight Painters in Every Ten Use Dutch Boy* ✣ ✣ The craftsman who paints your house, like the artist who plies his color upon canvas, knows PAINT ... first, last and all the time. He knows that paint must do the dual job of beautifying and protecting. He knows that paint must not crack or scale because this means burning and scraping at repaint time. And he knows that Dutch Boy made into a custom-made paint mixed for your particular job measures up to every painting requirement ✣ ✣ Next time your painter writes "Dutch Boy White Lead" into his specifications, remember that: "No One Knows Paint Like a Painter" ✣ ✣ Write for free booklet ... "The House We Live In" ... which gives helpful suggestions on the decoration and protection of the home. Please address the branch office that is nearest to your home.

NATIONAL LEAD COMPANY

New York, 111 Broadway — Buffalo, 116 Oak Street — Chicago, 900 West 18th Street — Cincinnati, 659 Freeman Avenue — Cleveland, 820 West Superior Avenue — St. Louis, 722 Chestnut Street — San Francisco, 2240 24th Street — Boston, National-Boston Lead Co., 800 Albany Street — Pittsburgh, National Lead & Oil Co. of Pa., 316 Fourth Avenue — Philadelphia, John T. Lewis & Bros. Co., Widener Building.









...AND NO ONE KNOWS PAINT LIKE A PAINTER

TIFFANY & CO.

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DIAMOND RINGS

The Range of Choice
Is Extensive

FIFTH AVENUE & 37TH STREET
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PARIS
25 RUE DE LA PAIX

LONDON
44 NEW BOND STREET



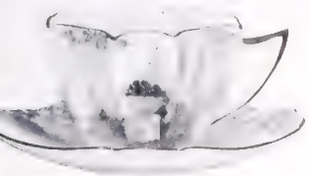
CARON CORP., 389 FIFTH AVE., NEW YORK

HOUSE & GARDEN

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Vol. No. 57, No. 6

When it comes to that Gift of Gifts – a Present for the Bride – come to Plummer's . . . .



lovely English Tea Set from the renowned elley potteries of Longton, Stoke-on-Trent, gland. Exquisite—and for 6 cups, 6 saucers, aplates, teapot, sugar bowl, and creamer— $38—to be found nowhere else in America!

nton's Modern Salt Glaze Ware seems n smoother to the touch than the prized ginals. Dinner Plates $45 doz. Entree Plates doz. Tea Plates $35 doz. After-dinner cups saucers $42 doz. An exclusive importation.







Modern Lowestoft. Exclusive with Plummer! Dinner plates $75 doz. Tea cups and saucers $75 doz. Monogram, crest, or coat-of-arms extra.

Hock-Glasses painted in natural colors with a different fish on each, $48 for set of twelve. Confined exclusively to Plummer's.



and this is why!

PEOPLE who select their gifts with taste and tact are envied—and remembered. Not that such friends and relatives are all divinely inspired—no indeed! They simply have learned from experience that "a Gift from Plummer's" is treasured and prized to a degree that adds immeasurably to the joy of giving. ¶Indeed, "at Plummer's" you will find Glass and China of a beauty and distinction that causes them to be cherished and preserved for generations. ¶A contribution to the Bride's cupboard such as Monogrammed Lowestoft creates a worthy monument to her house and name. ¶In the same way, a service of Modern Salt Glaze Ware subtly compliments the bride's appreciation of the grace and charm of olden days. ¶Whether you wish a simple gift or an important one—an intimate gift or a formal one—your shopping problem may here be solved with ease, satisfaction, pleasure! Even that bugbear of Wedding Gift Purchasers—the fear of duplication, need not perturb you, for a large number of our importations are not to be found elsewhere in America.

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au matin



The sublime fragrance of the early hours
...when flowers unfold to the sun...
achieves a rare and exquisite kinship
in this new parfum and this poudre.

• • •

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$20 THE FLACON. THE FACE POWDER $1.50

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PARIS

B. ALTMAN & CO.

FIFTH AVENUE NEW YORK



Wood Paneling
Decorative Painting
Furniture
Draperies
Rugs—Carpets
Lamps



Altman Decorators

Consider the
Masculine Viewpoint

Sportsmen and Business Men find sympathetic understanding in the rendition of appropriate interiors for Homes, Offices, Boats and Planes.

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ALTMAN DECORATORS
SEVENTH FLOOR



A Caldwell Creation

Their most recently developed silver service after the style of Paul Lamerie.

Outstanding Features

Exceptional weight, cast mounts, applied borders, graceful ornamentation delicately hand chased.

J. E. CALDWELL & CO.

PHILADELPHIA



An Active Generation Needs Things Like These

SPLINTER-PROOF MAPLE SLIDE
$17.89



One could spend a whole day at topographical research in this green and orange sandbox. It is a yard square. Complete $6.94

The poor doll has lost her seat in this full-size gliding settee, large enough even for parents. It has a silent, level motion, and comes in green and orange, $19.74
The canopy is extra. $10.74



MACY'S
34th Street and Broadway
New York City

June will want remembrances

ONE of the gracious things in life is the privilege of adding to another's happiness on some felicitous occasion. . . . And apart from the Christmas season, perhaps no other time presents more opportunities than June.

But even for those vivid moments that your gift will help recall . . . the wedding of an old and valued friend . . . commencement . . . Anne's first visit to Europe . . . a remembrance need not be expensive. It should reveal, of course, your affection . . . your high esteem for the one to whom you send it. And it will reflect your own good taste and judgment.

Among people of a certain position in life, these gifts are frequently of fine leather. And if, by some chance, you could see the articles they select, you would find the great majority of them imprinted with a tiny golden keystone R. That symbol is the house insignia of C. F. Rumpp & Sons, Inc.

Eighty years ago, this firm was established in Philadelphia. Members of the original family still actively maintain the ideals of the founder . . . to use the best materials, and only the best . . . to strive for beauty, rather than effect; for authenticity, and not for show. In a word, to make the very finest leather goods that money can buy.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better leather goods stores, department stores, jewelers, and stationers.



A A diary for traveling. In addition to the space provided for daily entries, occupying the greater part of the book, the diary contains a map of the world, a table of monetary values and exchange rates, and a reproduction of the flags of the countries which will be visited, and of the steamships on which you may travel.

B A photograph frame in blue calfskin, which will care for a single intimate photograph. A gold-tooled border serves to accent the leather. The frame may also be had in many other colors and in many designs, including those with inserts of Cinnabar and Jade.

C A passport case, in pigskin, lined with scarlet leather, which may be fitted easily in one's pocket. There are spaces for the passport, for bills, landing cards, luggage checks and railway tickets, each properly designated. The case also comes in other leathers with other linings.



C. F. RUMPP & SONS, INC.

By Invitation Member

PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

Great Out-of-Doors calls your boys and girls



TOPS of lofty pines beckon in the breeze . . . cool water murmurs an invitation . . . sunshine smiles in welcome. ✧ ✧ ✧ "Come," they are saying to your sons and daughters, "come to the great out-of-doors and play and swim and hike and roll up in ponchos under the stars; come to camp where, nut-brown and sturdy, you will store up health and laughter, self-reliance and good comradeship for the rest of your lives." ✧ ✧ ✧ Surely you will let them go this summer. ✧ ✧ ✧ It is only a question of choosing the right camp, of being very certain that it is well-regulated and best suited to the age of your children. ✧ ✧ ✧ Careful parents, hundreds of them every year, find the answer at our Camp Bureau, an authorized, yet strictly unprejudiced source of information, where more can be learned about the better camps than catalogues can possibly tell. ✧ ✧ ✧ Official outfitters for many camps, and familiar with the requirements of all, we can help you assemble exactly the right equipment, middy blouses to tennis rackets, hiking boots to swimming suits. ✧ ✧ ✧ Please do not, however, infer that the slightest obligation is implied. ✧ ✧ ✧ Whether or not you decide to outfit your prospective young campers here, you are most cordially invited to visit or write us.

THE SCHOOL AND CAMP BUREAU

FOURTH FLOOR

Marshall Field and Company

RETAIL · CHICAGO



Elsie Sloan Farley uses sea green Celanese Ninon in the sunroom of a Long Island country house

In Summer Sunlight

COOL COLORS OF CELANESE ARE CHARMING

For the sunroom . . . or for windows flooded with sunlight . . . you'll find a delightful decorative note in the cool pastel colorings and sheer, shimmering beauty of gossamer Celanese Ninons. The choice of any of these lovely shades is entirely practical in glass curtains of Celanese. For these modern synthetic decorative fabrics have the most unique qualities to recommend them: they shed dust and dirt readily . . . do not shrink or stretch . . . are not harmed by rain or dampness . . . will not mold or mildew . . . and the colors are unusually fast. What is more, they launder beautifully, and with perfect ease.

CELANESE *Decorative Fabrics*

TRADE MARK REG. U. S. PAT. OFF.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York, N. Y.

Furniture of authentic period influence . . . brings old world dignity to our homes of today «



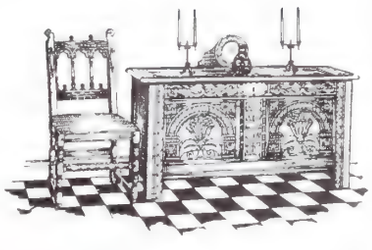
© 1930, Kittinger Company

FEW homes today that do not find place for an impressive group of authentic Period furniture. The old masters of furniture design... some of them master architects... have given us much of dignity and beauty to enhance present-day interiors.

Kittinger has faithfully reproduced many genuine old pieces... there are others of modified Period design to meet present-day requirements.

For example, this Tudor Chest was inspired by a famous old storage chest of 1690. Like its original, it is in solid walnut, beautifully carved after Tudor influence. The Charles II Chairs are also in solid walnut... a pair of them are of present-day utility in dining room and living room as well as in the hall.

You may see these pieces and over six hundred other Kittinger reproductions at one of our larger Showrooms... or you may make your selections from a comprehensive Kittinger Catalog in the hands of leading decorators and dealers. Before you furnish your residence, club, apartment, hotel or executive office, visit our displays... in New York–at 205 East 42d St.; in Chicago–at 433 East Erie St.; in Los Angeles–at Factory Showroom, 1300 S. Goodrich Blvd.; in Buffalo–at Factory Showroom, 1893 North Elmwood Ave. For literature, address Dept. 104, North Elmwood Ave., Buffalo, N. Y.



Simpler pieces as well as highly decorative pieces are found in the Kittinger Line to replace furniture that no longer satisfies new standards of living

Kittinger DISTINCTIVE Furniture BUFFALO 1866

KITTINGER
Distinctive Furniture

A new LUXURY comes to the home

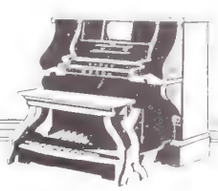


THE song of the brook racing to the sea, the crescendos, the diminuendos of winter's winds, the caressing softness of a spring breeze — the emotions of life's greatest moments—all are expressed in the gorgeous flood of music with which a pipe organ transforms the home.

The Wurlitzer Reproducing Residence Organ opens to you entirely new opportunities for the enjoyment of this greatest of luxuries. No great concert pipe organ contains finer materials and workmanship, none is more beautifully voiced than the new Wurlitzer. No residence pipe organ is more responsive to the touch of the organist, or more superb in performance when played by reproducing music roll. Yet this beautiful instrument, ready to bring you the world's best in music, at the touch of a button, is so compact that it is easily installed in almost any home, and you will be surprised at its comparatively moderate cost.

WURLITZER
Reproducing Residence
ORGAN

You are invited to hear and play this magnificent organ at your nearest Wurlitzer studio—New York, Chicago, Los Angeles, Cincinnati, Cleveland, Detroit, Pittsburgh, Buffalo.



Our beautifully illustrated and informative brochure on the Wurlitzer Reproducing Residence Organ, and its installation in the home, will be of special interest to you. A request mailed to any Wurlitzer store will bring you a copy, without obligation.

IMPORTED

UPHOLSTERY *and* DRAPERY FABRICS

The new Johnson & Faulkner Building, conveniently located on Fifty-third Street, just west of Park Avenue, New York City, will be opened about the first of June. ▲ ▲ Here, in surroundings especially designed for the purpose, will be presented reproductions of antique stuffs of all important periods in tapestries, brocaded silks, damasks, embroideries, etc.; printed linens in design, texture and color very like the old; in short, an extensive stock of all sorts for decorative purposes. ▲ ▲ Decorators and their clients are cordially invited to inspect the new building and avail themselves of our showrooms.



JOHNSON & FAULKNER

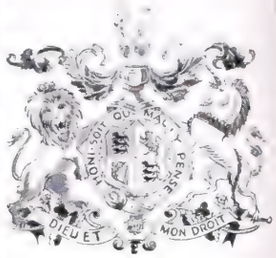
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for Gracious Living





By appointment to His Majesty, The King and to H. R. H., The Prince of Wales

SPODE Porcelains are treasured in museums and private collections the world over. The mark *Spode* appears on the services of many of Britain's royal households. Early *Spode* pieces bring increasingly high prices in the Auction Galleries.

And to this day, the traditions of the Spodes are being faithfully carried forward.

On the same site at Stoke-on-Trent where Josiah Spode the First was potting in 1765, the ovens are still being fired —that you may have porcelains worthy of becoming heirlooms.

* *

That renowned craftsman, Spode, commissioned by Duchess of Sutherland to fashion a service worthy of her brilliant table, created the *Sutherland* Service—the pure and graceful design here illustrated.

The rhythmic, flowing lines of these lovely pieces of Bone Porcelain perpetuate the charming "silver shapes" created by famous London Silversmiths during the Georgian Period.

Similarly, the deft weaving of the oak leaf from the Sutherland Coat of Arms into the royal blue and gold border, plainly reveals the art and artistry of Spode during that important era which gave us, as well, the masterpieces of Chippendale, Hepplewhite, and Sheraton.

The Sutherland, and other *Spode* patterns fashioned for English families of lineage during that period which corresponds to our own Colonial times, are today manufactured by Josiah Spode's successors, and are imported for America's distinguished tables.

The store privileged to sell *Spode* is a good store to know. May we tell you the name of the *Spode* dealer nearest you? Copeland & Thompson, Inc., 206 Fifth Ave., New York City.

SPODE

A·D·1780 150 years to A·D·1930



Queen Anne Grouping in one of our Showrooms

150 YEARS

One hundred and fifty years ago—but five years after the Battle of Bunker Hill—the manufactory now being conducted by the Shaw Furniture Company was founded by Jacob Forster. For a century and a half the work has gone on without an interlude and, similarly, there has been no break in the continuity of the management (see family tree). The Shaw Furniture Company is, then, the oldest concern making furniture in America and today, as in the past, its products are exclusively of the highest quality—much of the furniture being custom-made on order.



Shaw Furniture may be purchased only thru a Decorator or Dealer.

The reader who appreciates fine furniture will be welcomed at the Shaw Showrooms, either in Cambridge or New York City or, if a visit to a showroom is not convenient, a copy of the Shaw illustrated booklet "H" will gladly be sent upon request.

SHAW FURNITURE COMPANY

ESTABLISHED 1780

Specialists in Furniture Made to Order

SHOWROOMS AND FACTORY
50 Second Street, Cambridge, Mass.

NEW YORK SHOWROOMS
730 Fifth Avenue at 57th Street



A charming richness underfoot too!



Zenitherm Flooring in the Game Room of the home of Mr. J. Du Pratt White, Nyack, New York.
Frederick L. Ackerman, *Architect*, New York

FLOORING of Zenitherm! A richness underfoot that immediately conveys an impression of some rare Italian marble! Science developed it! Art approved it! Indeed architects and decorators are as one in their praise of its easy adaptability to any Period or Motif. It is "worked" like wood. It can be put down in oblongs, squares or random effects—"just as you want it."

Any carpenter can install it. Ideal for exteriors, too; the elements only serve to toughen it. It wears like stone. Zenitherm's colors range from the softest of subdued effects to the brightest of contrasting tones. Some of America's finest homes, apartments, clubs, offices and public buildings are both walled and floored with Zenitherm. May we send you descriptive literature?



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PHILADELPHIA ❖ CHICAGO ❖ BOSTON ❖ SAN FRANCISCO ❖ DETROIT



CHEVROLET

IT'S WISE TO CHOOSE A SIX

Among those families who refuse to compromise with quality — even when utility is the first requisite — the Chevrolet Six is enjoying an exceptional vogue.

For, although the Chevrolet Six is built to provide unusual economy, it does so without the sacrifice of a single feature essential to comfort, safety or satisfaction.

Smooth, quiet, six-cylinder performance; beautiful bodies by Fisher; ball bearing steering . . . these, and scores of others, are typical of the fine car features that make the Chevrolet Six such a decided favorite where *quality* and *economy* are of equal importance.

Before you buy a low-priced car, investigate the Chevrolet Six. You can easily see why it is most popular among discriminating buyers.

Open Models, $495 and $555. Closed Models, $565 to $725, f. o. b. factory, Flint, Michigan.

CHEVROLET MOTOR COMPANY
DETROIT, MICH.
Division of General Motors Corporation

SIX-CYLINDER SMOOTHNESS AT LOW COST





Chris-Craft 26-ft. Runabout, 250 H. P. Chris-Craft Marine Motor, speed up to 45 M. P. H., $4750

ROUGHING it has gone out of fashion. Chris-Craft will take you in arm chair comfort at express train speed right into the heart of nature. Enjoyment of the wilderness is no longer confined to those who can carry a pack over rough trails or row a hard seated boat. Even an invalid can go fishing. Seated upon deep, luxurious cushions one may fish or ride by the hour without fatigue. ' ' ' One may explore a hundred miles of coast-line — go swimming — attend an afternoon tea and be ready for the dinner dance — all in the space of an afternoon — and best of all, without fatigue or discomfort. ' ' ' Better to have a Chris-Craft without a summer home than a summer home without a Chris-Craft. All the family will gain health and pleasure from Chris-Crafting, for it provides always something to do and the means to do it with. From nimble seventeen-footer to the luxurious Chris-Craft yacht is a wide range of fine watercraft to suit all needs and tastes. Illustrated catalog may be had from Chris Smith & Sons Boat Company, 186 Detroit Road, Algonac, Michigan.

NEW!
A 17-foot Runabout, 25 M. P. H., priced at $1295.

Chris-Craft

World's Largest Builders of Mahogany Motor Boats

Runabouts — Sedans — Commuters — Cruisers — Yachts
25 Models — 17 to 48 feet — $1295 to $55,000

A FEW DESIRABLE SALES TERRITORIES OPEN. WIRE FOR DETAILS.



THE LEADING MINERAL WATER



The sunny deck of a trans-Atlantic aristocrat . . . the smart world at fastidious ease in steamer chairs . . . gay conquerors at shuffle board . . . deck tennis champions fresh from the fray . . . a polite murmur of approval as the trim steward appears with the familiar brown and green bottles . . . White Rock and White Rock Pale Dry Ginger Ale . . . dual favorites of seasoned travelers and novitiates alike . . . delicious . . . stimulating . . . ever welcome complements to the ever changing, ever glamorous life on the deep seas.



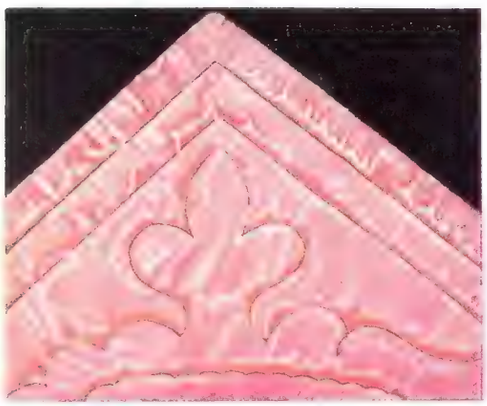
PALE DRY GINGER ALE

White Rock

GORGEOUS GIFTS

. . . to enchant a bride and grace her bedroom!





A NEW WAY to make a bride beam with happiness! A sure way for even a limited expenditure to accomplish a notable gift-showing! * This year there are gorgeous new silken comfortables to blend with all the lovely linens in the hope chest. They're created by a great decorator who gives them clever turns with borders of velvet on crepe de chine and bands of moire on Celanese. * Inside they're puffed with pure wool, so that Palmer silken comfortables appropriately remember two wedding anniversaries—the 7th which is "wool" and the 12th, known as "silk." * Styles conform to every trend in bedroom decoration and even young moderns home from school will welcome a modish Palmer "geometric." Prices begin at $10 for the Celanese styles, with flowery little cotton comfortables for shower gifts priced at $5 up. * The "candlestick label" on every comfortable insures that you're giving the best you can buy. The Palmer Brothers Company, New London, Conn.

LEFT—*Vogue and value here! Covered with woven-to-order Celanese satin that won't spht, cut or fade! Guaranteed two years. Elaborate hand-guided quilting. Six lovely colors. About $27 at better stores, gift box included.*

ABOVE—*Delectable "Duchesse" . . . a luxurious comfortable of silk crepe de chine and lustrous non-crushable velvet. Hand-stitched in blossom pattern. Featured by smart Fifth Avenue shops in newest color combinations, at $95.*

PALMER COMFORTABLES

"Covered with PERMATEX"

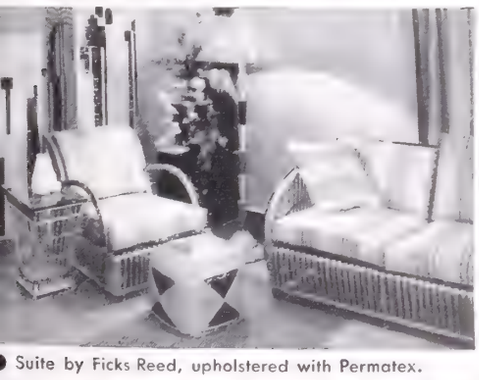
means—
waterproof,
cleanable,
sun-resisting



Lawn Umbrella and Glider covered with Permatex, by Troy Sunshade Company.



Suite by Ypsilanti, upholstered with Permatex.



Suite by Ficks Reed, upholstered with Permatex.



Permatex draperies, walls and upholstery in Night Club of the Leviathan. Eugene Schoen, Architect.

Outdoor furniture covered with Permatex is covered with glory! For this new upholstery fabric gleams with satin-like lustre, has the feel of fine silk, and presents a quality of design and color hitherto unattainable in element-proof material.

Permatex neither runs, dims nor stains despite constant exposure on porch or lawn—yet has the subtlety and the beauty of strictly indoor upholstery fabrics.

When buying porch and solarium furniture, be sure it's "covered with Permatex", and you can be sure it is waterproof, cleanable, sun-resisting —and as beautiful as it is durable.

The finest stores are showing the Permatex-covered pieces of the finest furniture manufacturers.

Permatex in scores of patterns, at pleasingly moderate prices, is also sold by the yard for draperies, slip covers, pillows, cushions, bridge and refreshment table tops, etc. We will gladly send samples and further information about Permatex fabrics upon request.

PERMATEX

TRADE MARK REGISTERED, U. S. PATENT OFFICE

Upholstery, Draperies, Slip Covers, Wall Coverings

PATENTS PENDING

PERMATEX
FABRICS
COMPANY

Division of
Aspinook Co.
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Street, N. Y. C.

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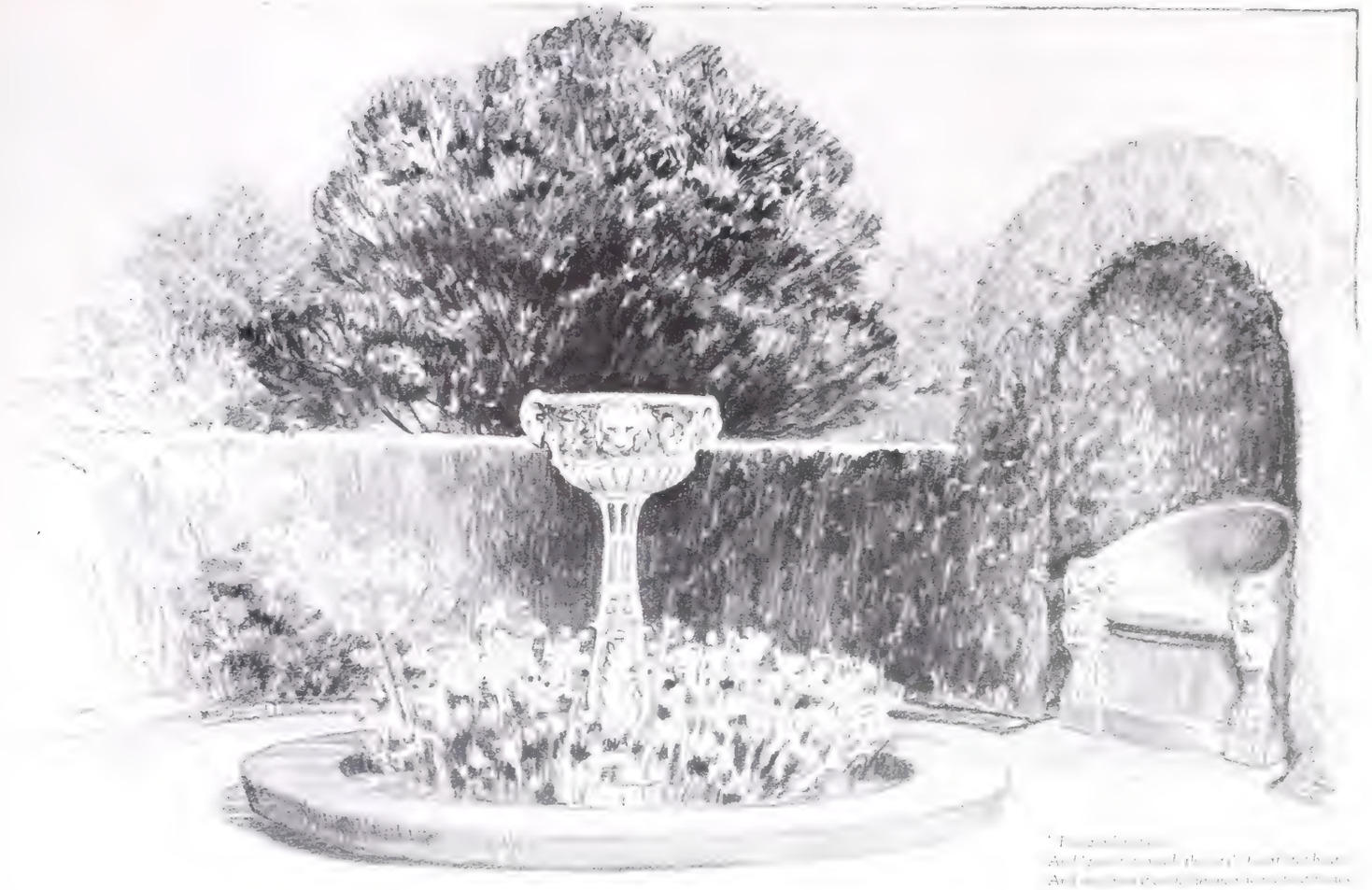
Exhilarating Beauty in these Lovely Old World Pieces for Your Garden



From ye dial, learn ye hours,
From ye mirror, learn ye years,
But length of life learn from flowers,
How short our time appears.

Sundial—17th Century

WM. H.



IN RECENT YEARS, there has come a remarkable revival of the formal garden. Indeed, in the world's history, the art of horticulture has never before reached its present state of perfection.

Even to the casual eye, it is apparent that present day taste, in its search for beauty accepts and applauds the principle of formality in garden design.

Here at the House of Jackson, you will find an understanding of the garden's purpose. For generations, we have made it a study.

A garden which is merely one huge "outdoor room" hasn't nearly the fascination of one which has its logical diversions. The inherent beauty of a garden lies in the grouping of its architectural parts.



What an inspiration there is in these lovely old Italian pieces which we have brought to this country for that garden of your dreams—well-heads, fountains, bird baths, vases, seats, sun-dials, columns, statues . . . around them seems to linger something of the peace and quiet of less arduous days.

Come, if only to partake of the pleasure of browsing among these garden treasures. Our welcome will be just as sincere if you come only to study them.

If you cannot come, write us about your garden so that we may offer suggestions and send you photographs of available pieces. Address us at New York, Department H.G.

JACKSON COMPANY

2 West 47th Street, New York
318 No. Michigan Ave., Chicago

OVER A HUNDRED YEARS OF SERVICE TO THE PROMINENT FAMILIES IN THE SOCIAL REGISTER

Build your home in SERENIA

SERENIA *is not a place—it is a state of mind that comes to the home builder who builds beautifully and wisely. Our booklet, "Building a Home in Serenia," tells you how Red Band Shingles can make a permanent contribution to the mental serenity of the home builder. Send for it.*





WHILE scientists work feverishly with their test tubes to make substitute roof and sidewall materials, unhurried nature presents Red Band Shingles — the calm, unparalleled work of centuries.

On the roofs and sidewalls of homes these shingles have a subtle superiority. Delicately beautiful—softly irregular—they lack entirely the harsh symmetry of synthetic materials. With matchless simplicity they harmonize with tree and vine, lawn and foliage, pool and sky. When so much in home building is artificial and imitative, the natural genuineness of the shingle home offers refreshing contrast.

And how pleasant for the home owner to know that with this quiet beauty are the sturdier virtues. Long life—the preservative gift of the natural cedar oils. Comfort—perfect insulation against heat of summer sun and the chill of winter winds. Economy—not alone of first cost but a life long fuel economy that alone pays for the shingles in 5 to 7 years.

Let us send you our booklet—"Building a Home in Serenia." It enables us to tell you in more leisurely fashion (and with pictures) the very things you'll want to know before you build. Address Bloedel, Stewart & Welch, Ltd., 1411 Fourth Avenue Building, Seattle, U. S. A.

RED BANDS

RED CEDAR SHINGLES *from the finest source of supply in* BRITISH COLUMBIA.
CANADIAN ADDRESS: VANCOUVER, B. C.



On the Sun-Porch *Celotex maintains an enjoyable temperature all year 'round and blends attractively with colorful furnishings.*

In the Attic *Celotex makes you a pleasant extra room, guarded from severe weather—and handsome in a natural buff color.*



The Extra Rooms you've always wanted

. . . Build them of Celotex in the waste space of your home—and enjoy protection from extreme weather

YOU can have new health and comfort in the home you are now in by remodeling it with Celotex.

This remarkable insulating material will transform wasted space in the attic or basement into comfortable extra living rooms . . . bed rooms . . . recreation rooms for your entire family.

Moreover, Celotex will make these rooms enjoyable and healthful to live in all year 'round, because it *insulates* against extreme heat and cold . . . shuts out penetrating chill and dampness. And it reduces fuel bills by retarding furnace heat leakage.

If you prefer plastered walls and ceilings there is Celotex Lath—a plaster-base that is designed to reinforce against plaster cracks and eliminate lath marks . . . that gives finer, smoother plastered surfaces.

When applied to the outside of houses, as sheathing, Celotex adds structural strength . . . makes walls tight, sturdy and permanent.

Ask your contractor, builder or architect for further information on Celotex—and write us for our interesting new booklet, Celotex Cane Fibre Insulation.

THE CELOTEX COMPANY
919 N. Michigan Ave., Chicago, Ill.

Member of the Home Modernizing Bureau of the National Building Industries, Inc.

In Canada:
Alexander Murray & Co., Ltd., Montreal
SALES DISTRIBUTORS THROUGHOUT THE WORLD

Reliable dealers can supply you with Celotex Standard Building Board and Celotex Lath

In the Basement *Celotex turns wasted space into pleasant recreation quarters, and keeps you comfortable despite extreme temperatures outside.*



The word
CELOTEX
(Reg. U. S. Pat. Off.)
is the trade mark of and indicates manufacture by
The Celotex Company
Chicago, Illinois

CELOTEX
BRAND
INSULATING CANE BOARD

Rust-proof Tanks of
EVERDUR METAL
now available in Gas Water Heaters
made by AMERICAN RADIATOR COMPANY



Reg U S. EVERDUR Pat. Off.

EVERDUR Metal (strengthened copper) is the latest development for Tanks of welded construction. It combines the strength of steel with high resistance to corrosion. These properties and its weldability led the American Radiator Company to adopt Everdur for special model Hotcoil Gas Water Heaters.

EVERDUR has been subjected to every conceivable test and Hotcoil Heaters with Everdur Tanks have given perfect service in all sections of the country during the past year. Each welded Everdur Tank is tested to 300 pounds pressure.

Brass pipe is now in general use everywhere. Used with a rust-proof tank, rust troubles are completely eliminated from the system and a plentiful supply of clear, clean water is assured.

The durability of Copper and its alloys saves upkeep expense. It will pay you to select equipment, such as a water heater, on the basis of durability instead of price. The American Brass Company, General Offices, Waterbury, Connecticut.

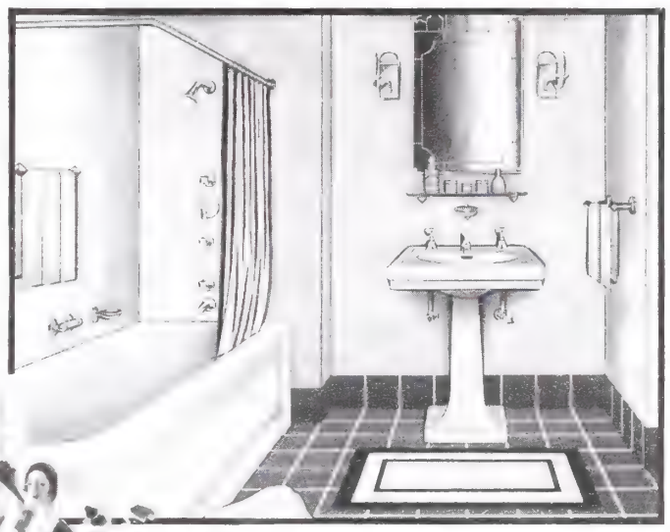
EVERDUR . . . *Strengthened Copper*
a new ANACONDA METAL



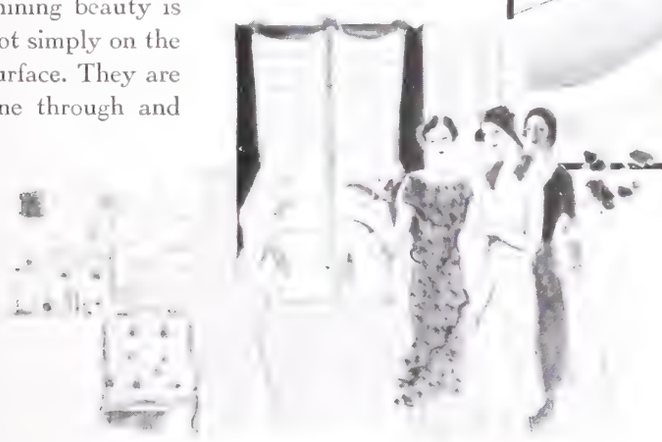
Her own small home will have the habit of quality

FROM the very first day, callers will see the salient points of character about the new home—the things that define a family's living requirements and decide its standing. For books and bed linen tell far more about a person than motor-cars and millinery. The bathroom is more expressive than the sun-porch.

Kohler fixtures have always had the quality of genuineness. Their clear and shining beauty is not simply on the surface. They are fine through and through. The master artisans who make them are trained in a long tradition of excellence. Every step of their work reflects old-world ideals of craftsmanship. The Kohler mark on each piece is to others a silent signal of your taste and care—and to you assurance of everlasting comfort.



An attractive all-Kohler bathroom with vitreous china STANDARD *lavatory and* VICEROY *tub—both having all-metal chromium-plated fittings in the Dynamic design.*



Kohler fixtures are armored with a lustrous shell as smooth and hard as polished glass. The enamel is made by an exclusive formula—and fused to the metal beneath it in an everlasting bond. Each piece of vitreous china is fired twice in intense heat. It has a permanent surface that is as beautiful and as easy to keep clean as your choice table china.

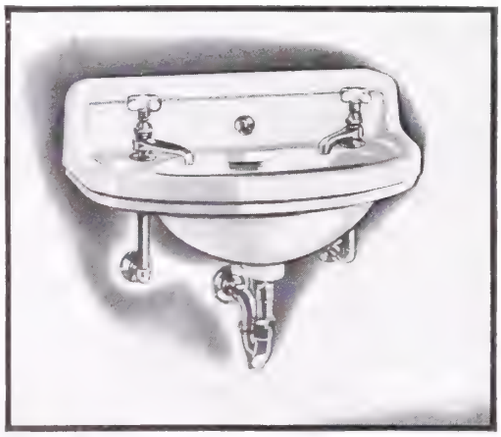
ALL-KOHLER BATHROOMS COST NO MORE

Even in the most modest homes, the finest is not too fine. Kohler fixtures, *in color*, with Kohler fittings to complete their beauty and usefulness add little to the price you might have paid for ordinary design and temporary service.

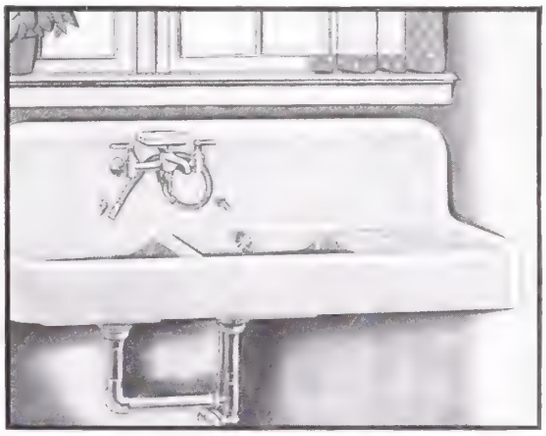
You will find many interesting ideas about bathrooms, kitchens and laundries in a careful inspection of Kohler products. *Compare the quality and compare the costs.* A talk with your architect will confirm your good opinion. If you have a definite need in mind, ask your plumbing contractor for plans and prices on an all-Kohler installation. A nominal investment now will yield dividends of convenience and security. Meanwhile, write for Booklet A-6, which illustrates attractive groupings and suggests modern ideas about home plumbing. . . . Kohler Co. *Founded* 1873. Kohler, Wisconsin. *Branches in principal cities.* Look for the Kohler mark on every fixture and fitting.

ELEVEN IMPORTANT POINTS

1 *Kohler designs* are decorative, purposeful, correct.
2 *Enamel*—fused with an everlasting bond . . . smooth, glistening surface.
3 *Vitreous china*—armored with a smooth, lustrous, lasting glaze.
4 *Kohler colors* are soft, livable pastels. The white is a perfect white.
5 Metal fittings match the fixtures in style, character and quality.
6 Made of finest materials . . . show craftsmanship and care.
7 This year's Kohler products are next year's new ideas in plumbing.
8 Kohler quality extends to *kitchen and laundry.*
9 Kohler quality *costs no more* . . . and saves money later.
10 Handled and installed by qualified plumbers.
11 Backed by *an entire community* . . . beautiful Kohler Village.

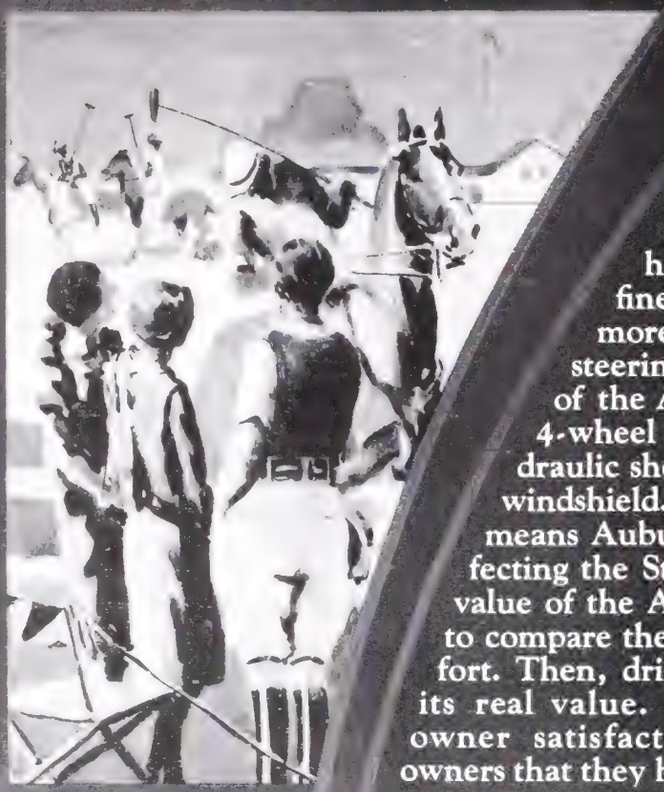


Vitreous china LEXINGTON *lavatory with concealed wall hanger. Ideal for small bathrooms and downstairs washrooms.*



Enameled STAFFORD *sink, with Dynamic swing spout mixing faucet and rinsing hose. Equipped with lever Duostrainers.*

KOHLER OF KOHLER



There is no mystery about Auburn's sales increase. It is the direct result of the greater value that is built into the Auburn cars. And by value, we mean the car in its entirety; stronger, more rigid frames; smoother, more durable motors of more horsepower; longer wheelbase; stronger and finer built bodies with more head room and more leg room; greater riding comfort; easier steering; and much better roadability! The value of the Auburn includes Bijur chassis lubrication, 4-wheel internal expanding hydraulic brakes, hydraulic shock absorbers and Brewster type non-glare windshield. Five years of Straight Eight leadership means Auburn enjoys an exclusive experience in perfecting the Straight Eight type of car, which makes the value of the Auburn a definite certainty. We invite you to compare the Auburn for size, strength, power and comfort. Then, drive the Auburn. That is the way to reveal its real value. Auburn's success is built firmly upon owner satisfaction; upon the conviction of Auburn owners that they have made the wisest motor car investment.

AUBURN

POWERED BY LYCOMING



Convertible 8-95 Phaeton Sedan

Completely enclosed with top and windows up.
Or top up and side windows down.
Or completely open with top and windows down.

$1395

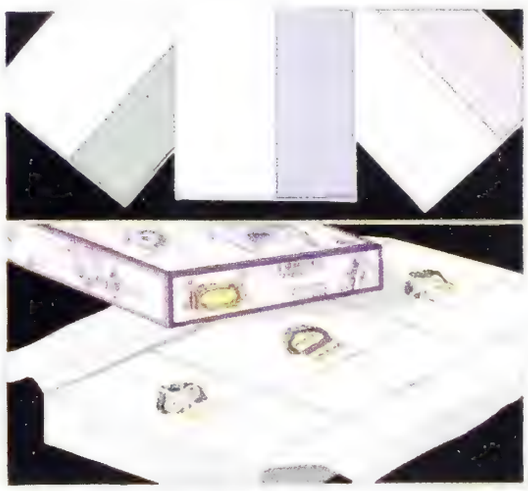
6-85 Sedan $1095; 6-85 Sport Sedan $995; 6-85 Cabriolet $1095; 8-95 Sedan $1295; 8-95 Sport Sedan $1195; 8-95 Phaeton Sedan $1395; 8-95 Cabriolet $1295; 125 Sedan $1595; 125 Sport Sedan $1495; 125 Phaeton Sedan $1695; 125 Cabriolet $1595. Prices f. o. b. Auburn or Connersville, Indiana. AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA. *Equipment other than standard, extra. Airmail postage has been reduced to 5 cents for the first ounce and 10 cents for each additional ounce. Use Airmail daily for quicker communication. The development of aviation is vital to American progress.*



Is yours a becoming bedroom?

YOUR bedroom is as personal and intimate as the frock and hat you wear. It ought to be as becoming. How can a *room* be becoming? By its color scheme. Choose the color in which you look your loveliest, use that color for your sheets, develop the rest of the color scheme accordingly—and the entire room will be a harmonious color picture, built around its logical centerpiece, the bed. And most important—it will form a becoming setting for *you!*

Let us send you a fascinating booklet full of helpful suggestions for planning a becoming bedroom. We will also send samples of Lady Pepperell white sheets with colored hems, so that you can feel their firm, smooth texture and see their fresh flower colors: shell pink, rose, peach, orchid, blue, maize, and Nile green. And please remember: no matter how often or hard you wash them, Lady Pepperell colored sheets will not fade, streak or run. They are sold at leading department stores everywhere, moderately priced.



Lady PEPPERELL

WHITE and COLORED

Sheets and Pillow Cases

Tune in on Lady Pepperell's famous radio talks on bedroom decoration: National Home Hour, Wednesdays 10 to 10:15 A. M. (E. S. T.) Woman's Magazine of the Air (Pacific Coast), Tuesdays 10:20 to 10:40 A.M. (Pacific Time)

PEPPERELL MANUFACTURING COMPANY
167 State Street, Boston, Mass.

Please send me your complete bedroom decoration booklet, "Personality Bedrooms." I am enclosing one dime —ten cents' worth of stamps (Canada, twenty cents).

Name _____

Address _____

Town _____ State _____



WHEN BETTER AUTOMOBILES ARE BUILT

BUICK

WILL BUILD THEM



BODY BY FISHER

For Motorists who desire ultra-fine cars

—these luxurious Buick models

All over America, men and women who formerly purchased much higher priced cars now are turning in steadily increasing numbers to the de luxe Buick models. + + In fact, so marked is the trend to Buick that motorists are purchasing more than twice as many Buicks as any other car priced above $1200. + + The reasons are as obvious as they are important. + + These fine Buicks, with ultra-luxurious Bodies by Fisher, combine maximum performance, dependability and long life. And they provide these superb qualities at substantial savings. + + They are cars in which *luxury* and *value* meet.

BUICK MOTOR COMPANY, FLINT, MICHIGAN
Division of General Motors Corporation

Canadian Factories
McLaughlin-Buick, Oshawa, Ont.

Builders of
Buick and Marquette Motor Cars

BUICK offers three series and three wheelbases—with fifteen luxurious body types priced from $1250 to $2070, f. o. b. factory, special equipment extra—a wide selection whether you desire master car, family car or sport car for son or daughter.

Buick

Seward G. *Dobbins* suggests natural cypress for smart interiors



A charming Tidewater Red Cypress interior, designed by Mr. Seward G. Dobbins of Atlantic City

FINELY grained by centuries of growth, Tidewater Red Cypress (Coast Type) creates a glowing charm that no other material can quite approach.

For years Seward G. Dobbins, prominent Atlantic City architect, has enthusiastically sponsored this lovely lumber—Tidewater Red Cypress.

In hundreds of his beautiful interiors, he has used the "Wood Eternal" for panels, beams and trim . . . always with richly-warm effects.

"Its exquisite patterns," says Mr. Dobbins, "make Tidewater Red Cypress a smart finish for almost *any* place in your home."

And because this versatile wood does bring more mellow beauty to every room, other leading architects and interior decorators from Boston to Hollywood are using it in greater quantities today than ever before.

Tidewater Red Cypress can be used naturally, or waxed, or stained, or charred, or varnished. Versatile, indeed!

For interior use, be sure to specify "sap grade Tidewater Red Cypress." So gorgeously grained, so unique . . . it is also amazingly inexpensive! Any good lumber yard has it, or can get it for you—at reasonable cost.

Free—ideas for interiors!

To show the many different ways that Tidewater Red Cypress may be used, we offer you free of charge a new photographic booklet called "A Versatile Wood for All Interiors." Just tear out the coupon below, and it will be sent to help you plan your new interior decorations.



Although nearly a century old, Burnside Plantation House in Louisiana still attests the durability of Tidewater Red Cypress.

TIDEWATER RED CYPRESS

(COAST TYPE)

THE WOOD ETERNAL

This advertisement is published by the following members of the Southern Cypress Manufacturers' Association

Big Salkehatchie Cypress Co., *Varnville, S.C.,* Burton-Swartz Cypress Co., *Perry, Fla.,* Cummer Cypress Co., *Jacksonville, Fla.,* Everglade Cypress Co., *Loughman, Fla.,* Reynolds Bros. Lumber Co., *Albany, Ga.,* Wilson Cypress Co., *Palatka, Fla.*

Southern Cypress Manufacturers' Association
Jacksonville, Florida.
Ideas for interiors? I'm mighty interested. Send your photographic booklet.

Name _____

Address _____

(If interested in saving money on exterior lumber, mark here_____)



©C.N.P.

Does Your Game Need Improvement?

Let The American Golfer help you . . . each issue contains many valuable hints . . . each issue well-studied will take strokes off your score.

Month by month, you will profit by The American Golfer. Famous champions—Jones, Hagen, Farrell, Diegel—show you how *they* play golf . . . Grantland Rice will tell you (as only Grantland Rice can) how to overcome the physical and mental handicaps of the game . . . Innis Brown will set you right on any point you may be in doubt about through his keen "Replies to Queries".

In addition, dozens of "how-to" and "how-not-to" pictures . . . slow-motion photographs of professionals making important shots . . . news of championship matches reported by experts . . . articles on bridge by E. V. Shepard . . . golf clothes for men and women.

How much for all this? One little $5 bill brings you two whole years of The American Golfer and the famous booklet of 12 GOLF LESSONS. Insure your game today . . . sign and mail that coupon now!



12 instructive lessons in one free booklet!

Twelve illustrated golf lessons by the world's most famous experts help you to improve your play . . . mailed without charge as part of your subscription to The American Golfer.

JOCK HUTCHISON explains his method of getting distance on the long drive.
BOBBY CRUICKSHANK tells you how to handle the long irons to advantage.
CHICK EVANS explains how you can easily become proficient in mashie play.
JACK WHITE points out for you the most important essentials of good putting.
ABE MITCHELL outlines the basis of play in recovery from bunkers and rough.
WILLIE MACFARLANE tells how to play the short approach shots successfully.
JOHNNY FARRELL describes the correct method of starting the backswing.
JIM BARNES explains his five most important tips underlying all golf strokes.
ABE MITCHELL prescribes his cures for golfers' most common fault—the slice.
EDDIE LOOS gives a fine lesson on how to concentrate when playing a shot.
ERNEST JONES clearly explains what is meant by "hit with the clubhead".
JIM BARNES shows how to pivot properly, and the importance of the body turn.

2 Years of The American Golfer $5

GRANTLAND RICE, *Editor* ROBERT T. ("Bobby") JONES, Jr., *Associate Editor* GLENNA COLLETT, *Associate Editor for Women*

THE CONDÉ NAST PUBLICATIONS, INC.
Graybar Building, New York City.

☐ I enclose $5 for TWO YEARS of The American Golfer.
☐ I enclose $3 for ONE YEAR of The American Golfer.
Please send me the Twelve Golf Lessons at once.

Name

Address

City State H.&G. 6-'30

2 years $5 (regularly $6) you save $1

Special Offer

By acting immediately, you can get *two years* of The American Golfer (regular yearly price $3, two years for $6) for only $5 . . . a saving to you of $1 . . . plus a *free copy* of Twelve Golf Lessons. Fill in the coupon at the left . . . tear it out and mail it with a five dollar bill . . . *today!* You'll beat your last year's game on the course this spring!

THE CONDÉ NAST PUBLICATIONS, INC.

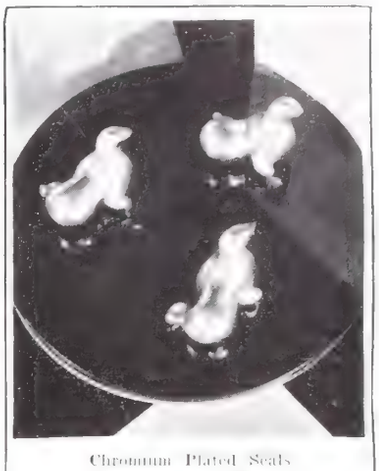
DIRECTORY OF DECORATION & FINE ARTS



WALTER JOHNSON, INC.
INTERIORS AND ANTIQUES
526 Madison Ave., New York City
Telephone Plaza 5644

SUMMER may officially begin on June 21st, but it actually has begun when the weather has become warm enough to inveigle one out-of-doors. Then the garden, whether on the top of a lofty building in town or on a balcony, or miles out in the country, becomes the object of attention. No matter where situated the gardens may be fully equipped by the firm of Potash-Marl, Inc. This concern, which works with architect, decorator or owner, has had years of experience in designing, constructing, and installing everything for the garden from flag-stone walks to picket fences, fountains, pools, hedges, furniture, plants and awnings.

BECAUSE of its weather-resistant qualities metal has an essential place out-of-doors. The Florentine Craftsmen, Inc. make a large assortment of hand wrought iron gates, weather-vanes, mail boxes, flower stands, door knockers and garden furniture, in period as well as original designs. An in-



Chromium Plated Seals
$3.75 each postpaid

12 Inch Glass centerpiece
$9.00 Postpaid

RENA ROSENTHAL
520 Madison Ave., New York



Design patented

Copy of 18th Century Sailor cane and umbrella rack, wrought cast iron . . . Painted in colors . . . Base black. Canes in red, white and black . . . 27" high, 21" wide at base, 9¼" deep . . . Price prepaid in U. S. A. $15.00.

VALDA INC.
ANTIQUES AND DECORATIONS
788 MADISON AVENUE
NEW YORK CITY

MARIO DI ZOPPOLA & COMPANY, INC.

CONSULTANTS

We build or remodel Country Houses, provide architectural plans and specifications, secure bids from reliable contractors, supervise the whole building process, decorate and furnish the interiors, plan landscaping and direct the planting of gardens. ✦ ✦ ✦ ✦ ✦

14 EAST 75th STREET · NEW YORK CITY
Telephone. Butterfield 7310



Lighting Fixtures
Stair Railings
Hardware
Grilles

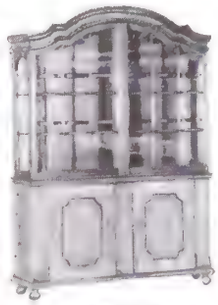
R. C. BULLARD
Grand Central Terminal *New York*
Room 2819



NESSEN LAMPS delight the eye in two ways: by furnishing correct illumination, and by expressing that perfect harmony of line and proportioning that is true beauty.

Ask to see Nessen Lamps at your favorite shop or decorator's or write for the address of the store nearest you that displays them.

NESSEN STUDIO, INC.
151 E. 38th Street
NEW YORK CITY



HEIRLOOM VALUE
I found in a Georgian cabinet a broken tapped tenon. It acquired a recent meeting has attracted framed shelves and is a replica of an old English piece. The tenon may be had painted in color or stained . . . the natural

The Rushlight

Is a friendly little floor lamp, modified to modernity from an old English rushlight. Fashioned of forged wrought iron, topped by simple red-bordered tippable shades, bearing English sporting prints, it belongs alongside a low chair and a book.

The French Prints

ACCIDENTS OF THE CHASE have the feeling of comedy that is ever on the heels of tragedy. One moment following the pack in full cry the next reduced to sputtering wrath and painful bruises, such is the fortune of the fox hunter. Price framed $6.00.

Illustrations upon request. Can be ordered through your local Decorator or direct from

A. L. DIAMENT & CO.
Importers, Jobbers and Retailers of Interior Furnishings
101 & 119 Park Ave., New York 1515 Walnut St., Philadelphia
Sole American Agents for ZUBER & CIE, ALSACE, *and* PAUL DUMAS, *Paris*



VENETIAN screens authentically reproduced from an early 18th century panel. Many others in our showroom are equally beautiful, the assortment at your disposal being most complete. Catalog "H" sent on request when dealer or decorator's name is given. Delightful for Spring and Summer use.

Venezian Art Screen Co., Inc.
540 MADISON AVE., NEW YORK, N. Y.
Between 54th and 55th Streets
THROUGH YOUR DEALER OR DECORATOR

DIRECTORY OF DECORATION & FINE ARTS



ANIMAL TILES

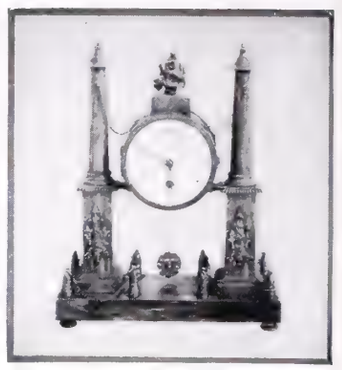
Expertly executed in natural colors, miniature style, from photographs or prints. Orders for individual country interiors given special attention. The red fox tile illustrated made to order $45.

Booklet on request.

BARBARA STANDISH LE WALD
16 East 52nd Street, New York

teresting weather vane, 36 inches over all, is designed in the form of an American Eagle with its wings spread for flight. A sparrow weathervane, 30 inches over all, is especially interesting to the ornithologist by virtue of the appealing and life-like attitudes of the silhouetted birds perched on the rod.

LANTERNS are only one of the many varied and interesting objects in metal designed and executed by R. C. Bullard. Attached to specially constructed posts, to trees, or to garden gates, they give picturesque as well as practical illumination to the garden at night. For fieldstone steps, and for terrace and private garden enclosures, hand rails in bronze or iron may be had in suitable architectural styles. Iron grilles separating the interior from terrace or porch reveal the view through attractive patterns. Silhouettes of pets or emblems of one's hobby may be fixed to the chimney, gate, or weathervane. Things like these mark one's place from the others.



Empire clock in grey marble.

W. F. BROWNE DECORATING CO.
444 Peachtree Street N.E.
ATLANTA

ANTIQUES—INTERIORS—REPRODUCTIONS



GRACEFUL [illegible] 34" high, fitted with [illegible] imported cloth bowl. The [illegible] just touched the moon blends [illegible] with the soft pastel [illegible] of the Lotus pottery. [illegible] gold.

HILDA PLAAT
Decorator
19 West 24th Street
New York City



DIANE TATE AND MARIAN HALL INC.
Old English and French Furniture
801 MADISON AVENUE · NEW YORK

Dale offers!



QUALITY fixtures of fine workmanship.

A SAVING through Dale's "Direct-to-You" Plan—no middleman's profits.

ALL STYLES and periods.

PHOTOS sent on request. State type of house.

Address Dept. No. 18

EST. DALE 1884
Lighting Fixture Company
103 West 13th St., New York City



Outdoor Furniture . . .

of a simple and sturdy type with seats and back woven in one piece, of natural rattan, over a frame of tubing in any color or chromium plate. The table is available with a Formica top that never has that dissipated look . . . Light, serviceable and new.

Ruth Campbell Bigelow
INCORPORATED
20 East 69th Street, New York City
Rhinelander 1to2-3-4



An Interesting Setting in our Studio

John H. Hutaff Inc.

Decorations Furniture *Hangings Antiques*

220 EAST 51ST STREET
NEW YORK CITY



HUDSON BAY TABLE AND SEAT

A sturdy table, true to the traditions of 17th century Habitant craftsmen, with matching seat, hand-made of Northern White Cedar, pine finish. Even the planing and tool marks closely follow the originals.

72" x 30" x 30", $48.50. 96" x 36" x 30", $58. Larger sizes to order. Seat, 22" x 18" x 17", $7.50 each. Prices include delivery East of Rockies. Write for folder of Habitant Furniture.

HABITANT SHOPS
BAY CITY MICHIGAN

DIRECTORY OF DECORATION & FINE ARTS



Singing Bird Faucet

Original Bronze by Sylvia Shaw Judson

This happy little songster, perched lightly on your garden faucet adds that charming touch to any garden spot.

Green bronze or Bright gold bronze ..... *sixteen dollars postpaid*

Seven inches high.....six inches long

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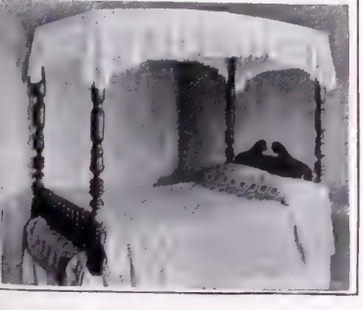
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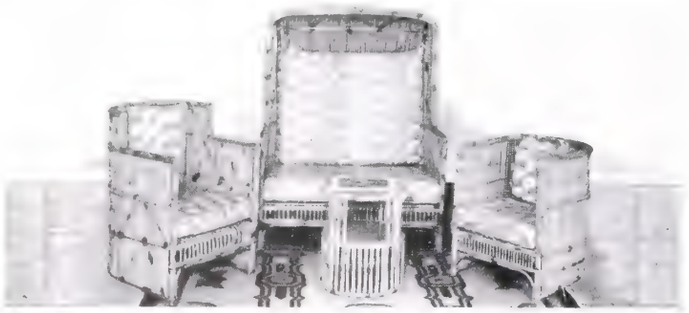
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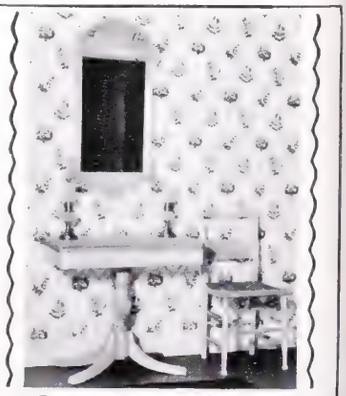
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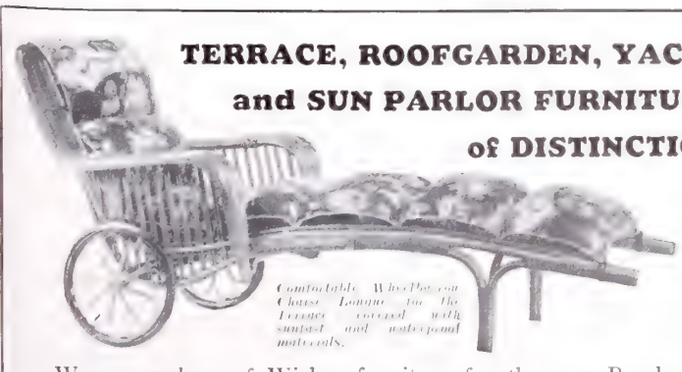
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How much have you spent for fuel in your present home? If you have been using the larger sizes of anthracite a Spencer can cut your fuel bill in half, by burning No. 1 Buckwheat. This small size anthracite is low in cost because ordinary heaters are not designed to burn it satisfactorily. If you have been using more costly fuel than anthracite, your saving would be proportionately larger.

Besides its saving, the Spencer gives unusual uniformity of temperature, with vastly greater convenience. The Gable-Grates slope down from a magazine where fuel is stored. The natural way for fire to burn is up—and in the Spencer fire does burn up-hill. The natural way for things to fall is down—and fuel rolls down automatically from the Spencer magazine to feed the fire below.*

Fuel feed is truly automatic, for gravitation needs no motor or machine to make things roll down hill. Unusual uniformity of temperature is assured, for fuel flows only as fast or as slow as the fire burns. As changing temperatures require more fire or less, the fuel feed is automatically controlled by the fire's demands. Where anthracite is not available, small size by-product coke in a Spencer Heater will give a more uniform heat than soft coal in ordinary heaters, at a cost no greater—and generally less. Write for the Spencer book, "The Fire That Burns Up-hill." It describes in detail how the Spencer Heater, for steam, vapor or hot-water systems, can save as much as half your annual fuel bill. SPENCER HEATER COMPANY, WILLIAMSPORT, PA. Division of Lycoming Manufacturing Company.

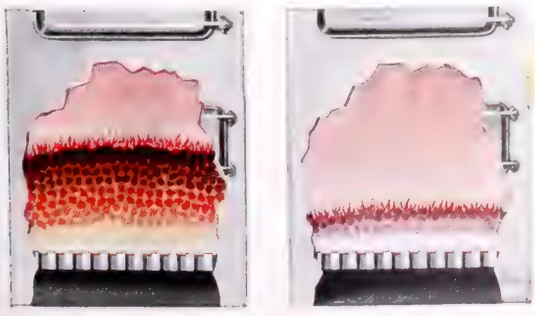




The Spencer Heater for the average home is illustrated at left. Spencer Heaters are made in cast iron sectional and steel tubular types, for any size home or building. Sold and installed by all responsible heating contractors.

* Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D) and settles on the Gable-Grate (E). As the fire bed shrinks, more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grates.

FLAT GRATE HEATER
Showing how burning fuel shrinks away to ash —heater must again be refueled



FIRE BURNS UPHILL . . FUEL ROLLS DOWN . .

SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water

SPENCER MAGAZINE FEED HEATER
*The shrinkage of burning fuel lets more fuel feed automatically from the magazine **



"AND WHEN I AM QUITE OLD I SHALL REMEMBER ALL THIS"



Tuesday—Hong Kong. Mellow as June the year around. We land on a night made for dreaming. A stunning harbor. With thousands of craft bobbing their colored lanterns over the water. The lights of Victoria Peak twinkle on and off like stars in the sky—so high. They beckon . . . So on with our dinner clothes and off to the smart Hong Kong Hotel. What a British atmosphere. Pink-cheeked girls dancing with athletic looking men. Sitting in this deep armchair I could very well be in London. But it's far more fascinating to be in Hong Kong. (Hie, made a date for a trip to the Peak in the morning!)

Wednesday—Strange conveyances in this Anglo-Chinese city. Double-decker street cars, rickshas, and shiny foreign motors. We whistle—and two sedan chairs come dashing out of shadowed alleys—very cagey looking. Like Byzantine coaches with fringe around their canopies. Higher and higher we go, past timbered English homes and peaked-roofed mansions of Chinese nabobs. Hollyhocks and devil dogs side by side. Till we reach the terrace of the Peak Hotel. And have tea and crumpets. With the map of the city 2000 feet below thrown in. The bay the color of a pearl. Schooners, junks and greyhounds from every port in the world. Over there at Kowloon docks lies our President Liner. We smoke and dream . . . and drink another cup of tea. Then down we go through Flower Street where gardenias are so cheap they're *common!* Our path leads into Queen's Road, the Fifth Avenue of Hong Kong. Here East and West are one. Shop windows heaped with ivory, crystal, jade and chrysoprase . . . The air is redolent with sandalwood, fried rice and temple flowers. Tomorrow night we are to meet Mei Ling Fang. Most popular of Chinese actors. (Stage vampires in China are men!—the very idea!)



Friday—Never dreamed that a resort could be so enchanting as Repulse Bay—and so very, *very* English. The Boulevard round the Island puts Corniche Drive to shame. Tomorrow we golf at Fan Ling. 'Tis whispered that barefoot caddies help *Missi* make a good score . . . by carrying the ball between their toes to a better lie. Ha. what a card I'll bring home!

Sunday—midnight—Here I am back in my downy bed on the President Lincoln. It's grand to see the world—and take your comforts with you . . . What a romantic evening this has been. A picnic on a Chinese houseboat. A lavish night of stars and a little moon. Our British host a bit gray at the temples. With a nonchalant monocle. Very distingue! His China boy cook a magician! To produce the perfect supper—from hot bouillon and salted cashews—to a deep-dish English apple pie and good Stilton cheese. All from a wicker hamper. And served by the light of swaying lanterns . . . the music of the hotel orchestra drifting out across the water. What more could one ask? On the top deck of a lazy yacht, in the silver of the moon.



Wednesday—Isn't it grand that we stopped over two weeks between President Liners. Spent yesterday in Macao—that lost bit of Portugal on the coast of China. Old World churches, plazas and casinos. Faded adobe houses in the soft colors of the Riviera. Fishermen mending their nets. Like an oil painting I've seen somewhere. Of course we had to see the gambling houses. We watched the game from the balcony. And lowered our bets in little baskets on a string. Paid for tiffin out of my earnings! Now what do you think of that?



Thursday—Today we leave for four days in Canton and up the Pearl River on a shiny-white steamer. To see how this philosophical race has lived for 3000 years. Now, even if I haven't seen Peking, I will have at least seen the heart of Old China. Let's see—some of the thrills I shall never forget—riding in a ricksha; our first exciting day in Japan, and our last, sailing out of the Inland Sea on a full moon night; a *sukiaki* dinner with chopsticks; entering that first Chinese temple (with the little strip of salt pork offering before the tiger god); eating hors d'oeuvres in a Russian cafe in Shanghai; bargaining for treasures in Pig Alley; the swank of the Majestic Hotel; seeing the Bubbling Well bubble and wondering why; tea at the Willow Pattern Tea House in the Native City; the crazy, glorious time we had at the "Original" party on the President Wilson; our first night view of Hong Kong aglitter with lights... There is so much to write....what can I say? It is simply a story book of the world and life itself. When I am quite old, I shall remember all this . . . and take it out of my memory, and unfold it like a chaptered dream . . .

Note: This is the third of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing Dept. 3-C-2 of the nearest Passenger Office listed below.



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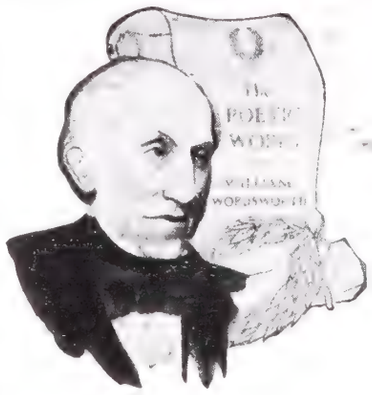
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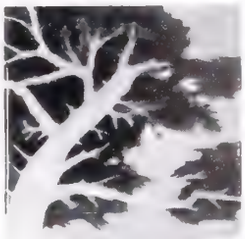
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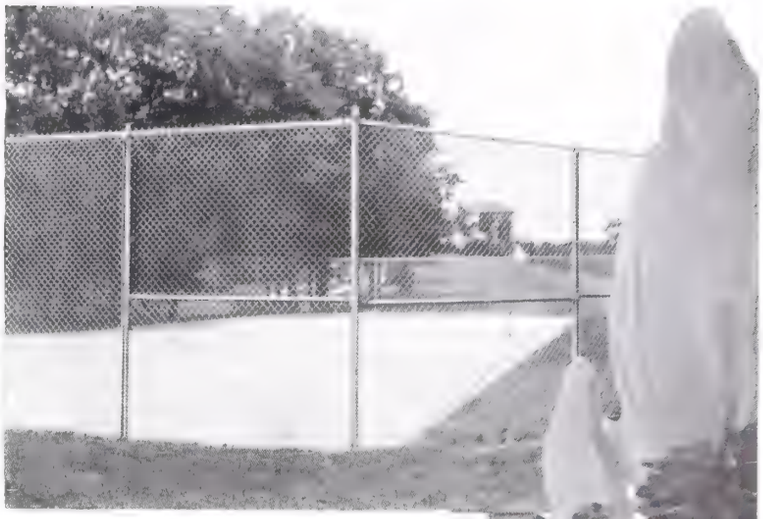
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Particularly pleasing effects can be obtained with portland cement stucco. Notice the texture in the walls of this home—one of the many possibilities, with stucco. In colors, also, there is liberal choice, permitting full harmony with any architectural motif



Illustrations to the right and above are of an attractive Winnetka, Illinois, home built by Wharton Clay. Exterior is portland cement stucco, combining the exceeding hardness and durability of portland cement with the wide variety of wall finishes that can be had with stucco. Zimmerman, Saxe & Zimmerman, Architects

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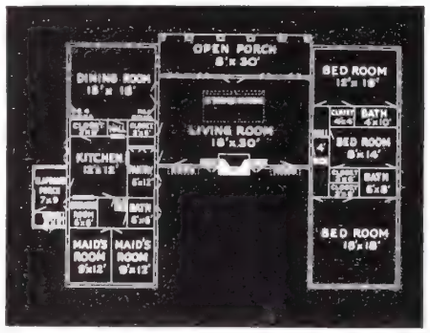


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SUPERLATIVES are singularly apt when applied to the fender lamps that are *Pierce-Arrow* . . so intimately are these a part of *America's finest motor car.*

Behind that title, so hard-earned (which otherwise would be sheer arrogance), is the prided handwork of masters in coachcraft . . the second generation of whom are today engaged in the creation of Pierce-Arrow finenesses.

Pierce-Arrow reflects, also, the thinking of many great engineers, and the management of men who put reputation before all things, in the trusteeship that is theirs to preserve.

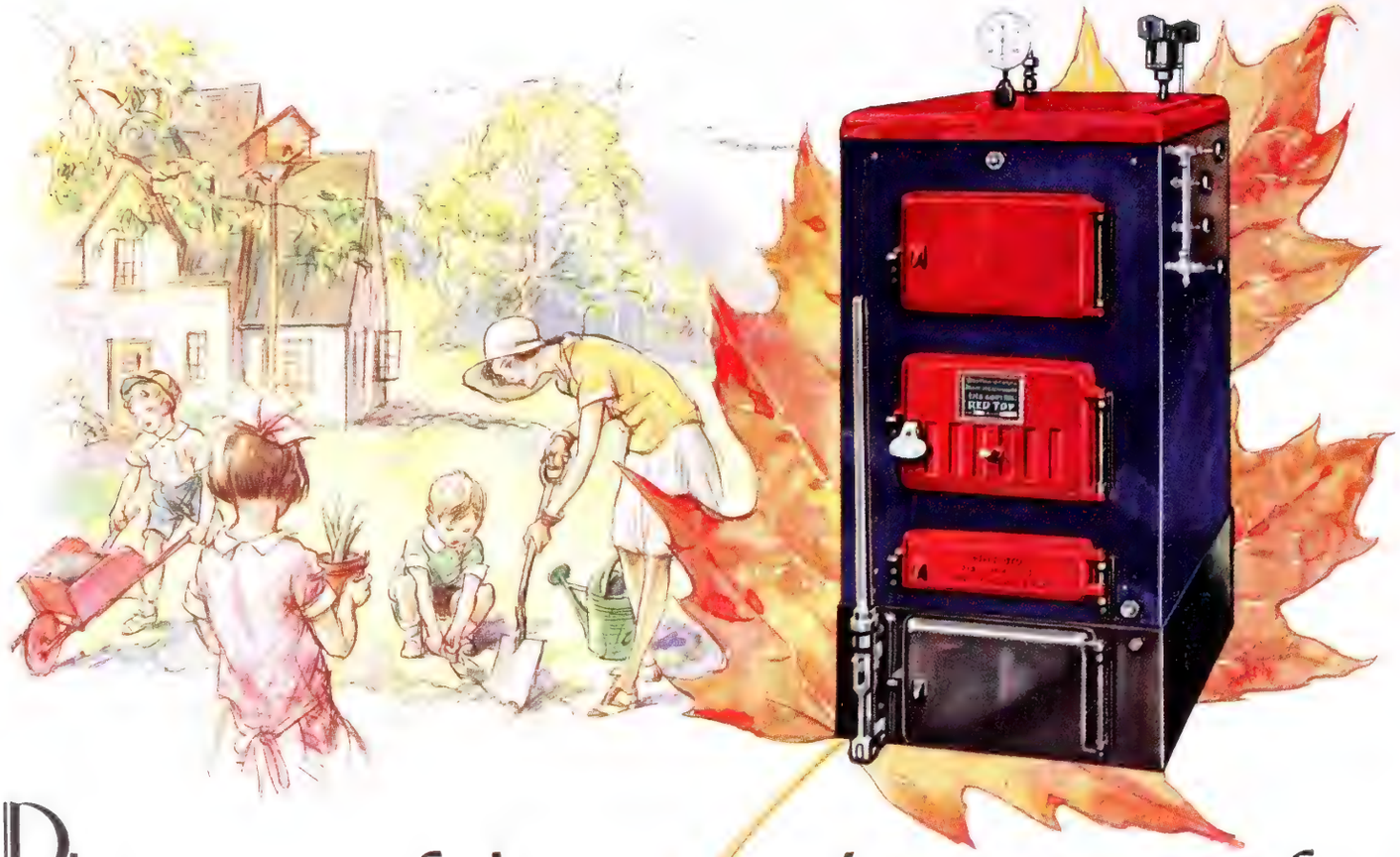
Should it appear that an exaggerated reverence for ideals is present here, the product itself bears even greater testimony to this very genuine attitude.

Pierce-Arrow today finds expression in three new groups of automobiles, which, for sheer beauty and distinction, were not conceivable without great tradition to draw upon and a patrician pride to inspire.

PIERCE-ARROW

Three New Groups of Straight Eights . . 132 to 144-inch Wheelbases . . $2695 to $6250 at Buffalo

(Custom-built Models up to $10,000)



Plant one of these. . . . . harvest comfort

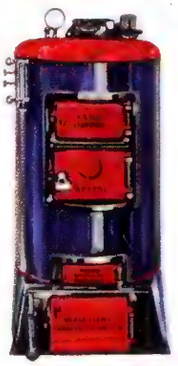
WISE and skillful planting brings a rich harvest of beauty, indoors as well as out. Plant a Capitol boiler in your basement this summer; and next winter and many winters afterward, with the minimum of tending, it will yield a guaranteed return of even warmth and pleasant healthful living.



The Red Top, the Red Cap, the Red Head . . . handsome, dependable, fuel-saving, they meet all heating needs in houses large or small. With equal efficiency, they burn coal, coke, oil, or gas. Serving Capitol Radiators, with their scientific attractive new designs, whichever of these boilers you choose will bring a revelation in comfort and heating quality.

Convenient payments, if desired

The initial investment need not worry you. Moderately priced *Capitol Guaranteed Heating*, warranted in writing, can be completely installed for a few dollars down and a few dollars a month, under the Capitol Deferred Payment Plan. See your heating contractor. He will help you select the exactly right type and size, and arrange the financing. Let us send you our manual of better heating, "A Modern House Warming."



The Capitol Red Head
To small homes this handsome heat-maker with rock wool insulation, brings radiator heat for little if any more than the cost of your second choice

The Capitol Red Top (above)
Illustrated above is, we believe, the finest square boiler yet achieved. Rock wool insulation. Jacket in baked enamel. Porcelain enamel doors

The Capitol Red Cap
Embodies every improvement known in round boilers. Rock wool insulation, the finest obtainable, suggests its quality. For medium sized residences

UNITED STATES RADIATOR CORPORATION–DETROIT, MICHIGAN

8 Factories and 35 Assembling Plants Serve the Country—For 40 years builders of dependable heating equipment

THE PACIFIC STEEL BOILER CORPORATION
Division of the United States Radiator Corporation, builds welded steel heating boilers for buildings of all sizes from bungalows to skyscrapers

Guaranteed Heating WITH
Capitol Boilers
AND RADIATORS

1930, U. S. R. Corp.

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If the property you want to sell, or lease, is the kind of property that would appeal to the discriminating taste of the readers of House & Garden, then obviously, the place to advertise it is in these pages, where it will meet the eyes of thousands of prospects who will appreciate its fineness. Advertising rates will be furnished you, or your agent, promptly upon application to House & Garden, 1930 Graybar Bldg., Lexington at 43rd, New York City.

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WESTCHESTER *and* DUTCHESS COUNTIES
Homes-Farms-Estates
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Lovely stucco English cottage type—7 rooms—3 baths, large plot. Full beach and bathing privileges.
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SUMMIT An Exceptionally Good "Buy"
HOLLOW tile stucco home, lot beautifully landscaped, 9 rooms, 2 baths, extra lavatory, sunroom, recreation room, attic, electric refrigerator, 2 car brick garage.
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SIXTY MILES FROM BOSTON. Two miles from Manchester, N. H. Good roads. Bathing and boating. Golf and tennis. Post Office. "COLONIAL HEATH," ... rooms, with fireplaces, porch on two sides with beautiful eastern outlook, sleeping room, lavatory, toilet and kitchen. Four large bedrooms, bath, hard-wood floors, open fires, electric light, refrigerator, modern plumbing and heating. Unobstructed view. Garage. Fruit and vegetables. Excellent drinking water. Telephone. Automobile to ... Good reference. W. I. Tompson, 757 Central Street, ... Bedford, Mass.

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Over an acre—with large lawns of captivating verdure — tree shaded — profuse with shrubs and flowers.





View of open Sound through the trees of the estate

My Home—directly on the Sound—with private bathing beach, dock and deep water anchorage. "Riparian" and "Under Water" rights.

A home which possesses that sense of intimate belonging which comes only of loving forethought.

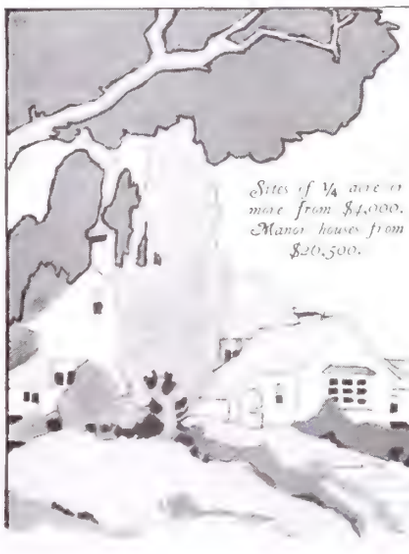
Inspection by appointment only.

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Phone—Rye 2230 Larchmont 585

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... Bedford, Centre, N. Y. Bedford Village ... 52

In the
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We specialize in unusual homes of every type in unusually lovely settings
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TRUESDALE LAKE
offers a healthy, beautiful, restricted environment, with high elevation, yet very convenient by motor or train to New York City.

We have the largest privately owned lake in Westchester County with over 4 miles of lake frontage. An ideal community is being developed in the right way where the owners can enjoy all summer and winter sports.

A descriptive booklet can be had by applying in writing or personally to
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In this most beautiful part of Westchester we offer exclusive acreage, charming country homes and farms. Also a large list of attractive summer rentals.
Write or call
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300 Madison Ave. ... Vanderbilt 4880
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CONNECTICUT

Nearby, Connecticut Water Front

IN the opinion of many the properties described below comprise the best water front lands now available in this section of Connecticut:

WILSON POINT

In town of Norwalk, parcel of one acre or more, bathing beach, boat anchorage and [illegible] for [illegible] approved buyers.

SALEM STRAITS

At Noroton in town of Darien, three newly completed Colonial Houses on parcels of [illegible] bathing beach and wharf, pool for [illegible], boat anchorage, for use of approved buyers.

NOROTON BAY

At Noroton in town of Darien, parcel of one half acre or more, bathing beach and boat anchorage, for use of approved buyers.

All of the above properties have been [illegible] and are well adapted for year round living.

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Specialist in Connecticut Water Front Property
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A Home under construction and 20 acres of beautiful woodland cleared of underbrush and hills, but on 2 miles from Georgetown Station. Price, [illegible] complete with [illegible] Price with completed house $30,000 Terms.

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Please Reply to [illegible]

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Cottages, estates and farms for [illegible] rental including several *and* [illegible] with boat [illegible] of distinction. Rentals range from [illegible] for the Season.

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[illegible]-41 years' knowledge of Greenwich Real Estate—1930

Country Estates on the Shore and Inland Acreage Farm and Building Sites.

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NORWALK, CONN.

Well Constructed [illegible] Colonial on 2½ acres [illegible] with superb view of the Sound. [illegible] Living room [illegible] Dining room [illegible] Kitchen [illegible] Four bedrooms [illegible] Two baths [illegible] Heated by steam [illegible] Price $30,000.

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50 North Main St., Phone 840, South Norwalk

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Country—Shore
ESTATES
Also Summer Rentals
CHADDERTON & SON
[illegible]
Post Road Darien, Conn.

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A low and rambling stone house with a Sound view is for sale at an attractive figure.

Estates, Smaller Properties and rentals in and near Darien and Noroton

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Cotswold Like a Bit of Old England at Scarsdale

Distinctive English house of brick and gray stone, designed by Stanwood Phillips, located on a quiet street in Cotswold, known for its beautiful homes.



The architectural beauty of the house is equaled by its substantial construction. It contains 10 rooms and 3 baths. Hall lavatory and baths have Faence tile. The library with its quaint corner fireplace is a feature.

Decorated in good taste. Copper screens complete. Best modern heating and plumbing. 2-car garage, heated.

May be purchased now for $53,750, with small cash payment, by approved party.

Free Booklet "Charm of Westchester" on Request

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On the WESTCHESTER COUNTRY CLUB GROUNDS . . .



From the open terrace of this lovely home, one can overlook the green expanse of the polo field.

The house is situated on about ¾ of an acre of beautifully landscaped ground with exceedingly fine boxwood, and contains on the ground floor a large living-room and closed-in sun porch. On the second floor there are 4 master bedrooms with connecting baths. Adjoining the master bedroom is also a closed-in sun porch. An A. B. See elevator is included in the equipment of the house and accommodations for 4 cars.

This home is offered for sale by the owner at a most reasonable price.

For full particulars, write

FLORRY D. MERRITT
22 Purchase St. Tel. 1616 Rye, N. Y.
SPECIALIZING IN WESTCHESTER COUNTRY CLUB PROPERTIES

CONNECTICUT

A PERFECT MINIATURE ESTATE AT RIVERSIDE, CONN.



One of the most attractive features of this property is its separate studio building, 20' by 30'

A beautifully appointed house 3 minutes walk from Riverside Station on a well located plot of about an acre. The house contains a large living room with sun parlor adjoining dining-room, etc. on the first floor. On the second floor—4 master bedrooms and 2 tile baths; large sun-room adjoining main master bedroom suite, 2 maids' rooms and bath. The mechanical equipment includes a Petro oil burner, a General Electric Refrigerator, and Automatic gas hot water heater. 2-car garage and extensive kennels.

PRICED UNDER COST AT $32,000

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A Lovely Old Home for sale in the Plymouth County section of Massachusetts



A beautiful estate consisting of a 11-room house, 2 large stables, and a store house, all in excellent repair, with 30 acres of land, and many fine old shade trees. This property has always been owned by the same family.

Suitable for a gentleman's country home, a sanitarium, or convalescent home. Can be had at the very reasonable price of $14,000.

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CONNECTICUT

BETHEL AND VICINITY



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Old Colonial house, 8 rooms and bath. 3 fireplaces, wide oak board floors. Furnace heat, water system, large barn, apple orchard, brook, pond available; 65 acres rolling land part wooded. Located on country road, 1½ miles to village, 15 minutes to express stop, 60 miles from New York City. Price $14,500.

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AT DARIEN, CONN.

An old seven room house, set on high ground amid fine old shade trees. 2¾ acres of land. Large fireplace in living room. 2-car stone garage—convenient to Darien Station, 1 hr. to New York.

This old house needs redecorating inside and out but otherwise is in excellent condition and can be made into a most attractive small estate at very little cost. Offered by the owner, on account of sickness, for immediate sale at $15,000.

Also complete list of selected properties in Darien and vicinity for sale or rent.

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¶ If you're selling or renting you'll find House & Garden's readers the kind of people who'll buy or rent your kind of a home.

CONNECTICUT

N A GARDEN shaded by lovely trees this English ome, beside a tranquil brook, beckons to him who ould loiter.



THE HOUSE AND THE GARDEN

Some 2½ miles from the Greenwich station, village and Sound, it stands on a high ridge near the exclusive clubs so much a part of this fine residential section.



Between the house and the lake is the beautifully kept and fascinating gardens, a lovely feature of this property.

ie first floor contains the entrance ll, large living room, library, dining om, kitchen, pantry and laundry. The econd floor: four master's bedrooms, ree master's baths; three servants' ooms and one bath. The house is eated by a vacuum vapor system with l burner. There is a three car garage ith chauffeur's quarters.

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LONG ISLAND



the

North Shore of Long Island

a

Water View On Four Sides And Within Easy Commuting Distance

Situated on a high point, this fine old Colonial house stands amid magnificent old shade trees on 2 acres of ground, with a right of way to the water. In a highly restricted neighborhood. From the house, on one side, one looks over the beautiful waters of Manhasset Bay, on the other, the broad expanse of Long Island Sound.

The original house, which has been remodeled and added to by the present owner, contains all the features of intimate charm, livability, and staunch construction that one invariably looks for in this fine type of a remodeled old home.

The house contains on the first floor, a large living room, library, [illegible] room, guest bedroom and bath, butler's pantry, and laundry and 3 open fireplaces. On the second floor are 4 master bedrooms, 3 master baths, and pleasant servants' quarters, consisting of 3 bedrooms and bath. Underground wiring, brass plumbing, and copper gutters have been installed. The residence and grounds are in perfect order.

Additional acreage if desired. For particulars and inspection, write or call

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A beautiful garden means so much to those who have planned it carefully and given it so much exacting care.

You cannot afford to risk disappointment by using any but the finest seeds, bulbs, and nursery stock . . . the most effective fertilizers and insecticides . . . the most appropriate garden decorations and furnishings.

Your best insurance for a successful gardening season is to make your garden purchases from the reputable firms advertised on these pages.

Also, we invite you to make use of our information service on any of your special problems, without obligation, of course.

Garden Department

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Among our listings are many historic estates, castles, country houses, lodges, with staffs of excellent and capable servants. Motor cars, horses, etc., supplied if required.

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helpful

When answering advertisements, it will be most helpful to mention that you saw them in House & Garden. Helpful to you because it assures prompt response from the advertiser . . . helpful to us because it will enable the advertiser to know we are helping him serve you.

"And brass pipe *isn't* expensive

Look at the figures!"



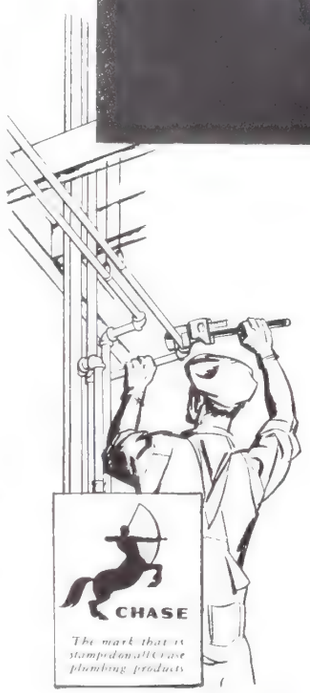
YOU'LL be surprised when your plumbing contractor tells you how little more brass pipe costs than pipe that rusts!

For instance, Chase Alpha Brass Pipe costs only about ¾ of 1% of building cost more than the cheapest rustable pipe. For a $10,000.00 house, that's only $75.00 extra. And what a tiny investment that is compared with the trouble and expense it saves you in years to come!

Chase Alpha Brass Pipe will never rust as long as your house stands. *Your* laundry will never come out of the tub spotted and stained beyond repair. *You'll* never have the annoyance of seeing the flow of water in the bathroom drop to a thin stream the minute a faucet is opened downstairs.

Rustable pipe is bound to produce these troubles sooner or later. And then the repairs begin! They can be only makeshift at best, and they are costly—and steady! They'll total many times the few dollars extra you spend now on Chase Alpha Brass Pipe.

That's why it's wise to install Alpha Pipe right at the start—just as it's wise to decide on Chase copper leaders and gutters, and Chase bronze screen cloth. Hidden water pipes are just as much exposed to rust as these outside fittings.



Ask your plumbing contractor about Chase Alpha Brass Pipe. He's probably used a lot, for plumbers like to work with it. It's made from a special Chase Brass that cuts clean, sharp threads.

Chase Alpha Brass Pipe is available everywhere—through plumbers and plumbing contractors. You can always identify it by the Chase-mark stamped at 12-inch intervals on every length.

SOME ACTUAL COSTS



For this $10,000.00 house Chase Alpha Brass Pipe costs only $[illegible] more than rustable pipe. J. Bryant Heard, architect, Danville, Va.



Less than $150.00 extra to equip this $17,500.00 house in Ironsville, N. Y., with Chase Alpha Brass Pipe. Robt. H. Seannell, architect.*



A $25,000.00 home at Great Neck, N. Y. Julius Gregory, architect. Only $125.00 more for Chase Alpha Brass Pipe.*



For this 9-family apartment in New Rochelle, N. Y., Chase Alpha Brass Pipe adds only $[illegible] to the cost. Laurence M. Loeb, architect.*

* * *

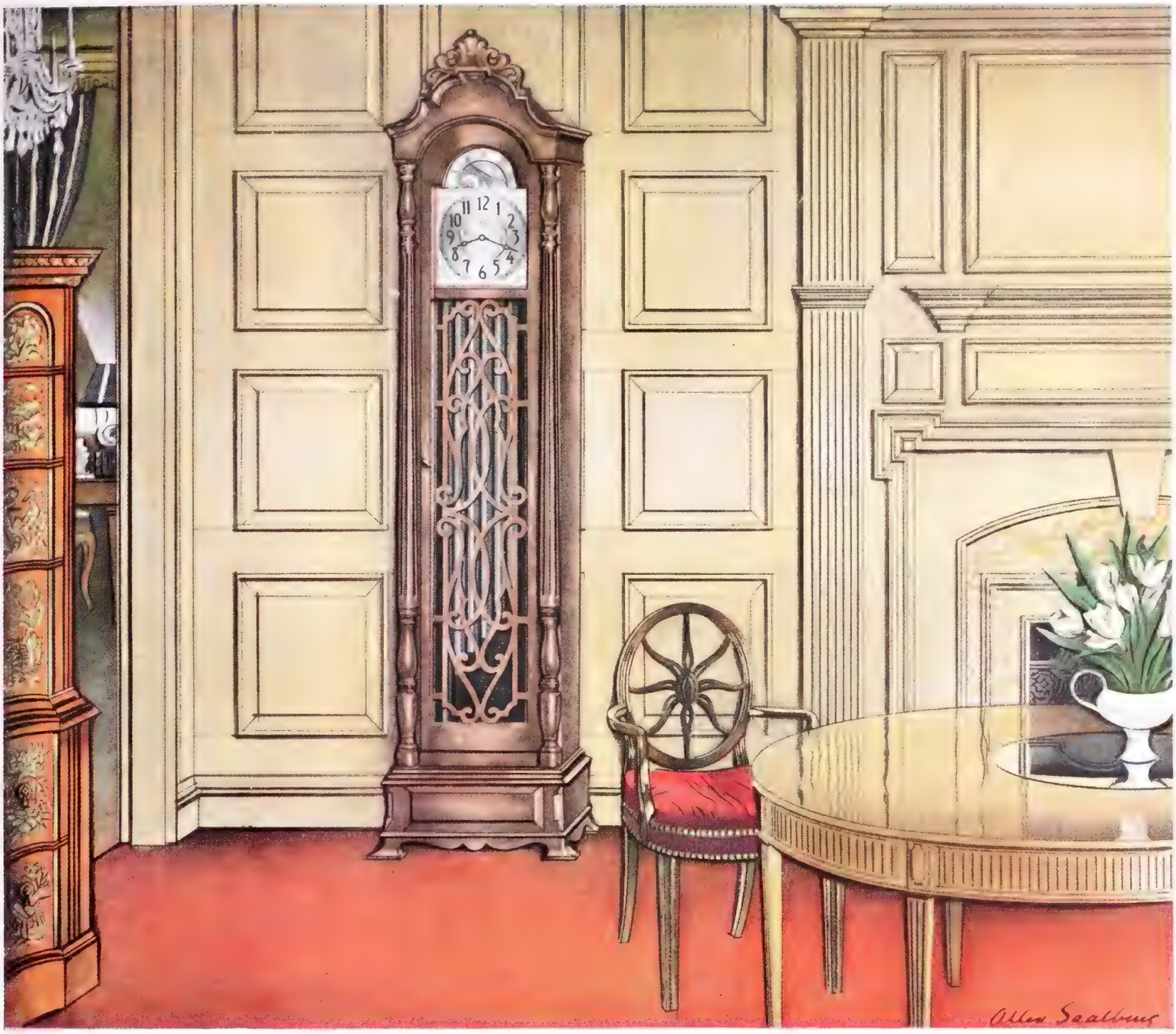
**Amounts will vary slightly in different localities, but are usually about ¾ of 1% of building cost.*



CHASE *Alpha* BRASS PIPE

A PRODUCT OF CHASE BRASS & COPPER CO. — Incorporated — Waterbury, Conn.

Chase Leaders and Gutters—Chase Bronze Screen Cloth—Chase Plumbing Supplies—Chase Copper and Brass Sheets, Tubes and Rods for every industrial purpose



Hepplewhite might have created this distinguished chiming clock—except for its Telechron electric motor!

THE LONDON CABINETMAKER, who gave his name to some of the finest furniture of all time, would willingly stand sponsor today for clocks like Middlesex, above. Its design is true to the very best Hepplewhite traditions. Its case of choicest Honduras mahogany has been carefully wrought, and hand-rubbed to a rich, mellow luster. Above its elaborately etched dial, a moving moon waxes and wanes with the days of the month. And every quarter-hour, from deep inside, comes the delightful melody of a full Westminster chime. • Such things George Hepplewhite could understand. But not the uncanny accuracy of the time that this clock tells! Or the manner of its movement! For every Revere Clock is equipped with a patented, self-starting Telechron motor. Once set, and connected with the nearest electric outlet, it will mark the minutes unerringly for days, weeks and years on end. Its precision is assured by a Telechron Master Clock which controls current flow at the power house. And all the annoyance of winding and regulating is ended! • Middlesex, with Westminster tubular chimes, stands 78¼" high and is priced at $430. At the right is R-630 — a Colonial design in mahogany and bird's-eye maple. 14½" high, with Westminster chimes, it sells for $62. There are many other Revere Clocks, priced from $40 to $1200.* They are illustrated in our booklet, "Observatory Time." Write for it.

Revere Clock Company, 442 McMillan Street, Cincinnati, Ohio.

**The Warren Telechron Co., of Ashland, Mass., manufactures a full line of non-striking clocks at prices up to $55.*



Revere Clocks

with Telechron electric motors



"VIRGINIAN"
Sealex Linoleum
No. 3227.



"BIARRITZ" . . . Sealex Linoleum No. 3041. Skilful blendings of violet, jade, gold, emerald and taupe make this pattern almost gem-like.



"ALGIERS"
Sealex Linoleum
No. 6233.

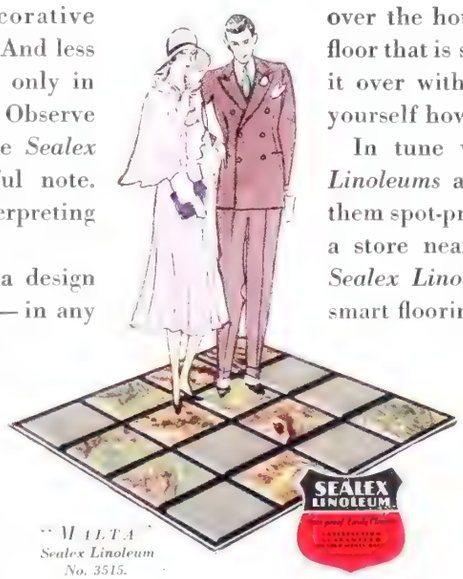
The smart room needs a smart floor

ACHIEVING the smart effect in your decorative scheme is less of a task than you imagine. And less of an *expense* too! For the secret lies . . . not only in expressive furniture . . . but in the floor itself. Observe from the above how the flooring of handsome *Sealex Linoleum* has captured just the right colorful note. The *smart* floor is the perfect accent for interpreting furnishings in the voice of *today* . . .

In *Sealex Linoleums* every woman can find a design that "goes with" the color scheme she now has — in any room in her home. For linoleum is no longer limited to the kitchen and bathroom but serves as the foundation for a proper decorative scheme in living room, dining room and bedroom.

When you view these new *Sealex Linoleums* you'll be amazed by their beauty — you will understand why this smart vogue has spread from floor to floor, from room to room . . . all over the house. In *your* home, perhaps, there's an old floor that is somewhat worn and unsightly. Why not cover it over with a distinctive *Sealex Linoleum* and see for yourself how the new floor transforms the entire room?

In tune with housekeeping ideas of today, *Sealex Linoleums* are labor-saving. The *Sealex* Process makes them spot-proof, stain-proof—easy to keep clean. There's a store near you that will show you the lovely new *Sealex Linoleum* patterns. And you'll find that these smart floorings cost much less than you imagine.



"MALTA"
Sealex Linoleum
No. 3515.

CONGOLEUM-NAIRN INC., *Gen'l Off*: KEARNY, N. J.
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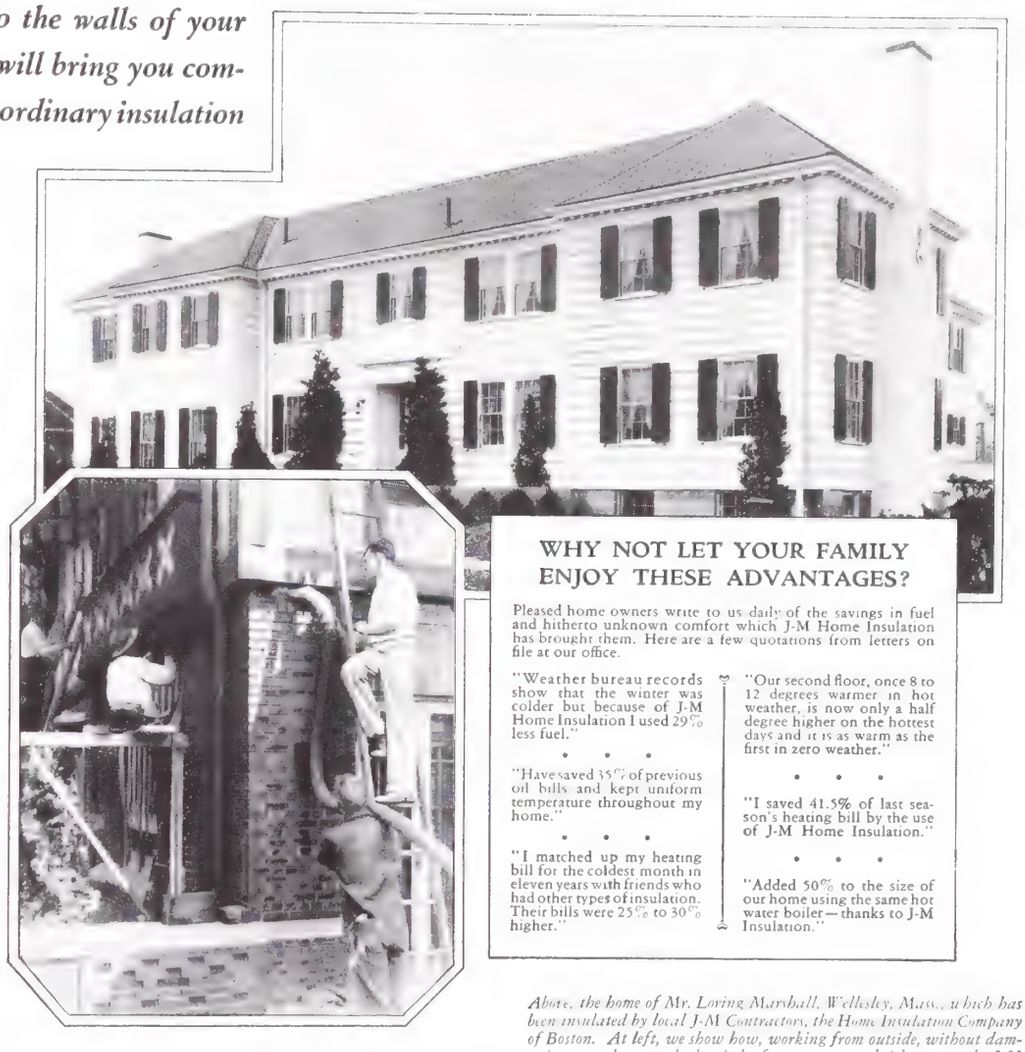
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Above, the home of Mr. Loring Marshall, Wellesley, Mass., which has been insulated by local J-M Contractors, the Home Insulation Company of Boston. At left, we show how, working from outside, without damaging your house, whether it be frame, stucco or brick veneer, the J-M Home Insulation Contractor fills the outer walls.



Here the artist has cut away (A) part of the house, and at the right is a cross section of a wall which shows how J-M Home Insulation looks, and how it fills every inch of empty wall space. The material is a clean, rock wool which will not absorb moisture, burn, or settle. Rats and mice can neither eat it nor live in it. Only with thick insulation can you obtain the economies and comfort you have a right to demand when you buy insulation.

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By Robert S. Lemmon

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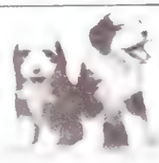
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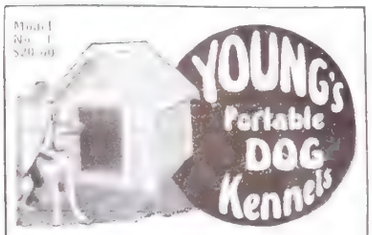
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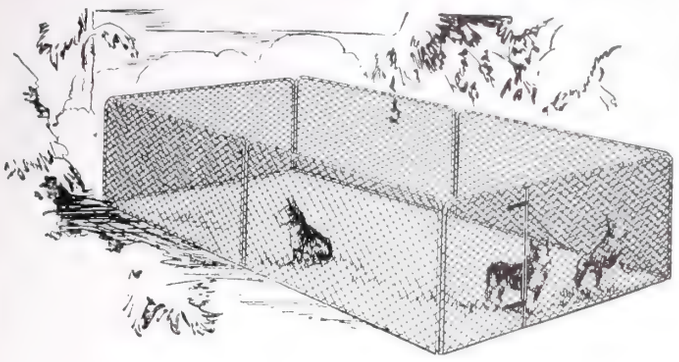
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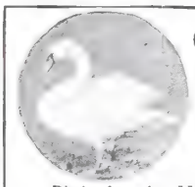
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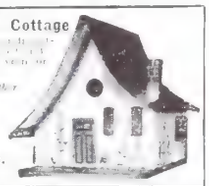
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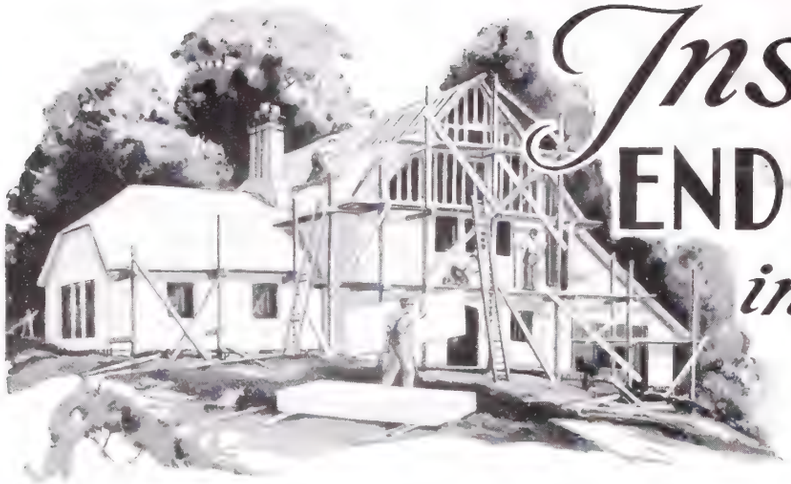
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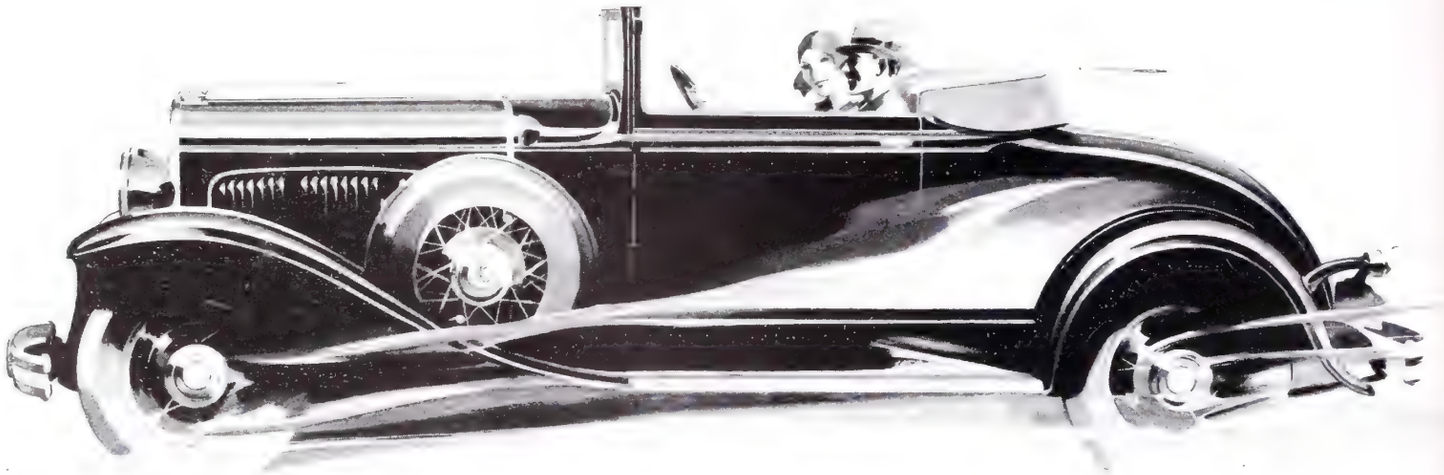
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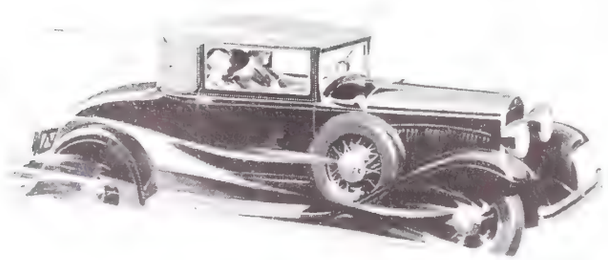
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HOUSE & GARDEN

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THERE seems to be a growing tendency among folk in high places to seek occasional escape from their over-full lives in a distinctly sensible fashion. More and more men and women are finding relief from feverish business and social duties by slipping away now and then to secluded cottages where they can refresh mind and body with a little sane peace and quiet.

Such retreats from the exactions of super-life may be looked upon either as criticisms of extreme modernity or as tributes to innate common-sense. In either light they are their own justification and proof that humankind, however harassed, remains fundamentally human.

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REAL TREASURE
from Pleasure Island

The Spanish Main has given us no more gorgeous gift than the "chocolatl" of Montezuma. Chocolate treasure has endured longer than silver, gold or jewels. This romantic package, with its chocolate nuggets, its bags of Pieces of Eight, speaks of Trinidad and Caracas, Havana and Yucatan, to lovers of chocolates in prosaic American homes.

It is our aim to give more than sweets when you buy Whitman's. You get full value in chocolates. You get also the charm of playful fancy and all the prestige that surrounds the name when you buy

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PLEASURE ISLAND
CHOCOLATES

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The BULLETIN BOARD

Furniture Tastes. The American people appear to be persistently American—at least in their choice of furniture. A country-wide survey of furniture purchases shows Early American and Georgian types—the two closest allied to our history and race roots—to dominate the field except in the Spanish belts of Florida, the Southwest and Southern California where the sectional history and architectural atmosphere are genuinely Spanish. In these sections Spanish will run as high as 24%.

The percentages are: Early American 25%; Georgian 24.3%; the three French Louis 14.8%; Spanish 11.6%; Modern 9.4%. Modern furniture appears to sell best on the upper Atlantic seaboard, in some western states and on the lower Pacific Coast. In the Northwest—Washington and Oregon—it is negligible; these two states showing 95% of all furniture sold to be Early American and Georgian. The Middle West seems to have a sympathetic feeling for the French Louis, especially for bedrooms.

From these figures we might deduce a number of theories, but the main one, apparent to all, is that the Early American and Federal styles are well rooted in our furniture consciousness, and there is every reason why they should be. Of no period of furniture can it be said that such authentic reproductions are being made. They are the expression of the American tradition and America is still too young a land to throw over her past, as the Modernists have dethroned the traditional furniture of the Continent.

Aristocrats of the Trees. Among the few really great books that appeal to the lover of gardens and the countryside must now be added E. H. Wilson's *Aristocrats of the Trees.* It is our most informative popular study of trees, a rich and noble monument erected to their glorification by a man who has spent his life studying them in all parts of the world. And as a piece of book-making this volume ranks high indeed. Its richly colored frontispiece of Japanese Maples and its 66 other large illustrations are a fitting complement to finely-spaced type pages. Into those pages Mr. Wilson has poured the rich wisdom and vast experience of his long studies.

A Game Grows Up. The picture-puzzle of childhood days, it seems, has grown up. No longer does its fascination hinge upon the question of fitting half a leg to a rubicund and unrealistic doll, or consist of the difficulty in arranging a few chips of wood into the semblance of a single brilliant apple. No indeed! The modern successor of those primitive time-passers is as the twelve cylinder motor car to the first velocipede. It is as complicated as a game of chess, and far more widespread in its appeal to the public mind.

These jigsaw puzzles of today, some of them containing as many as fifteen hundred pieces, depict an unbelievable range of subjects. We hear that among the most popular are those of gardens—one more indication that America is fast becoming flower-minded.

LINES FOR MY SUN DIAL

Upon my face
The hours of sun and shine
Are read
With easy grace.

Within my heart
The hours of storm and stress and dark
Are hid
Where only God may see the mark.

—Matilda M. Plumley

Gardens In The Sky. Chicago, which is agile in many things, has again stolen a march on New York. It would be presumed that New York would lead the way in roof gardens, since the stepped-back architecture and flat terraces of the metropolis have long since become a commonplace; but Chicago can boast the first Roof Garden Club. Its membership is restricted to those who have gardens on roofs. Apropos of which, we overheard a certain well-known New Yorker, who has a famous roof garden, remarking that his butler must also be a gardener. We add this politely to the highly-specialized callings in life.

EPITAPH FOR A NATURALIST

Here lies one who loved to walk in cold deserted fields;
Who followed winter paths in search of spring;
Who braved the power the icy north wind wields
As he doth over earth snow's blanket fling.

His friends all feathered creatures seemed—
The starlings, sparrows, chickadees.
Squirrels, woodchucks, chipmunks, deemed
His bounty manna in the winter freeze.

Under myriad stars his body rests
Though god he was to those small friends of Pan;
They loved the kindly hands of friendly guest—
We loved the gentle spirit in the man.

—Ruth Knowles Hoyt

The Ensemble Goes to Bed. As usual, the woman is to blame for it. The ensemble idea began with women's clothes—the hat and shoes and accessories made an ensemble with the suit or gown. The well-dressed woman selects her clothes with the completed picture in mind. In a measure this has also been applied to kitchens and bathrooms, where color schemes can be carried out in the essential fixtures as well as the useful and necessary accessories. The most recent advocate of the ensemble is the bed. In the February House & Garden this idea was prophesied in illustrations and captions and an association of fifty retail stores has adopted this magazine's forecast of the new fashion.

In a word, the bedding ensemble consists of sheets and pillow cases, blankets, coverlets and bedcovers of one general tone, or of harmonious shades of one color. Thus, an apricot and gold blanket with sheets of light yellow; or a pale green and orchid blanket with bed linen of faint pink and a coverlet of pale green. The colors are selected to harmonize with the general color scheme of the room—its walls, curtains and upholstery. In this way there is no vivid stark contrast of white bed linen against an assortment of colors in the blankets and covers.

Sweeping Garden Generalities. The more one gardens and swaps gardening experiences with others in different parts of the country, the more it becomes apparent that no hard and fast rules can be laid down about the cultivation of plants. There was that delightful reader of House & Garden, for example, who scorned the value of a table of plants for shady places that appeared in the March number. She said half of them wouldn't grow in shade. When pinned down to facts, her experience, it seems, was limited to a shady backyard in a murky New England manufacturing town. She had never tried gardening in any other kind of shade or place! So many people sweep away Roses with a gesture "Roses don't do well in my part of the country;" which, on investigating Rose gardens in that part of the country, boils down to the fact that Roses are not sympathetic to that garden and that gardener's culture. Or, like as not, the gardener has chosen the wrong Roses for her section. You can tell a really experienced gardener by the manner in which she or he hesitates to enunciate sweeping generalities.

Miffy Lupins. Having seen how perennial Lupins thrive in English gardens and in some gardens here, we strove to emulate them, only to meet with failure. One group of advisers said to give them lime and another said they abhor lime. The latest report on Lupin culture is that they are a mean soil plant but will flourish like the proverbial Bay Tree under feeding at the right time. Raise the seedlings in mean soil with no lime, says this authority; before they flower feed them nitrate of soda and manure water—and they will flower abundantly. There's just one catch in this, however: this forced feeding may cause them to flower themselves to death.

The Modern House Travels. In the January, February and March issues, it will be remembered, were shown pictures of House & Garden's Modern House—its exterior, its rooms and its gardens. These were exhibited at the show of the Architectural League in New York and judged one of the most fascinating items there. Photographs of this house appeared in newspapers in many parts of the country. The League also selected them for exhibition in Spain this year, where they are being shown as examples of fine contemporary American architecture. And further judging its merit, the house is now being published in a well-known German magazine.

House & Garden's Modern House represented a solid year's work. This careful research and taste give the magazine its claim to leadership.



The Pergola For Sunlight And Shade

Delicate iron furniture designed in the Chinese Chippendale taste gives interest to this corner of the vine hung pergola of a Long Island country house. Blue green with natural color rush seats, the chairs have both distinction and grace; the table is glass topped. From Ruth Collins



Frederick Bradley

Above is another view of the pergola shown on the opposite page. In addition to the Chinese Chippendale iron furniture, there are comfortable settees and chaise-longues of malacca cane with blue-green cushions and orange pillows Ruth Collins, decorator

Outdoor Furnishings Of The Terrace And Garden

Margaret McElroy

AS the terrace is a link between garden and house, affording a graceful transition from the formality of rooms to the greater freedom of outdoors, its furnishings can partake of the character of both. Terraces are most successful when furniture and accessories are gay and somewhat casual, combining a suggestion of country ease with practical indoor comfort. Since the terrace, like the sun porch, is one of the playrooms of the house, its décor should be inviting and not too serious; furniture naturally must be comfortable and able to withstand wind and weather, and the fabrics used for cushions give best service when of the sun-fast, waterproof variety. Here is the ideal place to indulge in brilliantly colored textiles with definite designs, as it needs strength of both hue and pattern to make an impression against a background of garden vista or sun-splashed stucco wall.

Of terrace and garden furniture there has never been such variety or wealth of good designs as this season. Iron, wire, metal tubing, reed, cane, stick willow, rattan, split hickory, painted and stained wood, as well as combinations of iron and wood and metal tubing and reed, are yours to choose from, painted in the most enchanting colors and designed to suit the modernist taste as well as the terrace that prefers to remain true to tradition. Iron is the most durable and whether you desire an antique rusty finish, smooth black surface, blue-green, crisp lettuce green, or the faded orange tone of Venetian sail cloth is merely a matter of choice. All these finishes are to be had, the selection depending on the decorative character of the terrace. The chair or settee may be made entirely of iron, or metal combined with a rush or wooden seat for greater comfort. Or the chair may be made up simply of a framework of iron over which gaily striped canvas has been skillfully stretched to form a comfortable back and seat.

Outstanding among the new iron furniture is a low chair, shown on page 66, with metal frame and base made of wooden tiles painted and highly enameled. The frame-

The delicate lines of this iron chair adapt it to the terrace of limited size as well as to the more spacious porch or pergola. The back is formed by sea horses flanking a graceful shell. It comes painted green or black, in antique finish. From Thedlow





Samuel H. Gottscho



Frederick Bradley

(Left) A delightful English garden shelter, 7 feet long, 5 feet deep, is made of osier with the roof lined in waterproof material. This shelter is collapsible, the portions being fastened together with straps. Welsh chair and table of elm. From Ruth Collins

The center of interest in this flagged terrace on the estate of Michael J. Meehan at Lake Mahopac, N. Y., is the octagonal pool which is surrounded by potted plants. Beyond the garden gate the lake beckons. Armand R. Tibbitts, landscape architect

work of the chair is finished to correspond with the color of the tiles in the base portion—brilliant blue, yellow or brick red. Accompanying this chair is a rectangular stool, the two pieces together forming a comfortable chaise-longue. If one desires a more sophisticated effect than the simple lines of this metal and tile piece, there is a new cast iron armchair with a graceful back in the shape of a lyre combined with swag drapery and two stars. This can be had in black or green finish and together with a long bench of the same design may be purchased from Edward R. Barto. The majority of large iron tables for terraces have heavy glass tops. Equally practical for outdoor dining is a large table with a solid wooden base and top of colorful Mexican tiles. It is particularly effective used in connection with Mexican pottery and native chairs of pigskin. Mexican tiles, furniture and pottery may be obtained from Mrs. Paine, and there is a permanent exhibit of Mexican crafts at the Art Center, an exhibit that offers many suggestions in the way of furniture and accessories for porch or terrace.

Hand bent wire furniture—chairs with backs made of twisted wire in graceful designs hinting of mid-Victorianism, is a new departure for terraces. While extremely delicate in appearance this furniture is quite sturdy, and is finished with waterproof

paint. In addition to armchairs, there are fern stands, wall brackets, glass topped tables, window boxes, hanging shelves and garden trellises in this wire medium—all available at the Three New Yorkers. Finally, if you desire a modernistic porch, there is the furniture of metal tubing that has the combined advantages of durability, comfort and smartness. Tables have chromium finish bases and black bakelite tops, or the tubing portion may be painted some gay color and the top colored to harmonize. The chairs have either reed seats or upholstered seats covered in waterproof fabrics in appropriate 20th Century designs. An excellent assortment of metal furniture in varied types may be seen at both Gimbel's and Lord & Taylor.

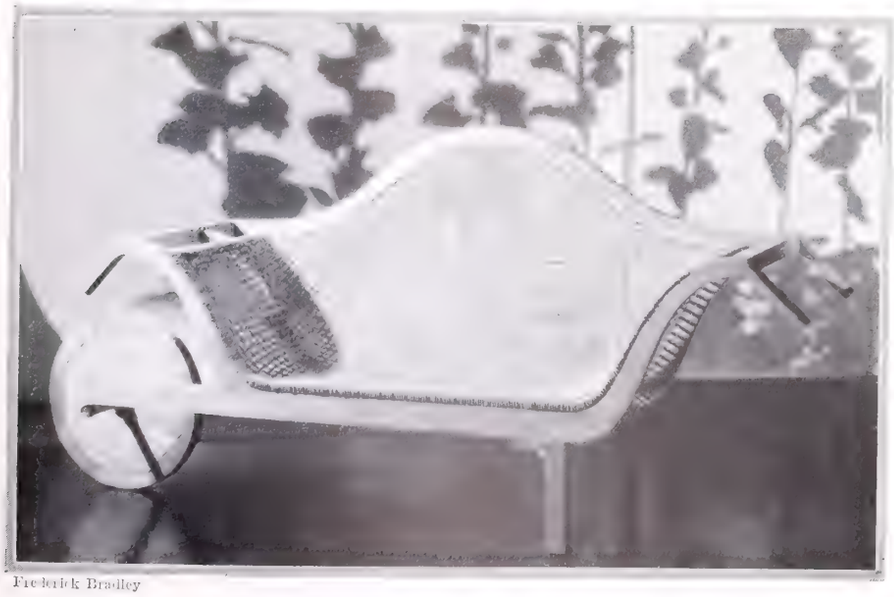
There is even greater variety in reed and willow furniture. Modernism triumphs when it comes to stick willow, the smartest of the new designs in this medium being frankly of the new school. Stick willow with its straight lines lends itself admirably to modernistic treatment, an effect that is heightened by the cushion fabrics which are frequently daring in design and very colorful. The modern note is again found in chairs made of fine reed painted in horizontal stripes running from pale tan through henna to brown, and in a set painted in two tones of green to give an ombré effect, with cushions covered in waterproof material with geometrical designs in three shades of green—the whole very fresh and cool looking. More conservative is some new cane furniture, simple as to line, straw colored with bright blue trim and cushions covered in deep blue waterproof fabric. A settee of this design is shown on page 124 and if preferred, it may be had with orange trim and yellow cushions. This cane furniture and the modernistic sets referred to above may be obtained at Gimbel's.

In searching the shops for unusual outdoor furniture, I came across such interest-



Samuel H. Gottscho

Above is another view of the terrace shown on the opposite page. This aspect again reveals the pool and a glimpse of two ornamental gates on axis with the little figure of a merry boy. The recessed stone benches are an integral part of the surrounding wall



Frederick Bradley

At the left is an unusual wheelbarrow settee for garden or terrace use made of natural waxed wood, with woven seat and back. The weaving which blends with the color of the wood frame is pliable and therefore very comfortable. By courtesy of Ruth Collins



Stepping down from the main terrace of William R. Simond's Southampton house, one reaches a smaller terrace, semi-circular and shaded by twin Maples. On grass-grown flagstones is a collection of graceful iron furniture, the deep canvas covered chairs insuring comfortable contemplation of the garden. Thedlow, decorators, Annette Hoyt Flanders, landscape architect

(Below) Interesting new chair and table made of iron and wooden tiles highly enameled. The tiled portion may be had in yellow, blue or brick red, the metal frame being painted to match, with antique finish. Cushions are covered to harmonize or contrast with tiles. By adding a matching stool, this chair becomes a comfortable chaise-longue. From Ruth Campbell Bigelow

ing articles as a stick willow chair with swinging seat and spring cushion that make you want to recline eternally, new Philippine chairs of unusual shape and stained in attractive colors, both from Margery Sill Wickware; natural rattan with enameled cane windings made up in every wanted piece for porch and terrace at Altman's; a wheeled settee for use near a swimming pool and copious enough to hold twelve or fourteen people as it is 5 feet wide and 8 feet long, from the Mayhew Shop; unique wooden furniture in natural color and waterproof finish for the garden from the Arden Studios, and sturdy wrought-iron and split hickory furniture, well designed and guaranteed to endure all weathers, from the Three New Yorkers.

The new fabrics for porch and terrace furniture save time, worry and expense as now one need never be concerned if a chair is caught out in the rain. The latest glazed materials, some with the sheen of silk and others with the coarse texture of linen or the sturdy surface of leather, are guaranteed washable, waterproof, and sun resisting. They can be cleaned by merely wiping off with a damp cloth and,

Continued on page 11



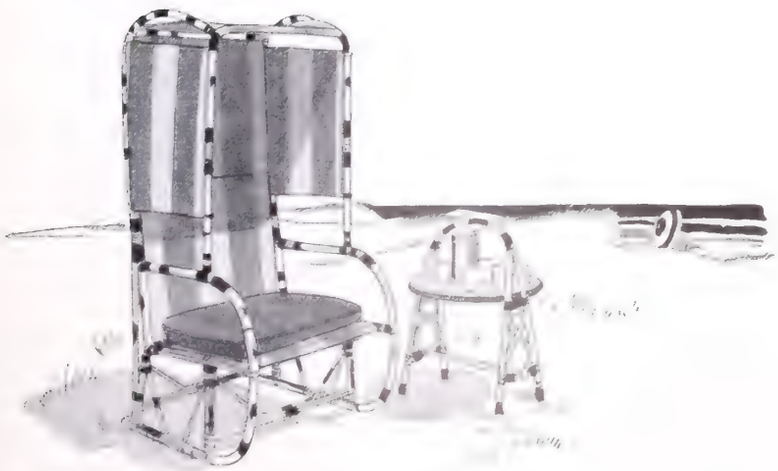


Samuel H. Gottscho

With Lake Mahopac as a peaceful setting, this terrace on the estate of Michael J. Meehan is framed by water gates of decorative iron work which add an interesting note to the foreground of the composition, at the same time being sufficiently airy in design not to obstruct the view. Groupings of iron furniture, light enough to be unobtrusive, extend an invitation to linger in this charming spot. Armand R. Tibbitts was landscape architect

Frequently porch and garden chairs are practical as to finish and either uncomfortable to sit in or disturbing to the eye. Rarely does wooden furniture intended for all weathers possess so many advantages as the French chair illustrated at the right. This commodious piece has good lines, durable finish and just the right rake to back and seat. It is finished in green waterproof paint; latticed seat and back portions are white. Arden Studios





At the left is a comfortable hooded chair for terrace, garden or beach use. The frame is natural rattan with windings of French enameled cane in colors to match the covering of striped canvas which comes in such combinations as blue and orange, green, tan and orange, and blue, orange and tan. Very practical is the small tea or cocktail table with a tip tray. Both of these pieces are from the Reed Shop

Light Winter—Late Spring
And Gardeners Grow Impatient

THE old country folks seem to be right. They say that an open winter invariably is followed by a late spring. Nature must have her full sleep. If she is disturbed by unseasonably warm days or if she has only dozed, then she lies abed late the next morning. So it has been many a time before and so it was this year. The Crocus we looked for in March stayed hidden until April, the Daffies that were wont to greet us before the spring rains came lingered in the soil till late and not until Easter did the Forsythia don her yellow dress. For new gardeners and for old alike it has been an impatient season, but most of all for the new ones. The beginner has a notion that, somehow, he can circumvent Nature; the experienced ones have long since learned that he must wait upon her caprices. Indeed, you may tell whether a gardener is new at the game or an old hand by the way he reacts to spring.

Each year sees a new crop of men and women who have discovered gardening. Sometimes it comes about because they have gone to live in the country or the suburbs; sometimes a doctor's orders are behind the urge; most times it marks the awakening to a new philosophy—and many people this year were ahungered for a new philosophy.

THE financial eruption of last autumn brought its attendant consequences of unemployment, of business worries and stress, of straitened pocket books. A great many people had been worshiping the wrong god. Under the specious and false notion of easy money and material prosperity they forged ahead until they came to the precipice. The drop was terrific and the awakening to reality a bitter dawn. Then it was they discovered that they had been running on the wrong track, that they had been dreaming the wrong dream and seeing the wrong visions. Mere material prosperity was a gaudy balloon that could be pricked at the touch—and for many of them it collapsed with terrifying swiftness.

Then it was they turned to this simple, age-old business of putting seed into the soil and waiting patiently for the plant to appear. It is a slow philosophy. It cannot be hastened much and very little can it be improved. For ages men and women have marked their arrival at wisdom by adopting it. Voltaire was right—when all else goes against us there still remains the chance to make a garden.

This hunger for a new philosophy, for a new and more satisfying pursuit, was marked in a pronounced way during the past spring. Its rise can be charted by the attendance at flower shows in various parts of the country. To the International Flower Show at New York this spring 142,000 people paid admission, 15,000 more than last year. On one day the attendance was 35,000—35,000 people crowding into a hall to gaze at flowers and gardens, 35,000 people hungry for a new interest that would give them renewed spirit and awaken their lives. Boston's show, given by the Massachusetts Horticultural Society in its own hall, recorded a larger attendance than was previously counted in that hall. The same was true of Cleveland, of Philadelphia, of Chicago and Minneapolis. Each of the flower shows enjoyed a patronage much larger than previous years. Indeed the managements of them are beginning to be embarrassed by their overwhelming popularity.

EVERYWHERE the cry has gone up that our flower shows are too crowded for enjoyment; but those to whom these crowds mean something profound and importantly prophetic consider it one of the most hopeful signs of the times.

These conditions have not always been so. Turning over the pages of an old *Leslies' Weekly* of 1854, I encountered recently a picture of the New York Flower Show of that year. The text which accompanied this illustration bewailed the fact that so little interest was expressed by the people—in the evening a few ladies and gentlemen came to see the flowers, but in the afternoons practically no one entered the hall. It was indeed discouraging to those men who had worked hard to bring the flowers to such excellent bloom! The picture, however, explained a great deal. It showed Clinton Hall filled with ordinary long tables on which were set rows of plants growing in pots. No attempt was made to arrange them into groups except botanical groups. It was a show of horticultural achievement and as such meant very little to the general run of people in New York those days. If such a florists' and nurserymen's show were staged in New York or any other city today, the attendance would drop with a bang. Flower shows have improved—and that is why they are crowded.

This improvement has been along several lines. Flowers are now grouped to form a picture. Instead of ugly rows of potted plants, these same plants have been composed into a garden. Those who come, see in our shows today a realistic vision of what they, too, can accomplish in their own gardens. Equally important—and for this the ladies of garden clubs are responsible—are the problems of flower arrangement and the use of cut flowers and plants in the ordinary daily life of the household. Again visitors have beauty graphically presented to them.

THE act of gardening—the physical labor—is one thing; the satisfaction which comes with bringing a tree or bush or plant to healthy flowering and abundant fruition is another; but even more important is the gratification to the soul when, grouped together, these elements create a garden or a garden detail of great beauty. To some of us one thing is enough, but if all three come, then our cup of happiness is overflowing. And because all three can come to those who so desire it, many people in these days of stress have turned to gardening.

Here is a logical and inevitable philosophy. For the full enjoyment of gardening one must think long and deeply, must labor with the body till the body tires. There is no other way to reap this harvest. There are no short cuts or easy paths to success in gardening; it requires personal effort, and according to the measure of personal effort will come the measure of reward.

It is this philosophy and this new effort that many people each year are discovering as a way to peace and contentment, rediscovering what wise men of all ages have known to be true—the slow succession of first the seed, then the blade, then the ear, then the harvest. And because to some of us this was a new way of life, spring this season was very haggard; indeed, even those of us who are long acquainted with it grew impatient.

—RICHARDSON WRIGHT

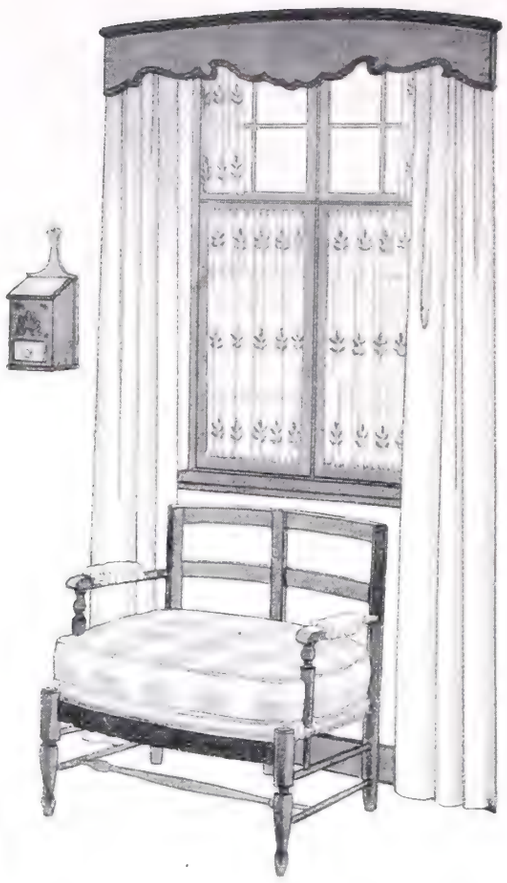


Henry Fuermann & Son

Stairs Free Standing For Grace

This stairway is unique in that it is entirely free standing, having no support between the first and second floors. Balusters, trim and walls are oyster white, treads and handrail, walnut. The residence of Frederick W. Penfield, Glencoe, Ill., of which [illegible] and Demuth were architects

Ten Suggestions For Valance Boards At Summer Windows



In summer, when windows are continually open, valance boards not only give architectural interest to windows but provide a practical treatment that will not fade or get out of shape. (Above) Design for a French Provincial room with interestingly shaped lower edge. Glass curtains are pale green grenadine embroidered with orange, red and brown flowers. Grenadine from McCutcheon

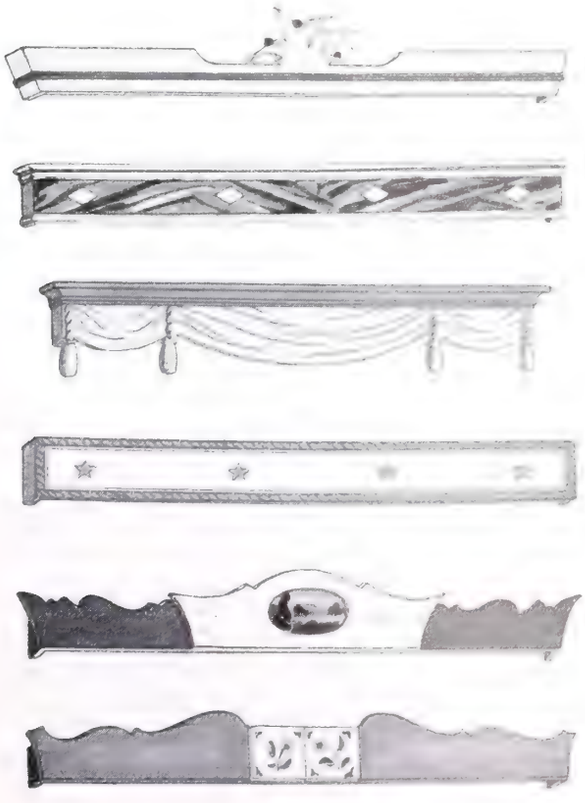


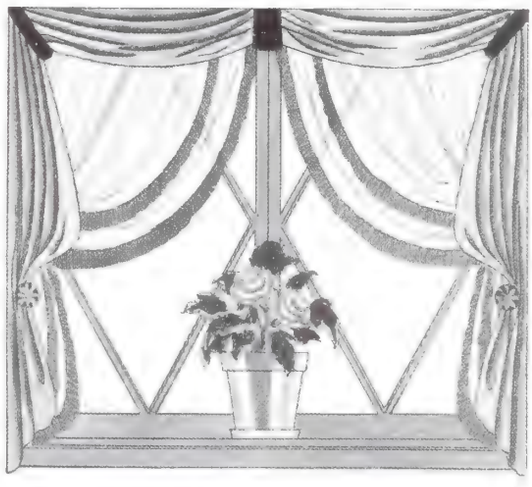
(Left) A simple valance board to give height and architectural interest to a window is cut out of plywood and edged with stock molding. It is painted yellow to conform with curtains of yellow voile embroidered in brown and orange Pansies and finished at the lower edge with heavy yellow fringe. Voile from the Chintz Shop. Period wood moldings from Henry Klein & Company



(Right) Valance board made of plywood painted Wedgwood blue decorated in the center with an oval-shaped motif made of plastic pulp painted chalky white. This preparation when painted gives the appearance of carved wood. The curtains are blue rayon voile with white dots; tie backs are Wedgwood plaques in blue and white. Plastic pulp ornaments for interior architecture from W. H. S. Lloyd. Rayon voile in various color combinations from Gimbel's

(Below, reading down) Valance board with cut-out motif, and molding through center in contrasting color. Board covered in marbleized paper ornamented with diamonds of gold paper. Board cut and painted to resemble drapery topped by molding. A rope molding edge and gold metal or paper stars make a simple valance. Plywood shaped at upper edge has center in contrasting color ornamented with print. Painted wood with inset tiles





Above is a practical treatment for a summer window, showing a permanent valance board shaped and painted to resemble drapery used in place of overhangings. Curtains are of open mesh linen gauze with two rows of contrasting fringe put on with decorative hand stitching. Curtains of linen gauze in many combinations from Italian Needlework Guild



The Decorative Evolution Of A Small Chicago Apartment



In 1916 House & Garden showed the first two of these views, when the owner took a flat, resplendent in "angry-cat" glass and stock fixtures set against a flaccid background of dull brown, and transformed the dining room with pale yellow woodwork, a Morris paper and mahogany furniture. In its third incarnation this room was improved by changing the position of the door and installing a fireplace in the corner. With an added alcove, shown opposite, it now becomes the master bedroom. For the Morris paper has been substituted a painted wall in pale yellow that harmonizes with the pale red Verona marble of the mantel. It is the apartment of William Steiger. Burgess Stafford was the decorator





The walls and woodwork of the reception hall are painted a deep honey color. A pair of Chinese Chippendale candlestands are so placed as to separate the entrance from the main portion of the room. Columns and pilasters have replaced the wall which once divided the narrow hall and living room. Antique Italian marbles are in recesses above the doors



In the dining room the woodwork and walls have the same honey color as was used for the reception hall. Antique armchairs are also in this color, with old blue satin cushions. The Louis XVI side chairs are painted old blue with honey-color satin seats. The wall panels are from an old Zuber set of papers. On the mantel is a bust of Du Barry by Pajou



It is a tribute to the domesticity of Chicagoans that the same owner kept the same apartment for fifteen years and gradually beautified it with taste and a collection of rich objects gathered over years of travel. And it is also gratifying that the same decorator—Burgess Stafford—who made the first changes, conceived and carried through this final evolution. The added alcove holds a bed covered in old violet moire with a spread of antique brocade. The curtains are old violet velvet with glass curtains of green and beige



John Wallace Gillies, Inc.

Hollyhocks And Honey Bees

They always seem to go together so well—perhaps because both are homelike and old-fashioned and contented. They love just such quiet corners as this one in the Albert M. Swank garden at Johnstown, Pa. Frank J. Forster was the architect

Concerning Bees And Honey Flowers

Louise Beebe Wilder

MANY old-time gardens owed their charm to the simplicity and appropriateness of their accessories. In them beauty and utility, as so often happens, went hand in hand. There were the straight, direct paths, often over-arched by a grape arbor, the well with its stone curbing or picturesque peaked roof from which hung the old oaken bucket, a dovecote of one kind or another and, most decorative and useful of all, there were the rows of bee hives. A garden thus furnished was a pleasant place indeed, livable, friendly and utilitarian in the best sense—what the old books called commodious.

Until fairly recent times almost every country dweller was a bee-keeper, and early garden literature teems with apiarian lore that makes fascinating reading. "From the beginning," wrote Maeterlinck, "this strange little creature that lived in a society under complicated laws and executed prodigious labors in the darkness, attracted the notice of men." Aristotle, Cato, Pliny, Columella wrote of them, and Virgil devoted his Fourth Georgic to them. For many centuries the bee's product was the only sweet known and honey and beeswax were simple ingredients in all sorts of drinks, dishes, remedies and cosmetics. Sugar when first discovered was used only in medicines. It remained a luxury until after the days of Queen Elizabeth, and as late as the time of Gilbert White's career at Oxford a sugar loaf was deemed a "polite and valuable present." Old household and stillroom books abound in recipes in which honey is called for. One of the most ancient drinks was Mead. It was made of honey and water fermented, with a sprig of Rosemary for flavor. The Hydromel of the ancients was also made of honey and water but usually unfermented. Mel-roset, or honey of Roses, was compounded of "faire purified honye and newe rede Roses," the latter chopped small and boiled in the honey, and when "it is boyled enoughe ye shall knowe it by the swete odoure and the coloure."

"Honey nourishes very much and breedeth good Blood, and prolongeth Life and Old Age," wrote Sir Jonas More, "it keepeth all things uncorrupt that are put

(*Continued on page* 138)



L. W. Brownell

From Buckwheat flowers the bees make that rich, dark honey which many people prefer. A small patch of this plant within easy flying distance of the hive is a rich harvest ground in the blossoming season, and in autumn the birds will welcome its yield of grain



L. W. Brownell

When the bees are in White Clover you may be sure they are filling their combs with the finest honey—clear, pale and of delicious flavor. They seem to realize their excellent opportunity and in the season eagerly seek out these fragrant blossoms above all other kinds



For Gardeners Who Can Never Have Too Many Aids

(Above) An English garden basket has a stick support which enables it to be placed in the ground, leaving both of the hands free to gather flowers. Shears, dibble, fork, trowel, pruning shears, labels and cord, may be had either with the basket or individually. From Max Schling Seedsmen, Inc.



(Left) Flexible wooden covers for flower pots may be had made up of narrow sticks or quarter-inch slats. These decorative covers come in three sizes—to fit five, six and twelve inch pots. All desired colors, plain or in attractive combinations, are obtainable. Max Schling Seedsmen, Inc.

(Right) A garden tool that will be appreciated for both the time and the backaches it saves is this long-handled self-sharpening and self-adjusting grass shears. An ingenious leveling device makes contact with the ground and operates the blades simultaneously. Max Schling Seedsmen, Inc.





(Left) Stainless steel makes a pair of shears that not only cuts flowers but holds the cut flower firm in the grip of specially constructed flanges. This ingenious implement is particularly useful when gathering thorny flowers. Available from Max Schling Seedsmen, Inc.

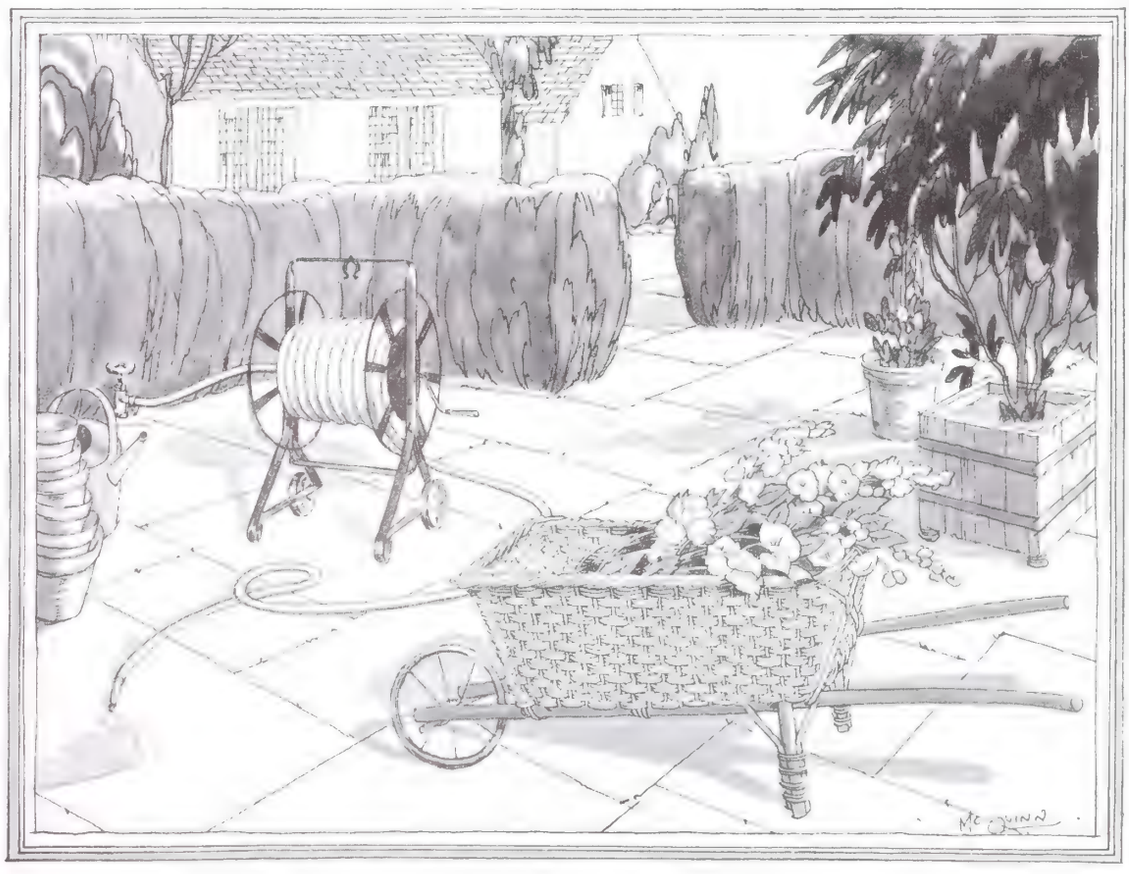




(Above) The bird perched on the rod is loudly proclaiming its pride in the new garden home it has been given. This is not an ordinary house for it is covered with stucco and comes finished in gray, green, or yellow. Obtainable from Max Schling Seedsmen, Inc.

(Center) As easy to use as grass shears is this small hand pruning shear which may be had from Max Schling Seedsmen, Inc. A durable, water- and rust-proof metal garden marker has a magnifying glass top which permits the label to be read even at a distance. From Stumpp & Walter Co.

(Right) A useful hose reel, which holds 150 feet of 5/8 inch hose, permits sprinkling without unreeling any more hose than is actually needed at the moment. The metal stand, which is 28 inches high, is equipped with wheels that expedite the task of moving it about. Stumpp & Walter Co.



Old Ornaments Can Bring Into New Gardens An Atmosphere Of Mellowness And Repose

Weymer Mills





AN old statue well placed is frequently a happy addition to the recently constructed garden, for most modern country and suburban houses are replicas of past architectural styles. Their owners usually sense the period of the house and in some degree endeavor to reconstruct the period in its furnishings. Yet very often the acre or less of garden is left solely to the local grower of trees and shrubs, or to chance.

The man who has built or purchased a copy of a 17th or 18th Century dwelling place has no wish that it shall grow to look 20th Century. His aim is to reach backward. He studies the dim landscape where the great-grandfathers of his rooftree lie hidden. In time, the new house becomes the old house. We hear our neighbors say "my Georgian house—my Early American shack—my Italian villa," but the garden is usually referred to as the garden, or perhaps, with opprobrium, as the front or back yard. A garden, however small, should be the green mantle or frame for the house, a robe of verdure in keeping with the physiognomy of the building. Even if the frame must be sparse, the form of the garden must bear resemblance to the form of the house and in a sense be independent of floriculture. Every successful garden must be planned in close relationship to the house it embraces and perhaps the garden of the house located just over the way.

A marble statue of a gardener done in the reign of Louis XVI. On the column behind it is a weighing machine for vegetables, made in 1700 and bearing a Moor's head. At the top of the page is a 16th Century Italian statue depicting Bacchus as a youth, now placed beside a well in a new garden

He who makes a garden likes to watch it grow older. Each fleeting year gives it something fresh and richer. A decade passes and the place assumes a definite character. The soul of the garden has come into being. A garden lover may care more for his own particular little realm than all the wondrous gardens in the wide world, but he is sensitive to the charm of all gardens. And the charm of a garden is usually that intangible something that has been given to it by Father Time. Even a neglected and ruined ancient garden can hold an almost magic atmosphere. In the heart of Ireland, County Cavan, I have wandered in such a garden designed in its heyday by Capability Brown but given over to pigs and potatoes for half a century. In Italy one constantly meets with a neglected garden once planned as an integral part of the house where a mysterious enchantment remains woven in wild growths and the riot of weeds.

If we try to pinion the charm of a small old garden and put it into words we find that it emanates usually from some well placed garden ornament. A marble statue or urn—perhaps a voiceless fountain. The thing is weather stained, moss coated and often mutilated, but it dominates the garden. The owner of the new garden that seems to remain carelessly new in spite of much thought and countless hours of toil will do well to ponder on the possible use of an old statue or two to counterbalance the lack of maturity in trees and shrubs. A

(Continued on page 416)



The value of background in a garden is brought out by this arch and doorway with their 17th Century bust of a warrior and the two flanking sphinxes. The door opens into a little garden only three years old, but the impression of the whole garden, imparted by the gate and its well selected statuary feature, is one of pleasantly settled antiquity



One need not depend upon figures in attaining pleasing effects with old sculpture. Consider, for example, this fragment of a Queen Anne marble balustrade once part of the enclosure about an old sunken garden, obtained from a house-wrecker and now used to support a huge Tunis water jar thickly planted with graceful white Petunias



From Japan comes Azalea Omurasaki, a magenta-flowered form that is much grown in our southern gardens but not hardy in the North. The garden possibilities of the tender Azaleas, in suitable regions, have been too little appreciated. They are especially great with the new hybrids which are now being created by growers



Another splendid Japanese species, available here, is the Kurume with its wide range of colors and compactness of form at maturity. This flower-laden plant of it is only three years old

Azaleas For Gardens In The South

Ernest H. Wilson, V. M. H.

AZALEAS are unsurpassed in abundance of blossom and vividness of color by any member of the shrub world. Especially is this true of that Chinese member of the tribe known as *Azalea indica* but correctly as *Azalea Simsii*, from which has descended a large flowered, multicolored group known and highly appreciated in the greenhouses of the northern parts of this country and of Europe. These same plants are perfectly hardy at Charleston, South Carolina, and southward.

The specific name *indica* is in itself a misnomer, since no Azalea is native of India proper; the name, like that of the West Indies, perpetuates a geographical blunder. Moreover, the title does not belong to the



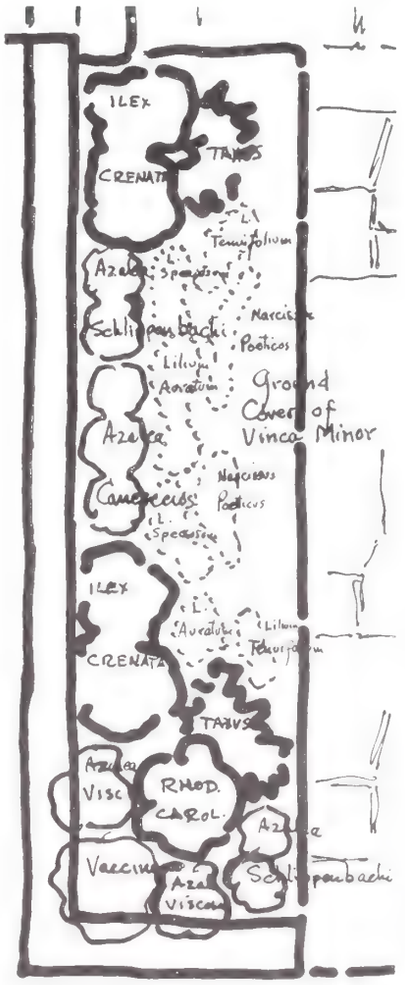
The Kurumes have all the bright and cheery tones which are associated with Sweet Peas; yellow and orange are the only colors not found in them. They grow rapidly, bear an abundance of blossoms, and are perfectly adapted to garden use in Georgia and other regions where similar climate and soil conditions are enjoyed

group of Azaleas to which it is now well-nigh universally employed, but to a plant, known to Linnaeus and native of Japan, which came, flourished and disappeared from cultivation in the early thirties of the last century, to be resurrected under a new name in the 20th Century. The usurper, to which a much better name of Belgian Azalea is often applied, is native of China and was introduced into Europe about 1810. On account of its large, brightly colored flowers and the ease with which it could be grown in greenhouses and forced into blossom during the winter months it speedily became a favorite. But under this same name of *A. indica* other races are included and so for practical purposes the title covers a group of evergreen Azaleas with large and brilliantly colored blossoms which are greenhouse subjects in the northeastern States but hardy and preëminently suitable for gardens in the South.

The coastal climate and soil from Charleston to Jacksonville and to Mobile, Alabama, seem ideal for these Indian Azaleas and it would appear possible for gardens, parks and cemeteries in this region to be filled with all that is finest and best of the Indian Azalea tribe. It seems a pity to continue to grow harsh colored varieties when lovely pinks, salmons, soft reds and pure whites are available. It costs no more to grow these finer sorts than the common ones and variety is the salt of life. By this I do not mean that the marvelous old specimens which Magnolia Gardens and Wormsloe boast should give way to their better colored descendants; by no means. I would have these and other old gardens continue to take the utmost care of their treasures, but I would not have them slavishly imitated. As new gardens develop so I would see them filled with better colored forms so that when the picture was complete it would contain the best of the great riches that Azaleadom boasts.

Now, the art of gardening is a universal expression of culture; it has no relation to wealth as such, yet before this and other arts can take a prominent place in the life of any people the people themselves must have come to the ease which wealth makes possible, and so it comes about that the older races of people and the older settled parts of this country are or were leaders in the art and practice of gardening. Wars of all sorts, and especially internecine wars, are

(Continued on page 134)



The plan at the right, by A. F. Brinckerhoff, landscape architect, suggests an effective small border arrangement of Azaleas, Ilex, Lilies, Taxus, Rhododendron and Narcissus, with a stone wall as background and paved terrace in front

Humus And Water—Essentials To A Good Garden Soil

Richard Ferris

HUMUS is one of the things we mention casually, but with dignity.

"Humus? Oh, yes; certainly. Plenty of humus." And then we change the subject.

This is what is called playing safe, in some other of the vicissitudes of living; but in the matter of humus, an undue degree of diffidence is not called for, inasmuch as up to the present moment no one knows positively any more than any one else just what humus is. As to this *sine qua non* of our gardens, scientific discovery is still in its swaddling clothes.

The Bureau of Soils (than whom, who should know more?), in one of its more recent outgivings, says of humus that it is a highly complex mixture of individual complex bodies which are the decayed remains of practically all the various substances found in growing plants—cellulose, oils, fats, waxes, resins, etc.—together with a number of other complex bodies formed during the process of decay. Nearly all of these bodies are in the *colloid* form—which, it will appear a little further on, is the most valuable of all the characteristics of humus from the gardener's point of view.

HUMUS PERCENTAGES

As we find it in our garden beds, humus is that black substance which gives our loams a dark color. It has accumulated there through the decay of roots and fallen leaves, or has been put there in the form of stable manure, which, when well-rotted, carries a large percentage of the humus colloids. In the ordinary run of cultivated soils, humus forms about five per cent of the whole bulk, as based on the weights when dry of the several soil constituents. As part of this is "dead" humus (that is, no longer capable of colloidal activity), this estimate would be closer to the fact if we put it at three per cent. This is very little and spells waste of the fertilizers we use, as well as of the precious soil water. It is of the first importance to bring such a soil up to a content of eight to ten per cent of live humus, and to keep it thereabout by a yearly dressing of either plain humus or well-rotted stable manure. It may well be remarked here that dry humus weighs, bulk for bulk, only about half as much as either dry sand or dry clay, so that the proportions quoted here are much larger in mass than they look in figures.

A typical example of humus is the black, crumbly earth found in the upper layer of a peat-bog. After being shaken out of the tangle of roots which wander through it, this peat-bog humus is about 95 per cent the real stuff—"live" humus, as we call it for convenience, meaning by this that it is in perfect colloid condition, ready for the peculiar colloid reaction so indispensable to the cultivator of land.

CHANGED CONSISTENCY

After humus has been for a time mixed into our garden soils, it loses its crumbly or granular texture and becomes a very finely divided powder, which mingles with water to form an almost homogeneous liquid. In this condition it travels about with the soil water, depositing as a coating on the grains of sand and other particles present in the earth. The effect of this coating is to disguise the real color of the soil, and too often to give a false appearance of richness. But this same tendency to float around results in its being carried away by the drainage water of heavy rains; and, under certain conditions, a relatively large tract of land may be almost entirely robbed of its humus in this way if rains follow one another so closely as to produce a puddled condition of the soil. The running off of surface water is sure to deplete the soil's content of humus, but this is hardly ever noticed for what it is, because of the fine clay which is carried away with the humus and completely masks its telltale black color.

Before inquiring into the special activities of humus in the soil, let us get as clear an idea as may be of what a colloid substance is. One of the readiest illustrations available is the homely one of the prepared gelatine used in the household kitchen in making lemon jelly. When water is poured upon this powdered gelatine it at once begins to swell in bulk, through absorption of the water. It does not mix in the water, to form a solution, as would be the case with salt or sugar, but expands its substance into a mass of soft solid. At usual temperatures, a lump of this colloidal jelly may be crushed into a mass of innumerable small, distinct pieces, but it does not coalesce into a liquid. No matter how much water is present, the colloid retains the definite outlines of form characteristic of all solids. It is quite true that if the temperature of lemon jelly is raised to a sufficient height, it assumes a liquid form, but it has not dissolved—it has simply melted, just as iron will do under parallel conditions.

Let us mark another peculiarity of the colloid gelatine. If one notices sharply when adding the acid lemon juice to the soaked-up gelatine, it will be observed that a great expansion of the gelatinous mass follows—that is, a much larger absorption of water takes place if it contains a percentage of acid. If, now, we place the dish of jelly where a current of dry air passes over it, the air will gradually take away the water absorbed in the jelly, and it will shrink in mass and eventually dry up to its original form of dry, hard gelatine.

MOISTURE RETENTION

This is exactly what happens to the humus colloids in the soil. They absorb the soil water, swelling up to from twelve to fifteen times their bulk when dry. If there is a little acid in the water, as there always is after a rain—carbonic acid usually, and nitric acid also after thunder showers—the humus grains swell to eighty times their bulk when dry. The effects of this action are so self-evident as scarcely to need recounting. A very large (comparatively) amount of the slightly acidulated water of the soil is stored away in the substance of the humus colloids, and is held there until a spell of dry weather comes along, when it is gradually surrendered to the thirsty soil around it, and so becomes available to the questing roots of nearby plants.

(*Continued on page 142*)



Henry Fuermann & Sons



The Portfolio this issue shows four interesting rooms in a house in Glencoe, Ill., the residence of Frederick W. Penfield of which Loebl, Schlossman & Demuth were the architects. Two views of the living room appear on this page—a lofty, well-proportioned interior with a finely simple background and beamed ceiling. Walls are of sand finish plaster in a grayish white tone, trim and ceiling are antique gray wood and the plain carpet is old blue. In order not to detract from the restfulness of the plain background, the curtains are of gold colored linen without pattern; figured linen in which blue predominates, used for furniture coverings, brings a pleasant note of colorful design into the general scheme. Mrs. Penfield was the decorator

A Little Portfolio Of Interiors From A French House In Illinois





The dining room shown on this page owes its distinction to the Classic beauty of its background of oyster white plaster walls broken by pilasters flanking fireplace and entrance doorway. These are marbleized gray with blue capitals and the doors are painted bluish gray striped in deep blue. The floor is covered with a dark gray carpet which emphasizes the grays in the pilasters, and the scheme is further strengthened by a simple mantel of black marble. The curtains are of glazed chintz in blues and copper color

A Classic Setting Lends Distinction





(Above) Gray wall paper in chariot scenes has the necessary formality for a small entrance and contrasts pleasantly with the red tiled floor. At the right is a cheerful sunroom carried out in a copper and blue color scheme. Here a tiled floor, comfortable furniture in bright glazed chintz and sunny windows filled with many plants create the livable, informal atmosphere so desirable in a room of this kind. Loebl, Schlossman & Demuth were the architects of this house and Mrs. Penfield was her own decorator

Showing Two Types Of Wall Treatments



Papier Mâché—An Affectation Of The Victorians

Mr. & Mrs. G. Glen Gould

In the Victorian boudoir of Mrs. Enrico Caruso, shown above, papier mâché furniture is conspicuously used. Bookshelves, armchair and lamp table are of this interesting substance. Mrs. Marian A. Dougherty was the decorator

WHEN we find any of the embellishments of life, especially the more subtle embellishments, coming into great vogue in 19th Century Europe and America, we keenly suspect an Oriental origin. *Papier mâché*, like many another impressionable medium of decorative art, is accredited such origin; but with an indefiniteness that gives us little to use as comparison with its almost spontaneous outburst in English and American homes during the last century.

Its entire European reason for being was that it provided a smooth and suitable surface for a type of decoration which resembled Oriental lacquer. The trading ships were increasingly bringing the subtleties and niceties of China's ancient culture and refinement westward, just as the caravan routes had long sent the beautiful things of Persia and other Near Eastern countries into the Western World. Among these things, was not a little lacquer work, from China, Korea, Japan and Persia. Experience proved that Oriental lacquer on wood was often perishable, as the wood frequently split, while Persian lacquer applied on *papier mâché* was safe and enduring.

Papier mâché—chewed or mashed paper, as its French name implies, is made of a pulpy mass dried in a furnace, or is prepared by laying sheet upon sheet of paper together with certain adhesive mixtures and putting it under pressure. After an elaborate process of rubbing and polishing, a beautiful surface results which takes a varnish so suavely that it calls unmistakably for certain types of brush work for its decoration.

The Persians heeded this call and have given us exquisite art objects so beautifully and suitably painted that, once fall a victim to the spell of Persian lacquer on *papier mâché*, and nothing else of the sort ever quite satisfies you. Whether the object is a small oblong box for the delicate reed pens with which they practiced their really fine art of calligraphy, a charmingly decorated hand mirror—handleless to be sure but closed like a shrine, with little double doors, a book cover for a precious manuscript with beautiful miniature paintings by way of illustration, or a magnificent pair of doors for a palace, the same kind of painting—typically Persian—is found as exquisitely accomplished on one article as on another.

As early as the Sung period (960-1277) China used a paper coating to produce smoother surfaces for coloring her distinguished carved wooden figures, just as *gesso* or plaster was used in Europe. This process was especially favored during the Ming period (1368-1644). China also made beautiful decorative objects of many sorts. Japanese articles are made of sheet paper, not pulp. From Kashmir, India, comes that exquisite ware known as *kar-i-kalamdani*—or "pen-tray work," largely devoted to the art of calligraphy, in the boxes and trays made for pens, and ornamented with that minute and jewel-like particularity peculiar to Kashmir designs. France, Germany, and Austria produced characteristic pieces during the European vogue for articles in this material.

In England, the history of decorated *papier mâché* has recently been quite fully written by George Dickinson. Its American record is nil. All we know for a certainty is that it was made here; but where, how, or what, remain to be recorded. Ten years or more ago, the English were ransacking shops, storerooms, and cottages for such pieces as had survived the trash heap, and simultaneously with their appreciation of things Victorian did research into the history of their *papier mâché* keep pace. Just as in Colonial days, it has taken us a little longer. But we have now definitely transported our own 19th Century furnishings from the class of second hand furniture to that of antiques, articles in *papier mâché* among them.

As furniture, it ranks most properly in the class of "fancy" articles—fancy chairs—some of them arm-chairs, tip-top tables, sewing-tables, and such things, although beds and whole sets of furniture have been attempted. As accessories, there are trays, small cabinets, writing boxes—the slant-top kind which our grandmothers called their writing-desks, desk accessories—little racks, blotter and portfolio covers, etc. There was nothing the Victorians did not try. Some things seem abnormal to us, but they themselves enjoyed them profoundly after a straight laced era of formalism, and this

(Continued on page 114)

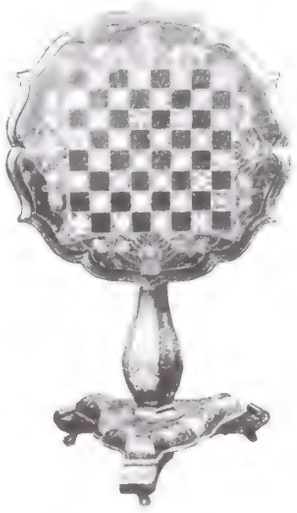


This sewing table, its surface elaborately decorated on papier mâché and the interior richly outfitted with ruby velvet is also to be found in Mrs. Furness Carnegie's boudoir





Persian palace doors of the 16th and 17th Centuries were usually superbly decorated, often with elaborate garden scenes in glowing colors lacquered on papier mâché. Shown by courtesy of The Metropolitan Museum of Art



A typically Victorian papier mâché checker-board table is lavishly ornamented with pearl inlay and gold ornament on a black background. Shown by courtesy of Bruce Buttfield



(Above, right) A Persian folding mirror case finished with naturalistic flower and bird paintings executed in colors on a papier mâché surface. Reproduced by courtesy of American Art Association, Anderson Galleries, Inc.

Intricately fashioned arabesques and medallions ornament the Persian papier mâché casket shown at the left: 16th or 17th Century. Courtesy The Metropolitan Museum



Windmills Of Old Times Which We Should Appreciate And Help To Preserve

Rex Wailes

HAVE you ever slept in an old windmill?

Within the last few years a number of old English windmills have been altered from their original purpose and made to serve as houses or pleasaunces. One at Reigate, Surrey, is used as a church.

In most cases these mills have round brick towers which contained the machinery, while the top or "cap" carrying the sails was turned to face the wind. These are known as tower mills. Some have octagonal wooden towers, and these are known as smock mills, owing to their fancied resemblance to the old English wagoner's smock. It is this type which is found on Cape Cod, Long Island, Nantucket and in parts of Rhode Island. A few mills are of the very earliest variety, in which a wooden box-like structure, carrying both machinery and sails, is mounted and turns on a central post. These are called post mills.

In turning a windmill into a home the great difficulties encountered are the heating and the furnishing. It may sound easy to furnish satisfactorily a series of round rooms with straight furniture; but try it! All the same there is great charm about the inside of an old windmill, with its huge oak beams adzed up by hand, and its ladders instead of stairs from floor to

(*Continued on page 112*)







Although the French Government has recently imposed a tax on the sails of windmills, causing the owners of many of them to dismantle their mills, scores still exist. The one at the top is at Marcke, near Calais It is a Post Mill, one of the earliest kinds, in which the wooden structure carrying the machinery and sails is mounted and turns on a central post. Below it is a windmill used for draining the marshes at Clair Marais, St. Omer. To the right of it is a mill at Lacey Green, Buckinghamshire, high upon the Chiltern Hills near William Penn's country. The other is an interesting type at Bocking in Essex







Directly above is a Tower Mill at Moeringham, between Calais and St. Omer. Its stone walls are four and a half feet thick. Wheat is ground here. To the right of it is Thurston's Mill at Newport, R. I., still used to grind corn. The mill to the left is found at Cley-next-the-Sea on the north coast of Norfolk, a splendid structure that boasts a gallery. In the left corner of the page below is a mill at Sprowston in Norfolk, which has recently been preserved by a local society. Familiar to many is the final mill, which is to be seen at Nantucket, Mass. Built in 1746, it is now used as a museum. This is called a Smock Mill because of its fancied resemblance to the smock worn by old English wagoners. Mr. Wailes, the author of this article, has been active in the preservation and restoration of windmills in England and has traveled extensively to study these picturesque structures in America and on the Continent









An exterior stairway from Semur in Burgundy suggests the garage, stair and porch treatment sketched above. Roofs in this part of France are of a tile which varies from deep crimson to vermilion but weathers down to a rich plum color

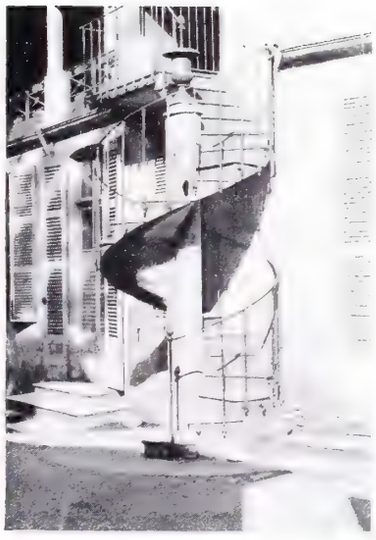




Often we hesitate to add to a house because new rooms could be reached only through old ones. The sketch and plan to the left suggest a loggia leading to a circular stair after the manner of one constructed at Bourges

Details Of Foreign Architecture





The circular iron staircase on a house at Senur has been put to novel use, as a means of reaching a dining platform over a boat-house. Both the photographs and the sketches on these pages are the work of Gerald K. Geerlings

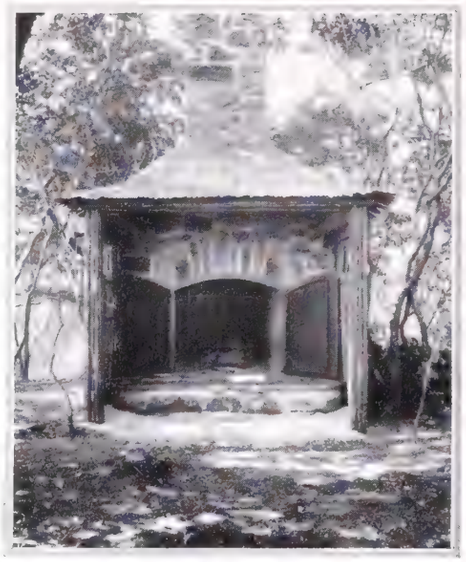




As a direct means of reaching the garden from the second floor of a house, an adaptation of the porch and outside stairs on the 13th Century Twine House at Chipping Campden is suggested in the sketch at the right

As Precedent For Domestic Work





The fulfillment of many a childhood ideal is this little roost, a week-end cottage at Southampton, L. I., built by Mr. John D. Corrigan for his daughter. It is a practical overnight cottage of one room faced with a broad porch. Split sapling fencing surfaces walls and roof. An ingenious log staircase provides access from the ground

Mowll Studios

A Summer Week-end Eyrie Beside A Southampton Lake







Outdoor meals are prepared in the oven shown at the left. Above is the cottage interior, which has sleeping accommodations for two. The inside of the box-couches provides storage space. Plaster walls are butter-colored. The tables are in green; curtains cream, decorated with green and black bands; couches are covered in a red grounded chintz; chairs painted dark red. Japanese screens are at the windows. To the right is part of the porch, overlooking a lake



Palmer Shantzer



The hunting lodge of Count Jean de Sieyes at Mt. Kisco, N. Y., stands on the rise of a knoll, flanked by a terrace supported with a fieldstone wall. The main part is built of stucco with extensions on either side of irregular cypress clapboards. The window in the corner is a modernistic touch. The wood trim is painted dark blue. One enters directly into the main room shown above. It is a combined living and dining room, with a bar in one corner. The oak beams are left exposed. The floor is of oak boards. A concrete slab makes the chimney breast, while the chimney itself is of common brick whitewashed. The furniture is of figured gumwood, save the Chinese red and black lacquer table standing before the hearth. A biege and brown upholstery material was used. The bar is built on a quarter circle with high chairs that will slide under the counter



The master's bedroom, views of which are shown at the top and bottom of this page, has three plaster walls and a fourth covered with plywood panels held together with brass trim. The plaster walls and ceiling are painted green of one tone to give an effect of height. All furniture in the room is made of maple in modernistic designs. The striped curtains and the bedspread are of linen in tones of vivid blue and light and dark green. To the right is a part of the living room, showing the corner window which permits of an unobstructive range of panorama. Here the curtains are of striped linen in graduated tones of ochre, red and brown. A Scotch plaid is used to upholster the armchair and on the floors are small hand-hooked rugs patterned in the predominating tan and brown tones. Howe & Lescaze were the architects and decorators of this camp





Modernism Invades Even The Bucolic World Of Camps And Hunting Lodges





Among the most practical plans for small houses the elongated "H" form, as used by this residence, holds high place. Such a plan allows logical layout of rooms —central, well-proportioned living room flanked by service and bedroom wings. In the space immediately at the rear of the living room, guarded by projecting garage and bedroom, a flagstone terrace has been laid. This residence, the home of C. H. Peters at Port Washington, Long Island, contains six rooms and an attached garage. Living room, two bedrooms with an adjoining bath, kitchen and garage are on the entrance floor. Part of the large living room takes the place of a dining room. The second floor now contains two bedrooms and a bath; later a servant's room and bath will be added. Above is a view of the house looking from the kitchen side toward the entrance. Shown at the left are the entrance and a range of the living room windows. Opposite is the exterior of the bedroom wing. Otto Preis, architect

Well Considered Planning In A Small Family House



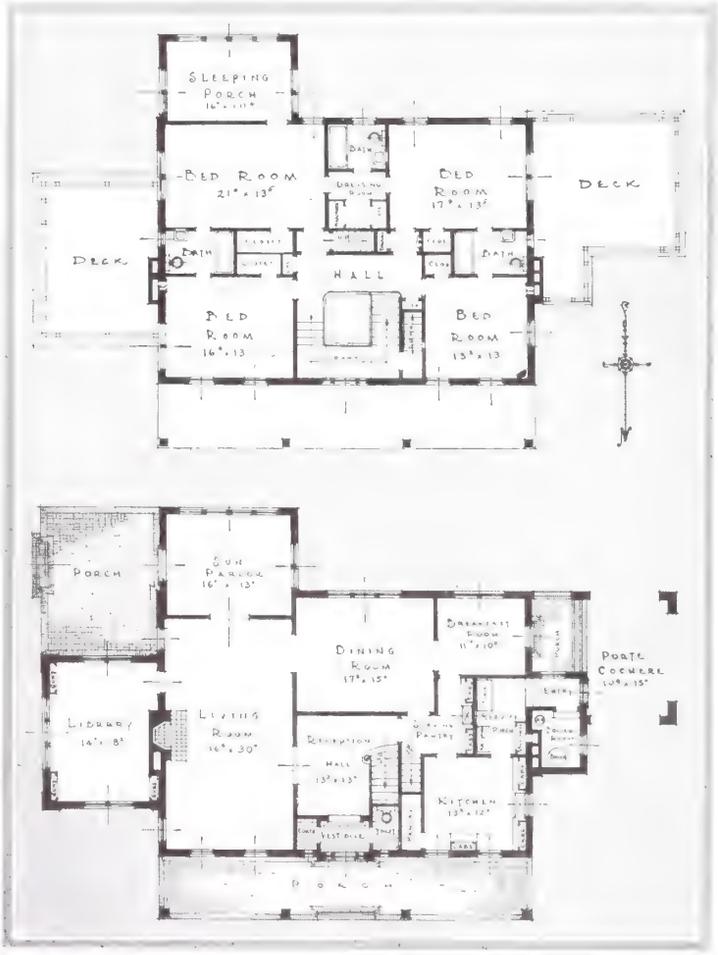

Bed Room
Terrace
Garage
Living Room
Bed Room
Kitchen
Bed Room
Bed Room
Terrace


1715



Edson Studio

Walls softly textured in brick pattern emerging from beneath heavy whitewash coats provide sympathetic background for aptly chosen detail of porch and entrance. Isolated by gleaming, snow-white walls the somber-toned roof is itself pierced with thin outlines of dormer trim. Decks above the small dependent wings are guarded by geometrically sectioned wood balustrades. The street façade of the house, fronted by a two-story porch, is shown above. Inside the door pictured opposite, a central reception hall offers access to the living room from which radiate library, sun parlor and dining room, this latter connecting with the kitchen both by way of breakfast room and serving pantry. Four bedrooms and three baths occupy the second floor; servants' rooms are under the eaves. The Houston, Texas, home of H. Lutcher Brown; Joseph W. Northrop, Jr., architect



Whitewashed Brick And Modified Classic Detail Inspire A Texas Residence





Like all good Spanish dwellings this one is built about a patio, which here takes the form of an elongated octagon, with the house carried about one end, an elaborate pool in the center and an open air theater at the other end

Wherever Nature decrees a zone of perpetual summer, men turn toward the florid, ornate forms in architecture and introduce strong colors in every possible place. While the temperate northern sections of this country derive most of their architectural forms from England and France, the southern parts follow the precedents of Spain and Italy—countries whose climatic conditions are the nearest approach to their own. In designing the residence of Dr. and Mrs. D. T. Atkinson at San Antonio, Texas, the architects, Atlee B. and Robert M. Ayres, have closely followed Spanish tradition. The exterior is surfaced with stucco and the roof is of Spanish tiles. Plans of the house are shown on pages 102 and 103





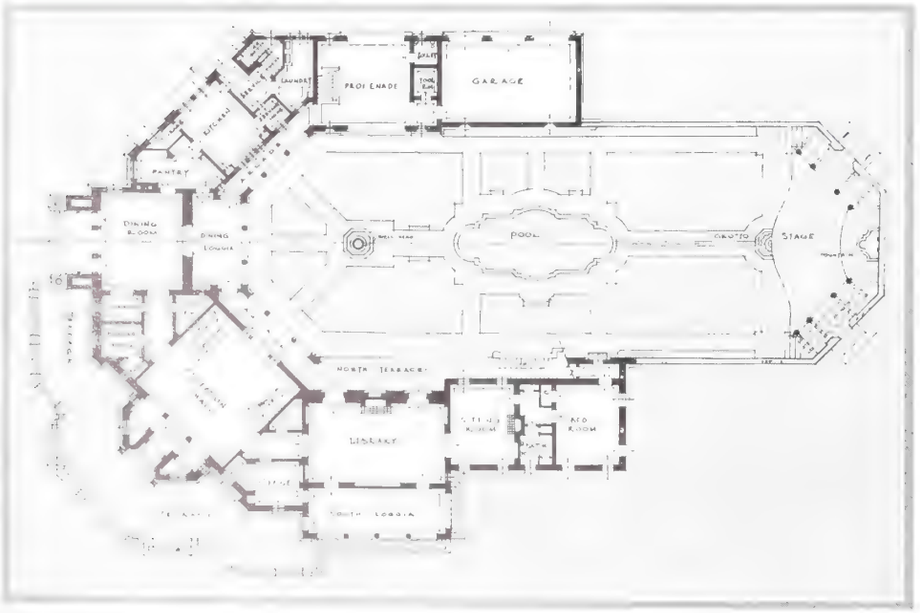


The photograph above pictures the Atkinson residence as seen from a point just behind the patio pool. Ornamental glazed tiles finish both the inside and outside of the rim. Together with decorative iron and carved wood, similar tiles also embellish the house walls. Shown at the right is the principal entrance on the outside face of the house. This leads to a large reception hall. Elaborate terra-cotta ornament frames a wrought iron door grille, the motif of which is repeated in the grille-work which creates a balcony outside the window above. Iron lamps flanking the doorway are interestingly executed. The farther photograph at the right is of a stairway from the patio to a roof terrace which is carried over a portion of the house



Nature And Man Combine To Produce The Romantic Atmosphere Of Old Spain



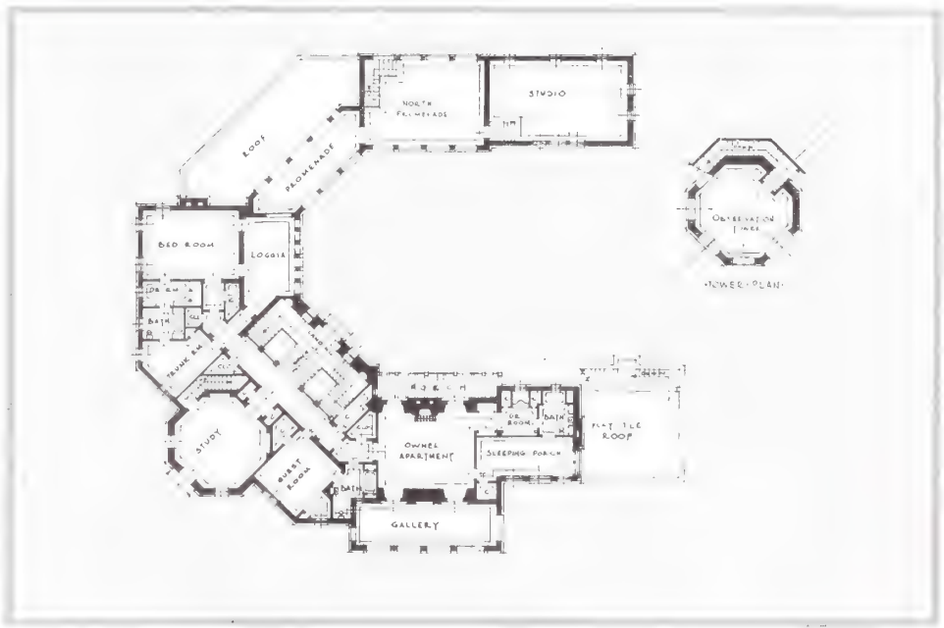


Optical relief from the monotony of dazzling sunshine and consequent deep shadows has been provided in the quantity of plant material scattered about the patio of Dr. Atkinson's house. Here are examples of the picturesque plant forms available for gardens in sub-tropical climates. The first floor plan is shown at the left. On the main axis of the loggia is the dining room which acts as a separating unit between the service wing and the living rooms of the house. Arcades, loggias and terraces are on every hand: the house is freely sprinkled with little rooms used as plant and vase rooms, powder room, office, etc.

Palmettoes And Papyrus Soften The Strong Contrasts Of A Sunny Patio



Harvey Patteson



Above is pictured the outer face of Dr. Atkinson's house as seen from the entrance drive. The loggia to the right fronts upon the library. Above it is a gallery outside the owner's apartment. The ornate entrance featured in this illustration leads to the reception hall. Another view of the entrance is on page 101. Directly above this hall is a study and a third story here creates the observation tower, a plan of which is given alongside the second story plan at the right. The formation of the house leaves many nooks and corners which give space for closets without breaking into straight wall stretches

Mediterranean Architecture Inspires The Design Of A San Antonio House



French Design In An Illinois Residence

The home of Frederick W. Penfield at Glencoe, Illinois, follows the architectural style of provincial France. Walls are of brick stained white; entrance bay corners are picked out with cut stone trim. Roofing shingles are black. Loebl, Schlossman and Demuth, architects. Louise S. Hubbard, landscape architect

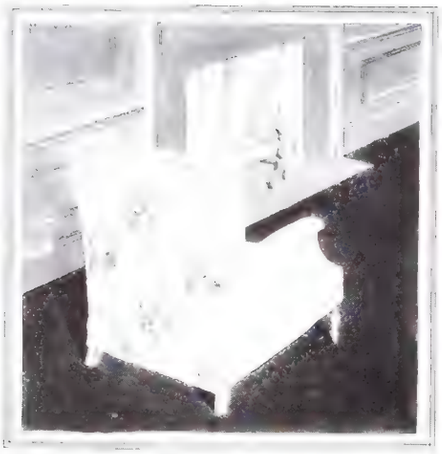




Henry Fleming & Son



Entrance doors and shutters adorning Mr. Penfield's house are painted oyster white trimmed with blue-gray. Through a small entrance vestibule a hall is reached which communicates with a stair-hall and the living and dining rooms, both of which have fireplaces. Beyond the house-depth living room is a glassed-in sun porch. On the second floor are three bedrooms, and two baths, in addition to a master's suite of bedroom, sitting room, dressing room and bath. Interior photographs of this residence are given on pages 69, 83, 84 and 85





A slip cover to be well tailored must first be smoothly fitted and pinned on the chair itself and then cut to follow its lines. While fitting and cutting, the material must be wrong side out, the right side facing the chair. The back of the chair is the starting point, with the sides of the chair and the outside of the wings next. The front of the chair is then fitted with a continuous piece which covers the top, front, platform or seat, and apron. The inside arms and wings are then fitted. Two small sections which cover the front of the arms are fitted last. Finally, the cushion is fitted and cut, a flap being provided at the back bottom edge for inserting the cushion. If a valance is used to trim the lower edge, it may be box pleated or finished at the top with three rows of shirring. The cording at the seams is most effective when of contrasting color

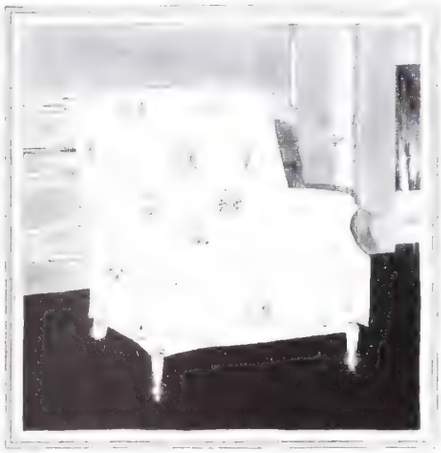


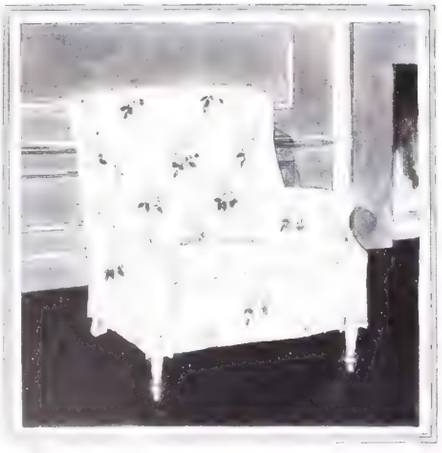
To Simplify The Making Of Summer Slip Covers

Ethel McVoy

ALTHOUGH slip covers are no longer reserved for summer use only, warm weather, with its open windows and dust and grime, brings them to the attention of all good housewives as a pleasant form of protection during the summer season. Flowered chintz slip covers, particularly, lend a fresh note to interiors and furnish a welcome change of scene. Other lightweight fabrics, such as linen, cretonne, percale, cotton prints, et cetera, will, if wisely chosen, give the same effect.

The choice of fabric depends upon the piece of furniture to be covered, the type of room, the general color scheme, and one's personal preference as to color and design. Serviceability must also be considered. It is important to bear in mind when selecting a textile that more material is required when there is a large pattern than when a small all-over design or a plain fabric is used. This is because the design of a patterned fabric must be centered on all large surfaces: the back, sides, cushion, front, apron, inside and outside arms Naturally this entails more waste. It is necessary to ascertain when purchasing the material whether it has been pre-shrunk. If so, the cover is fitted more snugly than one which may shrink a bit in future cleanings or washings. The required yardage, will, of course, depend upon the piece of furniture to be covered.





A slip cover, to give a smooth, well tailored appearance, must be carefully fitted and pinned on the chair itself and cut to follow its lines. It is advisable for the novice to practice first with muslin or some other inexpensive material before risking the actual slip cover fabric. While fitting and cutting, the material must be placed with the wrong side out, the right side facing the chair. Supposing, as shown in the accompanying sketches, we wish to make a slip cover for an upholstered wing chair, using a flowered fabric with an even, all-over design like that illustrated. The back of the chair is the starting point. Hang the material on the back, spacing the pattern carefully so that the flowered motifs are the same distance from the top and bottom. Pin it securely to the chair and cut, allowing about an inch on all sides for seams. (See illustration at top of page.) Next, fit the side of the chair, pinning up from the bottom to the edge of the arm. Then fit the outside of the wing, pinning from the top down to the arm, joining the two sections. Next, the other side of the arm-chair is fitted in a like manner. (See second illustration at left above.)

The next piece to be pinned and cut is a continuous one, joined to the back panel and covering the top, front, platform or seat, and apron. From four to six inches must be allowed for a pocket tucked in at the back of the seat to prevent straining the

(Continued on page 123)

Systematic Planning Should Precede The Modernizing Of A Home

Gayne T. K. Norton

THE spirit of unrest is beginning to walk through our houses. Thermostat, radio, automatic refrigeration, oil heat, ultra-violet transmission glass, sun lamps, photo cells and fuller use of color are among the things that are changing our habits and customs; in short, changing the tempo of our time. To meet new conditions, those of us who have old houses are contemplating their modernization. Our dwellings should most certainly be stepped up to meet this new tempo.

Jazz in music, set-back skyscrapers in architecture, Holland Tunnels in engineering, production lines in industry, stock market crashes in finance—all are evidences of the new tempo which has invaded our lives. Just as this is being met in other departments, so is it necessary to meet it in our homes, by making them more convenient, comfortable, adaptable to increasing demands and truly representative of the times.

While we may not think literally in terms of the new tempo we cannot for long avoid having it brought to our attention. Perhaps a 60-step walk from kitchen range to front door will make us realize the old house lacks convenience. Perhaps we are considering a basement party room or billiard room to keep the young people at home evenings. Possibly furnace tending or inability to keep servants may prompt serious consideration of modernizing. Whatever the reason, countless home-owners have the desire to bring their dwellings up to the modern standard.

FIRST STEPS

It is variously estimated that for each family that builds this year there will be from 50 to 100 that will remodel. For their benefit let us look at the steps to be taken in approaching the modernizing problem. Because the entire investment in a home is at stake, to say nothing of future happiness and convenience, it is highly important that contemplated changes be undertaken in a most practical and economical manner. Modernizing is considerably more complicated than appears on the surface.

Because of present location and family needs, first of all consider whether it will be good economy to invest in changes, giving due weight to situation of schools, churches, stores, theaters, parks, golf and other clubs, homes of old friends, etc. Also think of transportation, traffic congestion, roads, care of streets, parking facilities, police and fire protection, life of restrictions (if any), trend in land values, business encroachments, trends toward apartments and stores, type of incoming population, appeal of an old, well-loved neighborhood. These factors should be considered now, before the planning is begun, and again after planning is completed and a good idea of the extent of the alterations and changes necessary is gained.

THE LISTS

Preparatory to listing the various things to be done under the general head of modernizing, sheets should be made up each of which will carry one of the sub-heads listed below.

A—Essentials to maintain present house in good condition and prevent costly depreciation.

B—Old features to be modernized for convenience.

C—Desirable changes for improved appearance or convenience.

D—Deferable changes.

E—Unnecessary although appealing improvements not vital to comfort or convenience.

F—Improvements having an economic hazard, out of keeping with neighborhood or size of house; changes the cost of which could never be realized if the house were to be sold.

Every item noted for change will find its way under one of these sub-heads.

Checking should begin with the actual construction of the house, both exterior and interior. Repairs should be listed and then such exterior items as a new entrance, living or sun porch, etc. Then enter the basement with an eye to desirable improvements or new features, and work up to the first floor, taking each room separately, and on to the upper floor or floors in turn. Such radical ideas as reversing plans so that living and dining rooms face upon the garden rather than the street will, of course, be noted before the things connected with the rooms themselves.

As an example of the manner in which each room should be considered let us take the kitchen: We can work out a minimum of space necessary when all fixtures are arranged with an eye to convenience and ease of meal preparation. Probably not more than 10 x 12 feet will be desired. In a house of some age the chances are that this room contains considerably more space than necessary. If so, is it advisable to move a partition so that additional space may be given another room? Then about the floor—linoleum, rubber tile, cork tile—all these merit thought. The walls—possibly tile wainscot under hard plaster finished in a light reflecting color. Gas or electric range with vented hood above. Tiled dishwasher sink under a window, set high enough to prevent back bending. Sink and splash back of stainless enamel or metal. Double drainboards with convenience outlet over each. Stainless mixing faucet; special sink light; built-in soap dish. Mechanical refrigeration. Built-in cabinets arranged for individual convenience. Refrigerator, sink, cabinet, range placed to save duplication of steps. Central light close to ceiling. Rust-proof screens, hardware, light fixtures. High stool with low back.

A PROGRAM

After all the possible changes are down on paper, select from under the different headings those it seems advisable to carry out, giving due thought to balancing the program. Naturally, those under "A" will first be given attention. Certainly it would be the worst sort of bad judgment to neglect some things listed under this heading in favor of those on the "E" list. Changes on the "F" sheet will not be carried out unless the expense consideration need not be

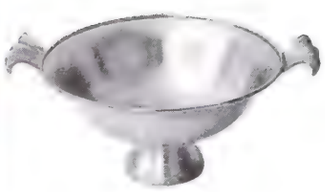
(Continued on page 116)

Modern Swedish Silver And Pewter

Alma Luise Olson



Swedish pewter is characterized by simple, flowing lines, graceful curves and absence of extraneous decoration. (Above) Pewter chandelier designed by Nils Fougstedt and executed by the Svenskt Tenn Company of Stockholm



Bowl of modern Swedish pewter with curved, fluted handles by Estrid Eriksson for the Svenskt Tenn Company

AMONG craftsmen today pewter is proving to be a fruitful, as well as grateful, medium for new designs and uses. This material as developed by the Swedish artisans no longer looks upon silver and ceramics as formidable rivals. It has found its own niche both artistic and utilitarian in the field of modern decorative art. The development has been so consistently in the right direction, so sanely restricted to a limited field, that pewter now occupies an important place in all exhibitions of modern Swedish handicrafts, holding a prominent position in the present Stockholm Exposition of arts, crafts and home industries. Silver also has undergone a significant change as the modern Swedish silversmiths are gradually breaking away from the bondage of old and foreign traditions and making a noteworthy contribution of their own.

Pewter spoons and pewter plates are symbols of an old order and have interest primarily for the antiquarian and collector. For the modern table they have yielded to the art of the potter and silversmith. But



That modern Swedish pewter does not depart radically from traditional designs is apparent in the coffee set above which has a decided 18th Century flavor. These pieces were designed by Astrid Aagesen and obtainable from the Nordiska Kompaniet, Stockholm



Peter B. Merrill



(Left) Plates of hammered pewter with engraved motif in center. The inkwell on its graceful stand is also hammered. Decoration in relief and delicate engraving distinguish a cigarette box. From Lord & Taylor

The absence of ornamentation and the flowing lines of the candelabrum above are characteristic of modern Swedish pewter. The low bowl is also plain but the box is delicately engraved. From Altman's

pewter today has another function. It is an especially attractive medium for mirror frames, sconces, candlesticks and candelabra, lamps, bowls, jewelry boxes and serving trays. The sconce, candlestick and lamp base, and such small objects as boxes, ash trays and bowls, have proven both popular and practical.

Some ten years ago, when the vogue for pewter in its new and modern guise became widespread, the Swedish workers experimented with different methods of treatment. By pressing they found that pewter became a very tractable medium. But the finished product did not have the stability required as it was easily bent out of shape. Casting has been found to be the more successful process in the long run. The modern group has not yielded to the temptation of adding antimony to the alloy to make it resemble silver, or of giving the objects a certain type of surface finish to produce the same effect. The essential quality of pewter is preserved, and with increasing age and constant usage it grows to acquire a soft, dull-finish surface unusually pleasing to both the eye and the touch.

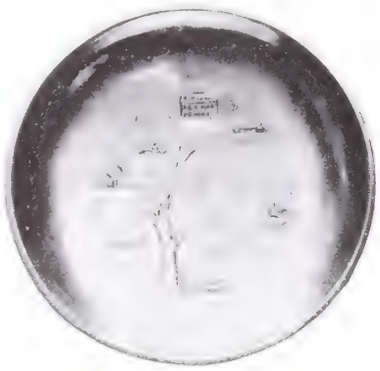
In general, the designs are exceedingly simple, flowing lines, graceful curves and absence of extraneous decoration being the outstanding features. Unusually interesting compositions delicate in line and without undue elaboration have been produced by Anna Petrus. In her stylization of the human figure or of objects from the plant and animal world, she is occasionally so successful that it is hard to determine whether the source of her inspiration lies in traditionalism or in ultra modernism. Some effective pieces have been achieved by this designer in collaboration with Uno Aahrén, the architect, and with Estrid Eriksson. Nils Fougstedt has produced happy results with mirror frames carrying only one decorative feature,

(*Continued on page 118*)



The Swedish silver illustrated on this page has many characteristics of the pewter shown opposite. While they are typically modern in feeling, the designs do not depart radically from tradition. Above are two distinguished forms from the Danish & Swedish Silversmiths





(Left) Flat silver bowl with unusual ornamentation on the bottom consisting of decorative motifs of a country estate. This bowl was designed by Baron Erik Fleming for the Borgila Atelier of Stockholm

The silver bowl shown immediately above was also designed by Baron Fleming for the Borgila Atelier of Stockholm. It reveals unusually graceful form, a delicately decorated base and finely chiseled handles



Dana B. Merrill

(Above) The delicacy of the engraved design on this silver jewel box is in keeping with its simple, restrained lines. The piece was designed by Maja Lisa Ohlson for the Guldsmeds Company of Stockholm



The silver candelabrum and compote at the right reveal the flowing curves and simple ornamentation typical of both Swedish silver and pewter. Both these are from the Danish & Swedish Silversmiths

The Gardener's Calendar For June

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. Ascension Sunday. Sow now the seeds of such things as Kale, Brussels sprouts, Cabbage, Celery and Cauliflower. The young plants, when large enough to handle, should be transplanted into other beds and set 12" apart. From here they go into the garden.	**2.** Restoration of Gardens, French Colonial Days, 1782. Be sure applying a mulch to the Strawberries to protect the fruit from dirt. It is a good practice to give the plants an application of strong liquid food, such as manure water, to increase the size of the fruit.	**3.** Don't neglect to spray the fruit trees when they are in flower, using a combination of Bordeaux mixture and arsenate of lead. Spray thoroughly from different angles, on a dry day. This will destroy the many harmful insects. Give a second spraying as the petals fall.	**4.** A top dressing applied to the lawn now will encourage root action that will help the grass to resist the dry weather which is sure to come later in the season. Bone meal or wood ashes are excellent fertilizing materials to use. Scatter them as evenly as possible.	**5.** Moon on the Equator. Do not omit spraying the Potatoes with arsenate of lead at the first appearance of the Potato beetle. Hilling the Potatoes when they are in flower is advisable. At this stage the young tubers are forming and need the added protection.	**6.** Look out for Rose bugs. Go over the plants each day with a small can of kerosene, shaking the flowers over the can and thereby causing the insects to fall into the kerosene. This will destroy them quickly and effectively. The same sort of treatment will help save the Peonies.	**7.** The climbing Roses should be looked over carefully and any heavy, robust new growth should be tied into proper position. Pruning should be deferred until they have finished flowering, when the old wood is cut. Better consult a good book on the way to prune different types.
8. Whit Sunday. If they have finished flowering, the early spring bulbs, such as Lent Daffodils, etc., should be pruned. The leaf should be left to cut off entirely several of the very old branches. By pruning now to these, will be cut out of next year's apples.	**9.** Don't neglect to keep up the sowing in the vegetable garden, for succession of crops. Corn, Beans and Cucumbers should be sown later this month. Intercropping may be resorted to in many cases with the purpose in view of securing the most work from the ground at work.	**10.** Tomatoes, Cucumbers and Melons, as well as other garden products that are subject to blight, should be sprayed at bi-weekly periods with Bordeaux mixture. Leaves that are affected by insects or those of any kind should be removed from the plant and burned. Spray in clear weather.	**11.** St. Barnabas. Care should be taken with all newly planted hardy stock that it be not allowed to suffer for lack of water. Thorough soaking of the ground, not a mere sprinkling, followed by a heavy mulch is needed. Such treatment will help the plant to get the best start.	**12.** Fruit trees that have reached the producing stage should be sprayed regularly with Bordeaux mixture. This protects the fruit from the parasites and fungi. Successive generations must be destroyed as they hatch, before they get the upper hand.	**13.** It is a good plan to go over the Tomato plants, reducing the quantity of unproductive vines and supporting those left to carry the crop. It matters little what system is employed to keep the fruit supported. The main thing is to keep it off the ground.	**14.** All the hedge cutting should be done now. Frequent trimming is required in order to avoid making a number of unsightly voids. Hedges that have been neglected for some time may be improved by trimming in shape before any cutting is done.
15. Trinity Sunday. Onion sowings are very desirable at this time, in order to have a good succession of young onions. It is good practice to top-dress the soil thoroughly with and to keep them in check. Thorough and timely attention in this matter will be well repaid by a better crop.	**16.** One of the secrets in producing fruit of the best quality is to keep the vines from overbearing. Thin out the quantity of the fruit by about one-half. Later and better fruit will be the result. Though quite a task, it will be worth while.	**17.** Do not neglect to weed the garden. Weeds not only keep the weeds in check, but preserves the soil moisture for the use of the plants. If this is not done the moisture from the soil will quickly evaporate. After every rain, cultivate.	**18.** This is the time to top using the Asparagus, as there are other vegetables available now to take its place. If you keep on cutting too long the vigor of the plant will suffer severely. Keep the Asparagus bed free from the summer with a pot on to grow beetle.	**19.** Corpus Christi. The flower garden should be looked over and any dry stalks should be removed. Plants that bloom through out the entire season should be top-dressed occasionally with some good fertilizer to maintain vigor. Keep the surface soil loosened.	**20.** Tall flowers such as Hollyhocks, Delphiniums, Helianthus, Dahlias, etc. should be adequately supported before any damage is done to them by storms and heavy winds. Proper stakes should be put in and the plants can be tied to them with raffia or cloth strips.	**21.** Summer begins. Be sure you keep the Lima Beans and Peas properly supported; the Peas by staking and the Limas by tying in to their poles. Bush Limas should be supported by small Pea brush placed in the row. Such attention repays in more even ripening.
22. 1st Sunday after Trinity. It is good practice to go over the bedding plants, pinching the tips of their growth. This will cause them to become more sturdy and to develop more quickly, and in better form. Only the tips need removed. Nip them off cleanly.	**23.** Patrick Barnum, inventor, died 1890. Don't neglect to oak the soil thoroughly when it is necessary to resort to artificial watering. Evening or early mornings are the best time for this work. Cultivation should follow so as to reestablish the dust mulch.	**24.** St. John the Baptist. Thinning out all the crops in the vegetable garden is of great importance. This should be done when the plants are small and before the roots are interlocked, or numerous desirable plants will be unavoidably torn out or damaged.	**25.** Carnations in the field which are intended for planting out in greenhouses for bloom next winter should be sprayed occasionally with Bordeaux mixture if there is any indication of rust. This will make much difference later in the number and perfection of the flowers.	**26.** Azaleas, Genistas, Acacias and other tender greenhouse shrubs and trees, etc., should be plunged in beds out-of-doors, where they can be well provided with water and sprayed when needful all through the summer. These plants will be making growth at this time.	**27.** Moon in Perigee. It is advisable at this time to take large quantities of greenhouse Chrysanthemum cuttings. If rooted now these will make fine plants for 6" or 7" pots, or when bedded out will make stems about 3' long. If you have facilities Chrysanthemums are fine.	**28.** Keep a sharp lookout for aphis of all kinds if the weather is at all dry. If the plants are infested spray them for three successive evenings with a reliable tobacco solution. Be sure that the spray reaches the under sides of the leaves and the tips of tender new growths.
29. 2nd Sunday after Trinity. Lettuce will frequently run to seed at this season of the year, because of the heat. Boards or other covering material placed over the plants will tend to reduce materially the loss from this cause. Remove all such cover in wet weather.	**30.** Crops such as Potatoes, Celery, Tomatoes, etc. will be improved by mild applications of fertilizer, a couple of times during the summer. Scatter the fertilizer on the ground around the stem of the plant, working it well into the soil with a hoe or cultivator.					

☽ First Quarter, 3rd day, Evening, E.
○ Full Moon, 11th day, Morning, W.
☾ Last Quarter, 19th day, Morning, E.
● New Moon, 26th day, Morning, E.

First Week: Fair and cool, following heavy rains
Second Week: Hot spell, violent electric storms
Third Week: Much damp, cloudy weather
Fourth Week: Expect drought and hot winds

When Old Doc Lemmon Came To See Us Last Week He Said—

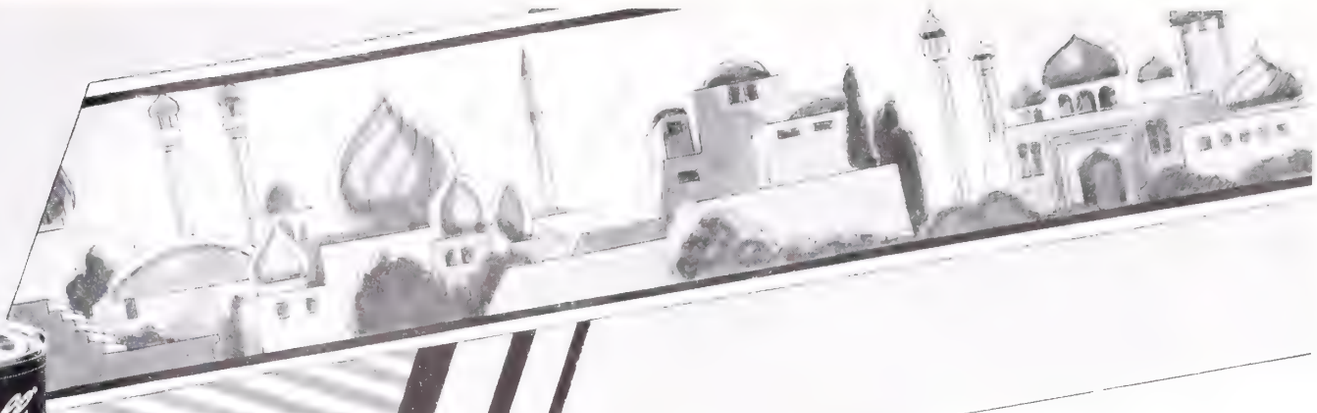
"I s'pose that's how a feller gits as old as I be he'll heard to keep some party well sot idees 'bout this an' thet—idees thet he's picked up along the low places in the road he's traveled or mebbe up on the ridges where the pullin' ain't so hard. Some of 'em he's got out'n his own experience, an' some from the folks he's met up with whose wagons hev got bogged down in the ditch so deep thet it's nip an' tuck whether they can ever git out. I'm thinkin' 'specially o' Bill Roscoe, over to Ashley Center.

"Bill's a city feller—leastways, he was brung up one. Fust job he ever hed was in a big office with a couple hunderd other folks. Month in, month out, he didn't hear nothin' but telyphones an' typewriters an' the elyvated trains rumblin' a-past. Far as anybuddy could tell, he was sunk to the hubs in a rut thet only got deeper the longer he stayed into it.

"But Bill he hed idees. He looked 'round the room an' seed white-haired old fellers settin' at the same desks they'd sot at for thirty year, sapped out by all work an' dern leetle play. He seed young fellers so scared o' bein' fired thet they didn't dast call their souls their own. Hatin' their jobs, most of 'em, but hangin' on 'cause they didn't know no other way of earnin' their keep. An' when he realized thet them was the only things livin' more'n'cause they hed to than b'cause they got fun out'n it, he begun to think. As he said to me couple days ago, settin' in his car right out by my front gate,

"'I made up my mind that the game wasn't worth the candle, Doc. A man has only one life to live, and within reasonable limits I think he ought to do the things out of which he gets the greatest kick. I'd seen a little of the country summertimes on my vacation—fishing, you know, and things like that—and I couldn't get it out of my head. So I kept my eyes open and—well, you know the rest.'

"Yep, I know the rest! The biggest part of it is thet Bill's as happy as a chipmunk. He's hed his own leetle business over to Ashley Center for ten year an' more, an' it's a nice one. Keeps him workin', it does, but not so hard thet he can't hop over to Birchy Holler Brook 'most any day he feels like it an' ketch him a mess o' trout. He ain't so busy but whut he can gun some rabbits or two-three pa'tridges couple times a week in the huntin' season or take a rifle an' stalk a buck deer up on the mounting. He's livin' the life he likes, which I figger ain't no more'n any human, man or woman, hes a right to do."





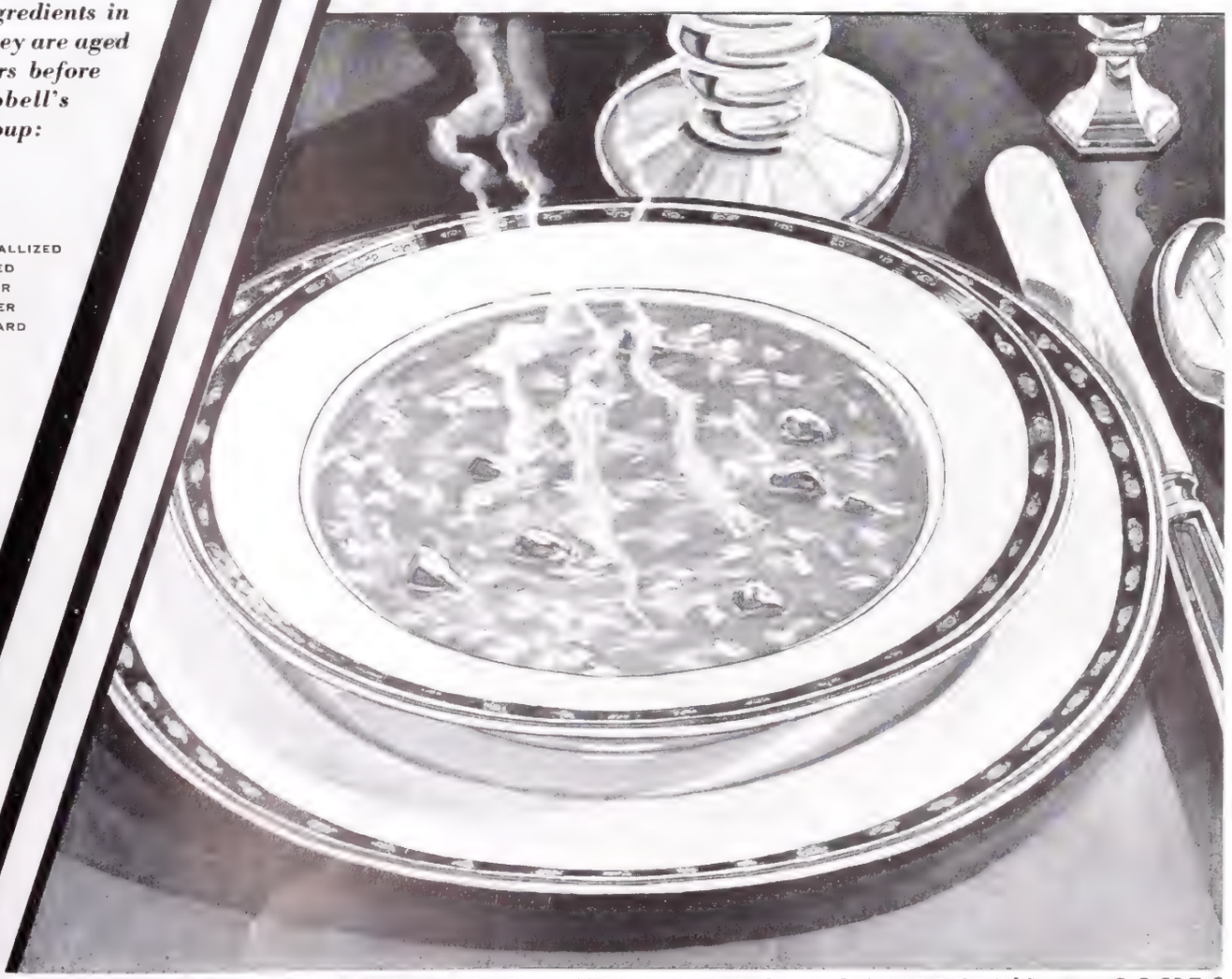
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Among the English windmills saved by local historical societies is this quaint Post Mill at Brill in Buckinghamshire

Windmills of Old Times

(Continued from page 88)

floor. Their location gives them a commanding site, which is desirable for a house. Indeed windmills are always placed in good positions relative to the surrounding country, and the cap of a windmill makes a fine lookout for obtaining beautiful views of the country-side.

Cley-next-the-Sea and Burnham-Overy-Staithe are two of the windmills illustrated. How attractive are their very names! They are both located on the north coast of Norfolk—the most eastern county of England—and look over a fine stretch of coastline and countryside. Another at Lacey Green stands high up on the Chiltern Hills on the edge of William Penn's country, and close to the birth-places of many famous Puritans and Quakers who made fresh homes in America. In this mill the millstones have been used for tables—a quaint conceit, while at Ringstead, close to Burnham-Overy-Staithe, and from which the famous Boston Stump can be seen, part of a stone casing is used as a dressing table. Many other fine old windmills have been turned into homes, more or less elaborate, according to the nature and the purse of the new owner.

As in America, so in England, some of the English windmills have been saved for other purposes. Americans should take every opportunity of studying their few remaining old windmills. It may come as a surprise to many that old-fashioned corn windmills are still in use on Cape Cod, Newport Island and Long Island. Of the three windmills shown here one near Newport, R. I., is still worked by wind. The windmill at Eastham, Cape Cod, could be worked without much difficulty if it was desired to do so. The Nantucket windmill, dated 1746, is used as a museum during the tourist season. It was bought in 1896 by a Boston lady and presented to the Nantucket Historical Association, and is the sole survivor of four which stood in a row along the ridge, and another which stood a little nearer the town.

Just as the windmills at Nantucket and Eastham have been saved by the local historical societies, so in England windmills at Brill in Buckinghamshire, Bocking in Essex, and Sprowston in Norfolk have been saved.

(Continued on page 118)



This windmill is located close to a town in Norfolk that boasts the picturesque name of Burnham-Overy-Staithe. The mill is still in active use.









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TODAY, with a new interest in the decorative arts, the hostess takes a connoisseur's pleasure in the ensemble her home. She knows that elaborate patterns in silverware e out of key with New England maple and that naively mple lines are inappropriate with carved Spanish furniture. TREASURE SILVER she finds, added to the traditional auty of Sterling, a new understanding of related design. nd her chosen TREASURE pattern is in perfect decorative rmony with her furnishing plan. Based on the work of early versmiths, in the days of ladder-back chairs and ne wood cupboards, are the plain and the engraved rsions of the EARLY AMERICAN pattern. The ILLIAM AND MARY and MARY II designs are eally suited to modern prototypes of early English homes. For Georgian homes, decorated in the exquisite classic style of late Colonial days, the ADAM pattern is in perfect accord. And the newest of the TREASURE designs, the GRANADO, shows the dramatic escutcheon and finely wrought ornament of typically Spanish inspiration. The majority of jewelers are prepared to show you these various styles in TREASURE flat silver and its matching hollow-ware. Should you desire the assistance of our service department in selecting your pattern, we shall be glad to send you special information and descriptive booklets. As members of the Sterling Silversmiths Guild of America, we are also able to extend, through leading jewelry shops, the privilege of purchasing TREASURE SILVER out of income.

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Papier Mâché—An Affectation

(*Continued from page* 87)

fact we can appreciate. Prettiness was their key-note and they were not ashamed of it. A pretty woman, a pretty dress, a pretty pony, a pretty phaeton, a pretty tea-tray were all of a piece. These tea-trays had a great vogue on both sides of the Atlantic. They were long the approved wedding present, and it would have been difficult to find an established American home of any pretension to fashion that did not at one time stand its silver or Sheffield plate tray idly on the sideboard or side-table while the cheerily decorated *papier mâché* was brought into active service.

Papier mâché was made in France in the early 18th Century. Paris made boxes: work-boxes, snuff-boxes, etc. In 1765, it was being made in Birmingham, England, and in Berlin, Germany. Henry Clay of Birmingham, in 1772, invented the process which used paper in sheets instead of pulp. The japanners of Birmingham applied their decorative work to this new paper basis, instead of iron, and early called it paper ware, and sometimes clay-ware. The trays were known as paper trays, until Jennens and Bettridge of Birmingham adopted the name of *papier mâché*. Birmingham and Wolverhampton were the chief manufacturing centers in England. From 1772 to about 1822, trays and decorative panels for various uses were the chief English output. They were painted, the trays, very much as the iron japanned trays had been painted, carefully, in the restrained taste of the day, with floral and foliage designs.

THE PERIODS

English work falls into several periods, with floral ornament, characteristic of 19th Century decoration, popular at all times. Early metallic bronze work and painting in colors, especially conventional floral ornament, were in use from about 1772 to about 1850. In 1812 and later, bronze decoration was very fashionable; entire pictures being done in bronze. Later, a powdered bronze sky or background was used with colored painted ornament, which has become known as the Wolverhampton style, the work especially excellent before the mid-19th Century. Floral designs and birds are done with the effect of bright sunlight, the gold in three or four shades. About 1820, the work was done in colored bronze powders, included few flowers, and these were combined with gold-bronze ornamentation. Later, flowers alone were beautifully rendered in gold. Clay's early flowers were formal and done in neutral tones of bronze. About 1830, conventional floral forms were interpreted more boldly. Then followed the era of natural flower painting, in beautiful colors, the work typically Victorian, superb enough in execution to convert any sceptic to this phase of decorative art.

Curiously, no Oriental influence in design is evident until about 1821, when raised work in gold was done in designs suggestive of the familiar willow pattern on porcelain, which became widely popularized. In 1825, a process for including pearl shell in the ornament was patented and came into great vogue. Used with strict regard to the general design, frequently a bouquet centered in a pearl vase, jar, bowl, or basket, it was also employed for effects of high light, as on roofs and house walls, and later still merely for its luster in flower petals and leaves. The latest use of these thin wafers of shell, obtained from the nautilus and sea snail, not properly mother-of-pearl, was for splurge and glitter alone, whole flowers being cut from it, sometimes overlaid with transparent color, veined and centered with stamens or in more hurried work left plain to intrigue the imagination, a method not new to modernism. Forms of castles, churches, houses and even whole groups of buildings were often so indicated by a plain sheet of pearl. Electroplated metal was occasionally used, for edges and filigree ornament on trays, as early as 1844, but more effectively after 1864. Ormolu handles appeared on card-trays. Gem inlaying, with semi-precious stones, glass, etc., appeared about 1847, but examples are rare. Some very attractive work was done with small flecks of shell introduced into scrolled designs mostly in gold. Even pewter was incorporated to brighten some designs.

THE MID-CENTURY

Experts agree that the work done in the middle years of the century is paramount, especially about 1850. This includes practically all types of ornament: floral, scenic, figures, formal designs in color, gold-bronze, and applied pearl shell. Aluminum was introduced about 1850, but little used before 1864, and more successfully from 1879-1884, for silver effects in moonlight, clouds, and floral patterns. In 1860, marbling was fashionable, and about 1862 malachite was occasionally included as a border on the black ground of tables, trays, etc. In the 60's and 70's, Oriental designs again returned to favor and the luster of pearl topped many a pagoda, and made radiant many Oriental figures and blossoming trees.

About 1860 the use of designs transferred mechanically instead of painted by hand, brought a much inferior product on the market. These designs were enlivened with large motifs in pearl, amid vivid colorings, especially blue and red, with added gilding. In 1876, some manufacturers produced better decoration in the Classic and Persian styles with more subdued colorings. Fashion swung far away from *papier mâché* as 20th Century taste divided sharply between a return to the older period styles and an eager cult of the newer modes inaugurated by William Morris and others in England, so that *papier mâché* has now come under the category of antiques.

It is quite commonly supposed that *papier mâché* is always found with a black lacquered ground, as most surviving antiques are black. But many colored grounds were popular at different periods. There were light colored grounds in yellow, gray, white or ivory, as well as scarlet grounds,

(*Continued on page* 124)

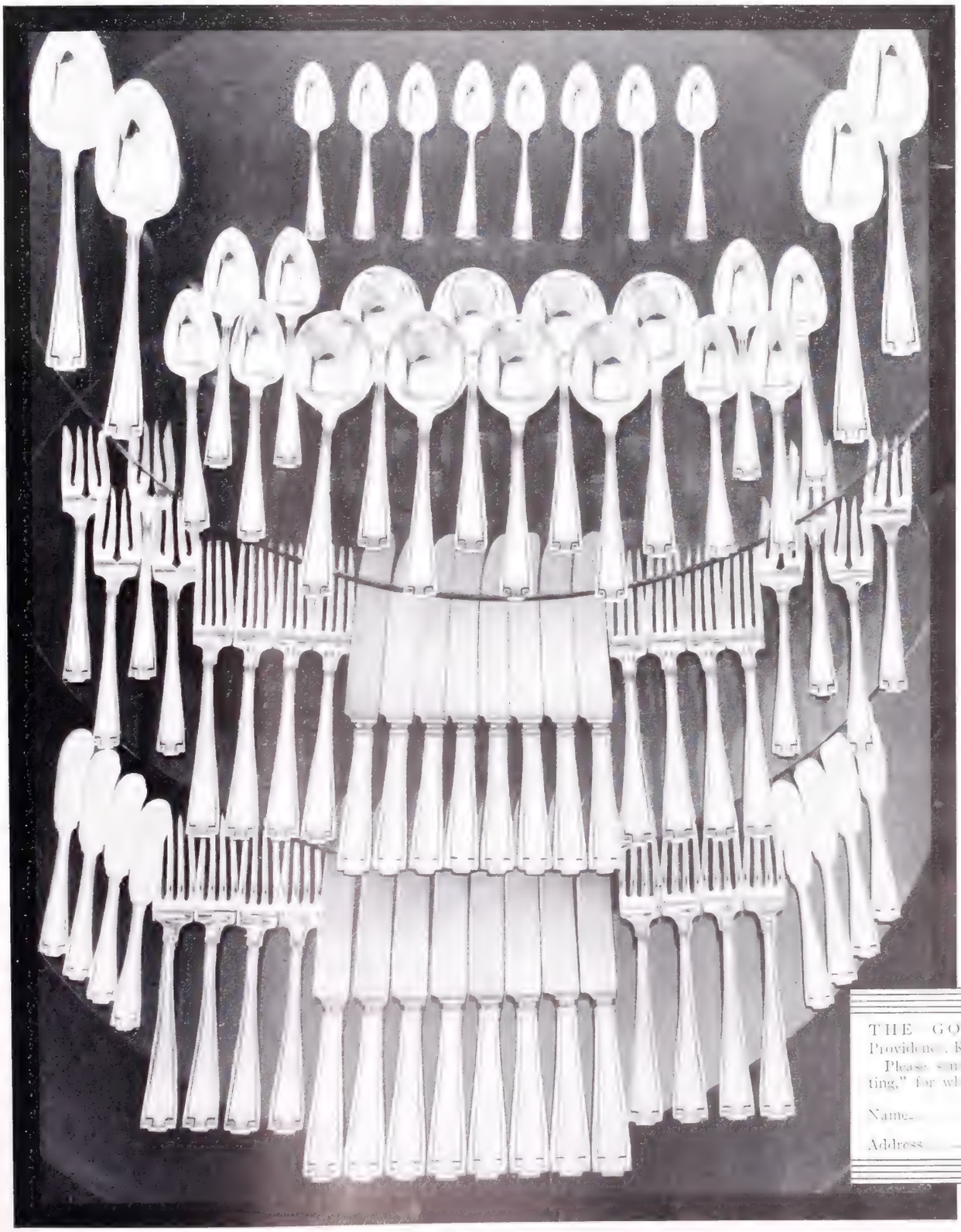
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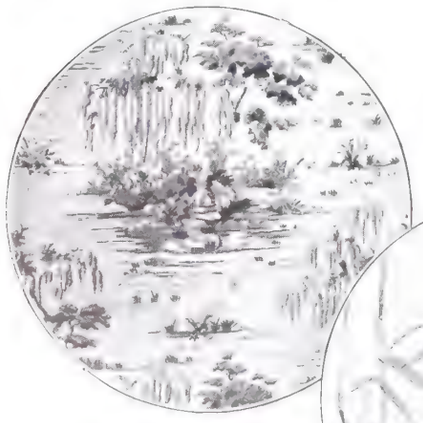
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The head of a curving avenue in a new garden is effectively accented by this statue of a woman and a cupid playing with a dolphin, by Canova

Old Garden Ornaments

(Continued from page 79)

piece of ancient marble brings an old atmosphere to any garden. Statues that portray the human form in movement give a stagnant garden a delightful sense of flight. The urn, the Greek or Roman column, the sundial give repose. Modern statues, however beautiful or amusing, are mistakes in the garden founded in some degree on the Classic traditions.

Today in London, Paris and Rome there are places where one can order copies of old statues in marble, stone or terra cotta at small cost. The garden lover who desires an original old piece can find many bargains in marble yards and wreckage establishments—especially in Italy, the land of statues. The era of Phidias belongs largely to the gardens of our dreams. 16th Century statues always demand a complement of ancient trees. The 17th and 18th Centuries offer endless conceptions of the pseudo-classic for the small garden. It is a curious fact that a statue that has lived a long garden life never seems to resent a new home in a new garden. The same thing cannot be said for the average output of modernity.

Systematic Planning

(Continued from page 107)

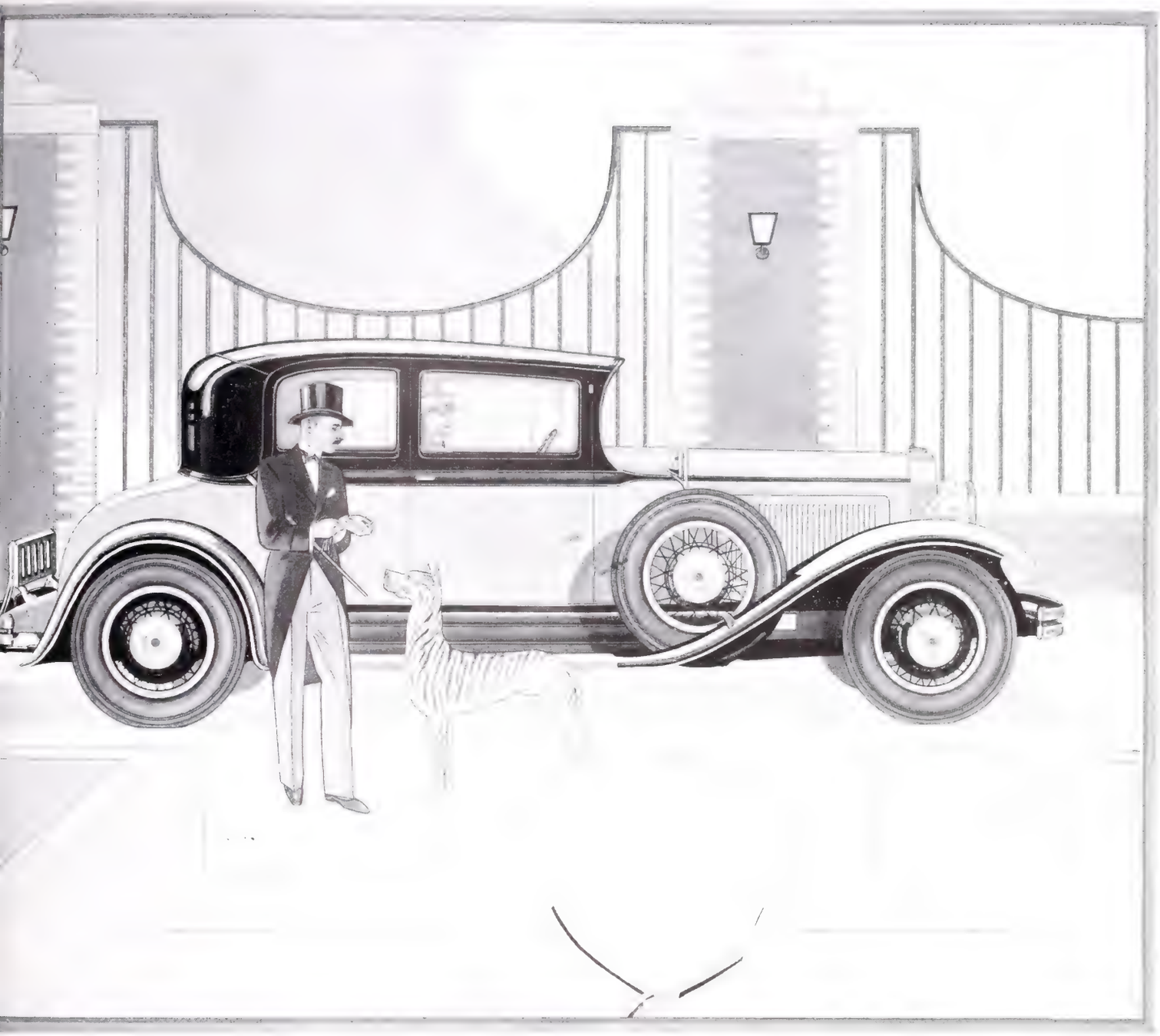
too strictly balanced. If an extensive program is decided upon, by all means call in an architect at this point. His services are essential in correlating changes and pointing out how changes can be made in the best manner.

An architect will lay out the complete program in such a manner that work will be started at the logical beginning, rather than a haphazard way, even though it is carried out by degrees. Many remodelers have learned to their regret that they started work prematurely; that, for instance, it would have been better to add the sun room and sleeping porch before revamping the heating system. A heating plant that is well for nine rooms will not heat eleven satisfactorily. In the same way plumbing layouts may be importantly influenced, especially if we are putting in new pipe.

It is fundamental to work out a plan that will avoid mistakes and regrets before a single nail is driven. Then you must learn from your architect about contractors and the various forms of contracts such as cost plus, cost plus percentage, day labor, etc.

Finally, consider financing methods. One may pay as he goes, out of income; a new mortgage may be arranged; an existing mortgage may be increased. Do not overtax your budget.

You are now ready to consider actual materials, and be sure to use good ones. You can also consider color schemes and other interesting details. A large volume might be written, a book such as does not now exist, on what to do with walls, the roof, the window and door openings of the old house; further, the questions of insulation, additions, interior partitions, built-in conveniences and electric service, to mention but a few of the details which confront the remodeler, might be developed if space permitted. But here is just a thought in closing: Many families love the old home, but the neighborhood has become highly undesirable; for such families a solution may occasionally be found in moving the residence to a new site. Before purchasing a new site bear these points in mind: number of streams or rivers to be crossed, overhead wires and other obstructions; these are the factors that make house moving expensive.



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(*Continued from page* 109)

combined with sconces or candlesticks to match. The same idea has been executed for a clock and accompanying candlesticks for the mantelpiece. Edvin Ollers has some unusual designs in candlesticks as his contribution to the movement of "more beautiful things for everyday use."

Among the Swedish silversmiths there has been no such radical departure from old traditions as among the craftsmen working in pewter. There has been a far-reaching attempt, however, to segregate the genuine product from silver plate. The latter has its function and place in modern everyday life; it is cheap and serviceable and requires comparatively little care. But throughout the 19th Century it went the way of most of the arts and crafts; the machine made product degenerated into extreme ugliness. Fortunately, a reaction has set in bringing a return to simplicity of treatment that is more in harmony with the material itself.

Two of the foremost modern Swedish silversmiths, working in both silver and silver plate, are Baron Erik Fleming and Jacob Aengman. The former has his own shop, and no product is turned out that has not been the subject of his personal direction and supervision. He has a high technical skill and a genuine feeling for the inherent quality of the medium in which he works. Form is an important attribute, the extraneous decoration being apparently the least essential to him. He reveals a marked sympathy with the modern ideal of simplicity of contour and integrity of form. Some of his most exquisite work is almost austere in its absence of ornamental detail. Standardization is inevitable. In a silver coffee servi this designer reveals the beauty of li and form that can be obtained in handmade product which is later use with slight modifications, as a mod for a set turned out by Guldsme aktiebolaget.

The gleaming silver surfaces ha received their most modernistic trea ment among the Swedish workers fro Wiven Nilsson who uses angles wi extremely successful results. Wolt Gahn and Karl Wojtech are al among those who concentrate their a tention on pleasing contours a subordinate the details of their d signs. Especially graceful and ha monious are the lines of the candelabr and candlesticks designed by El Bergh for C. G. Hallberg's Gul smedsaktiebolag.

The illustrations on page 10 reveal interesting examples of th work of modern Swedish silversmith and craftsmen in pewter. In ever case is a noteworthy absence o undue elaboration, the designers pre ferring to concentrate on form rathe than on extraneous ornamentation The pewter, as befits the material is somewhat simpler in both line an decoration than the silver. Designs i both mediums are characterized by grea delicacy and purity of line; where decoration does appear, it is handle with the utmost restraint. Swedish sil ver and pewter are available in thi country in a variety of excellent de signs. They may be obtained from th department stores indicated in the captions and from the Danish an Swedish Silversmiths, in New York City. The remaining pieces illustrating the article can be had by writing to the Stockholm firms mentioned.

Windmills of Old Times

(*Continued from page* 112)

Brill mill is the earliest dated post mill still standing in England, for it bears the date 1668. It is unique in that it stands on common land, and not on privately owned ground. When on the death of its owner it was bought and put into repair the writer was responsible for advising as to what should be done. Unfortunately, little money is available for its upkeep, and unless some is forthcoming the mill will once again become derelict.

Bocking windmill is another post mill. In this case it has a roundhouse enclosing the supporting beams and forming a store house. It has been restored and was opened to the public on November 23, 1929.

The windmill at Sprowston is in the process of being saved. This mill is said to be the original of the windmill in Crome's painting of Mousehold Heath, Norwich. The fantail at the rear, which automatically turns the mill to face the wind, is a later addition. George Borrow knew this mill when he lived in Norwich, but the only windmill mentioned in his books—a mill in Anglesey mentioned in *Wild Wales*—has disappeared. Sprowston Mill contains a very early example of ball bearings, with large cast-iron balls each as large as a cricket ball.

In France, a tax has recently been imposed upon the sails of windmills, and as a result many mills have been dismantled. Some are still at work, however, as is evidenced by the photographs. The fine post mill is at Marcke, near Calais, and it was at work when the photograph was taken. The tower mill is at Moeringham, between Calais and St. Omer. It has stone walls 4′ 6″ thick and, like the mill at Marcke, makes wheat flour. Similar mills exist in Quebec Province today, though only one or two are working. The smock mills are at Clair Marais, just outside St. Omer. They are marsh mills, and drain the land by means of wooden Archimedean screws. It is to be hoped that the French Society for preserving old windmills will be successful in its efforts.



Pewter

will please the modern bride as it did the brides of '76



PEWTER's history is long and proud. The Chinese wrought strange gods of it two thousand years ago. The Romans brought it with them to Britain. But it was in Colonial America that the art of the pewterer reached its height. Brides of that period cherished presents of pewter above all else—kept their candlesticks and platters polished bright.

Brides of today find gifts of pewter equally acceptable. It is very much in vogue. It has a mellow beauty all its own. Its cool, low luster and simple patterns blend perfectly with present trends in decoration. Best of all for the donor, there is a profusion of individual pieces and sets, with a correspondingly wide range of prices!

In choosing pewter for a bride, or for yourself, look for the three "touch marks" shown below. You'll find them in the finest shops. On graceful bowls and candelabra, on tea or coffee services, on sturdy pitchers and porringers, on quaint lamps and tobacco jars—on a host of pleasant pieces like those pictured on this page. Each of them assures you of authentic design, honest craftsmanship and moderate price. They mark all the varied products of the International pewterers.



If you'd like to know more about pewter, we'll gladly send you our free Booklet P-58, "Pewter Through the Centuries." It tells the story of ancient pewter and pictures modern pieces. Write for it. Address Pewter Department, International Silver Company, Meriden, Connecticut.



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World's *Fastest Freezing*

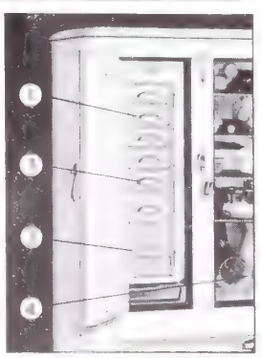
Ice in 80 minutes





Fast-Freezing Is Part of Kelvinator's 4-Way Cold

Today Kelvinator brings to your home 4-Way Cold—an all-automatic type of refrigeration service never before obtainable. It provides in a single cabinet, four separate degrees of cold: (1) steady cold for freezing ice at Kelvinator's fast speed; (2) extremely fast automatic freezing of ice and desserts; (3) a special Cold Storage Compartment, with *below-freezing* cold for keeping meats, fish, game, ice cubes, ice cream, etc., indefinitely; (4) controlled cold in food compartments always between 40 and 50 degrees.



In a recent nation-wide test conducted by Kelvinator dealers, Kelvinator Cabinet refrigerators in the 48 states and the District of Columbia demonstrated the amazing average freezing time of 80 minutes—from water to solidly-frozen ice cubes.

Super-fast freezing of this type is made possible only by Iso-Thermic Tubes—an exclusive Kelvinator device which concentrates intense cold in the freezing compartment—cutting the time of freezing from one-half to one-third the usual period.

Never a shortage of ice—during the longest social evening, or on the hottest day—that is what Kelvinator promises and *delivers* in its entire range of super-automatic models.

You may never need *all* the ice that Kelvinator is capable of producing in a day, but it is comforting to know that the capacity is there—for unexpected guests or for sick room emergencies.

All Kelvinators may be purchased on easy terms through Kelvinator's ReDisCo monthly budget plan. Free illustrated folder describing the complete new Kelvinator line will be mailed on request. Ask your dealer about the new Kelvinator Recipe Book

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Please mail me free illustrated folder describing in detail the new Super-Automatic Kelvinators.

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4 way cold KELVINATOR



THE ready acknowledgment of Cadillac's special place among fine cars is a gratifying tribute to 25 years of undeviating devotion to progressive standards of close and fine manufacturing . . . It is universally shared even by people who have not enjoyed the privilege of Cadillac ownership . . . Given personal experience, this general acceptance becomes specific . . . There are many very important differences that set Cadillac apart from all other cars . . . Brakes, steering and gear-shifting have been simplified as never before . . . You enjoy an easy mastery of your car that is a grateful relief . . . This same progressiveness is expressed throughout and is clearly evidenced in all around performance which reaches the maximum of 8-cylinder effectiveness in the Cadillac V-type Eight . . . It is further exemplified by the greater excellence of Fisher and Fleetwood bodies.

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PRODUCT OF GENERAL MOTORS



Fantom—the Recessed Radiator Conspicuous by its Inconspicuousness!

This modern radiator conserves health . . . conserves space . . . and conserves the harmony of the finest interior decorative plans.

Recessed conveniently into the wall, it becomes an integral part of the room, and a countless asset to its comfort; for its flat surface radiates pure, life-giving, radiant heat just like that from the sun, while a gentle curtain of warmed air rises through the grille work at the top carrying warmth to every nook and corner of the room.

FANTOM by name as well as by nature . . . a radiator of high efficiency and low visibility . . . and offering the following advantages:

It warms the lower part of the room in the "living zone" with sun-like, radiant heat, as well as the upper "living zone," maintaining a more uniform temperature and effecting a real saving in fuel.

It is out of the way...space saving...inconspicuous in appearance...conspicuous by its service.

It can be painted to harmonize perfectly with any interior decorative scheme.

The FANTOM is the model your Architect would choose for himself, and he will welcome your suggestion to use this type of radiation that furnishes perfect heat, saves room, and contributes to the beauty of home.

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SHOWROOMS IN ALL PRINCIPAL CITIES
DIVISION OF
AMERICAN RADIATOR & STANDARD SANITARY CORPORATION



Is the bathroom the least attractive room in your home?

No longer is it the fashion to neglect the possibilities of the bathroom as a beautiful interior. Architects and interior decorators are giving it quite as much consideration as the other rooms. Home owners are replacing the old plumbing fixtures and refurnishing the bathroom to make it a worthy part of the home.

The inspiration for this new trend in bathroom furnishing came from the finer forms and beautiful colors created for plumbing fixtures by "Standard" designers. The new "Standard" Plumbing Fixture designs reveal new beauty in the simplicity of their lines and the perfect balance of their proportions.

When you are planning to remodel or refurnish your bathroom you are invited to visit a "Standard" Showroom to see these new designs in all the new and exclusive "Standard" colors: Ming Green, T'ang Red, Clair de Lune Blue, Ionian Black, Ivoire de Medici, Rose du Barry, Orchid of Vincennes, St. Porchaire Brown and Royal Copenhagen Blue as well as white.

To suggest the possibilities of the bathroom as a modern interior, the Standard Sanitary Manufacturing Company has published the book "Color and Style in Bathroom Furnishing and Decoration." It illustrates interesting arrangements of plumbing fixtures in bathrooms that are original both in design and color harmony. A copy of this book and, if desired, the details of an easy financing plan, will be sent to you on request.

"Standard" PLUMBING FIXTURES



Standard Sanitary Mfg. Co.

106 Sixth Street, Pittsburgh —— 18 East 45th Street, New York

SHOWROOMS IN ALL PRINCIPAL CITIES

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

Leaded casements are the keynote of this English Library

Designed by C. HOWARD CRANE *Architect* — *Decorative suggestions by* HARRY J. DEAN COMPANY



Diamond-leaded Fenestra Casements . . . as typically English as a country squire . . . lend authentic atmosphere to this comfortable library, planned by C. Howard Crane of Detroit, with decorative suggestions by the Harry J. Dean Company. To harmonize with these beautiful steel windows, crewel embroidered drapes are hung from an antique wrought-iron pole. Arched bookcases are sunk deep in the dark wood-paneled walls.

But these Fenestra Casements are more than a delightful adaptation of the most modern type of windows to a period home. They are an excellent example of Fenestra possibilities in group effects. Separated by heavy stone mullions and extending almost the full width of the room . . . they have perfect balance and proportion.



A finger touch opens the swing leaves wide . . . closes them snug-tight against storm without the need of weather strips. There's no warping, swelling, sticking or rattling. Glass may be cleaned on both sides from within the room.

Now . . . complete with screens and through one manufacturer

The latest Fenestra convenience is a heavy bronze mesh screen which fits flat against the window frame on the inside. For the first time, the swing leaves of a steel window may be opened or closed and securely locked through the screen but without touching it. The screen is almost invisible and built with the same care that characterizes Fenestra craftsmanship.



Screens quickly removed when washing windows.



Easily opened without touching screens.

Fenestra

FENWROUGHT CASEMENTS {SCREENED}

Detroit Steel Products Company,
2251 East Grand Boulevard, Detroit, Michigan.

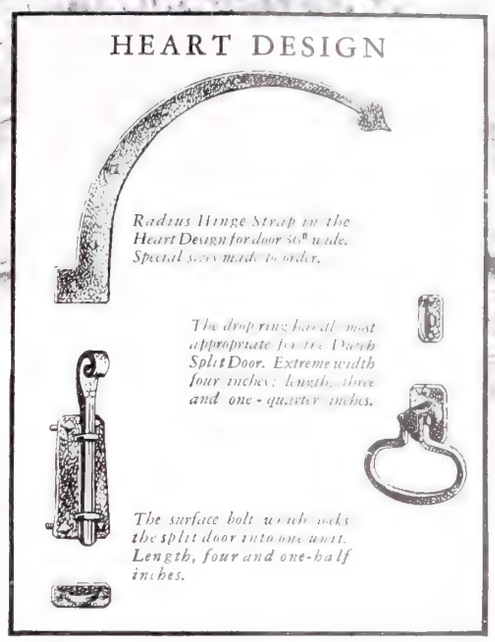
Gentlemen:

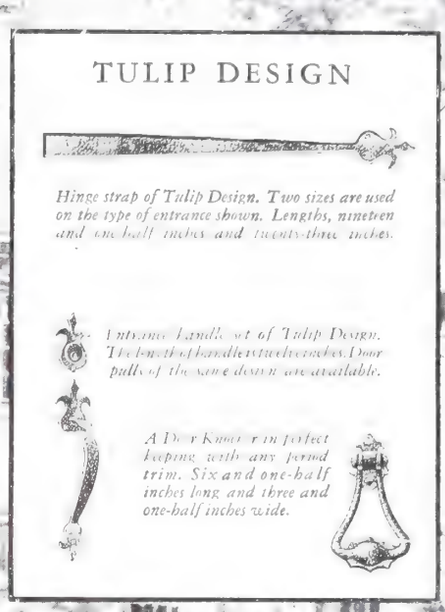
Please send me without cost or obligation: "Decorating with Casements," containing many beautiful color plates.

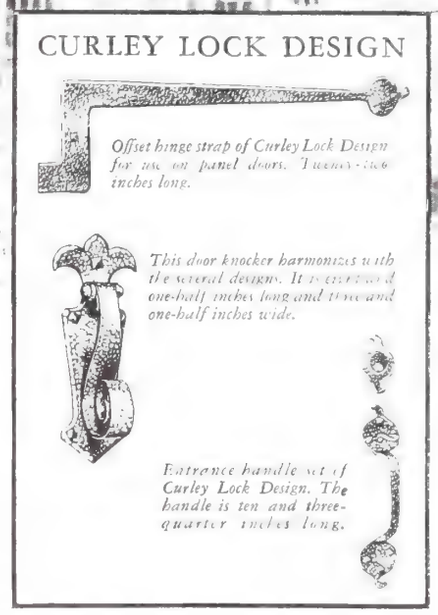
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Street .....

City ..... State .....







FORGED IRON

in the TRUE COLONIAL SPIRIT

McKinney Forged Iron Hardware, long known as "The Jewelry of the Home," is authentic. Every design reflects the spirit of the days when some sturdy blacksmith with the soul of an artist beat out by hand the charming hardware fittings used then in the best home: Every piece possesses the rugged grace and pleasing texture which always identified the work of the old-time craftsman.

McKinney Forged Iron Hardware is manufactured in six master designs. The three illustrated, Heart, Curley Lock and Tulip are of the Early American Period—correct for any type of Colonial House. The Warwick is essentially English; the Alhambra is of Moorish influence; while the Etruscan is of Latin extraction.

In re-creating these lovely patterns, McKinney has preserved the beauty and character of each period, changing only the construction so as to make each piece adaptable to modern building requirements. Everything needed for outfitting a home of any type now is available even for the modest priced home: Entrance door sets such as handles, drop rings or levers operating cylinder locks; hinge straps and strap hinges; interior latch sets; hammered old brass and iron knobs or lever handles; garage hardware; and door studs. Each design is furnished in three rust-proof finishes—Dead Black Iron, Relieved Iron and Rusty Iron. The Relieved Iron often is designated as Flemish or Swedish Iron.

That you may study and compare the beauties of all designs, McKinney offers a beautiful Brochure illustrating their proper application. Use the coupon to request your copy.

McKINNEY FORGED IRON HARDWARE

FORGE DIVISION (H&G)

McKINNEY MANUFACTURING CO., Pittsburgh, Pa.

Kindly send me your Brochure on Forged Iron Hardware.

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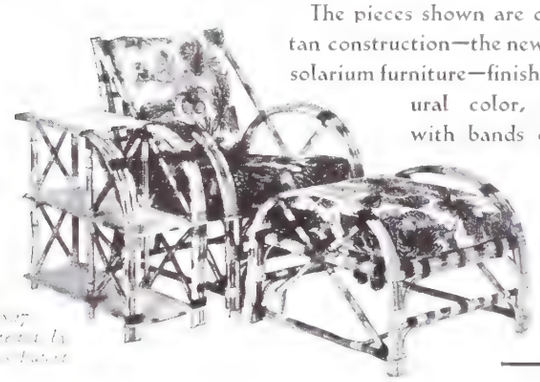
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When Style Enters the Sun Room

DECORATED in the modern manner, your Solarium will become a smart, comfortable, and altogether alluring retreat. Furniture of the new designs illustrated, with draperies and rugs to harmonize, will effect this transformation.

The pieces shown are of all-rattan construction—the new vogue in solarium furniture—finished in natural color, decorated with bands of French



No. 6057
Design protected by U. S. Letters Patent

enameled cane in bright colors, and upholstered in a fine imported fabric. Sons-Cunningham rattan designs are protected by patent, and the purchaser should guard against imitation by looking for the nameplate on the bottom of each piece.

Sons-Cunningham furniture is built for those who seek originality of design, the finest quality of materials and workmanship, and unusual upholstery combinations. It may be seen in the most representative display of designs and color combinations in the Sons-Cunningham Showrooms, where you are cordially invited to call. Purchases may be made through your dealer or decorator.

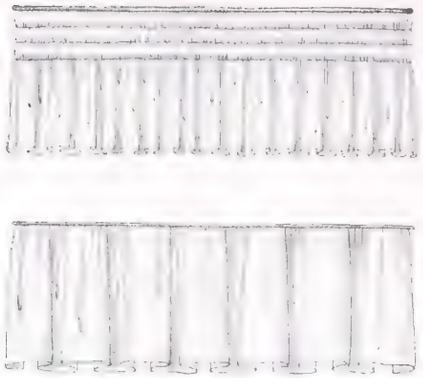
A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents—stamps or coin.

Sons — Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE, NEW YORK

At 46th Street



The slip cover may be finished with a skirt, shirred or box pleated. As illustrated at the top, three rows of gathers at the top of a ruffle six or seven inches wide are sufficient. Two inch box pleats are also effective

The Making Of Slip Covers

(Continued from page 106)

cover at this place. A tuck of about an inch is pinned across the front edge of the top of the chair and one across the front edge of the seat. (See central illustration on page 106.) These tucks are later slit and cut down to be welted. The inside of the arms and wings is then fitted. Allowance must be made for pockets at the sides of the seat and between the front and the wings. The two small sections which cover the front of the arms are fitted last, as shown by the large sketch at the bottom of page 106. After this initial pinning and cutting, each step of the way must be retraced and the cover refitted more smoothly. All joining seams are then pinned together. This must be done evenly, without pulling, and care taken to secure the pins from falling out. Before taking the cover off the chair all edges should be trimmed. Finally the cushion is fitted and cut.

All visible seams except those at the back and sides of the seat, which are concealed by the cushion, and the seams joining the wing pieces to the arm pieces, are welted, French seamed, or bound. Which of these methods shall be used must now be decided. Binding has a tendency to shrink when cleaned or washed, therefore welting with self or contrasting color, or French seaming is preferable. Whether the seams are to be welted or French seamed, the order of procedure is the same. Supposing that they are to be welted, we proceed as follows.

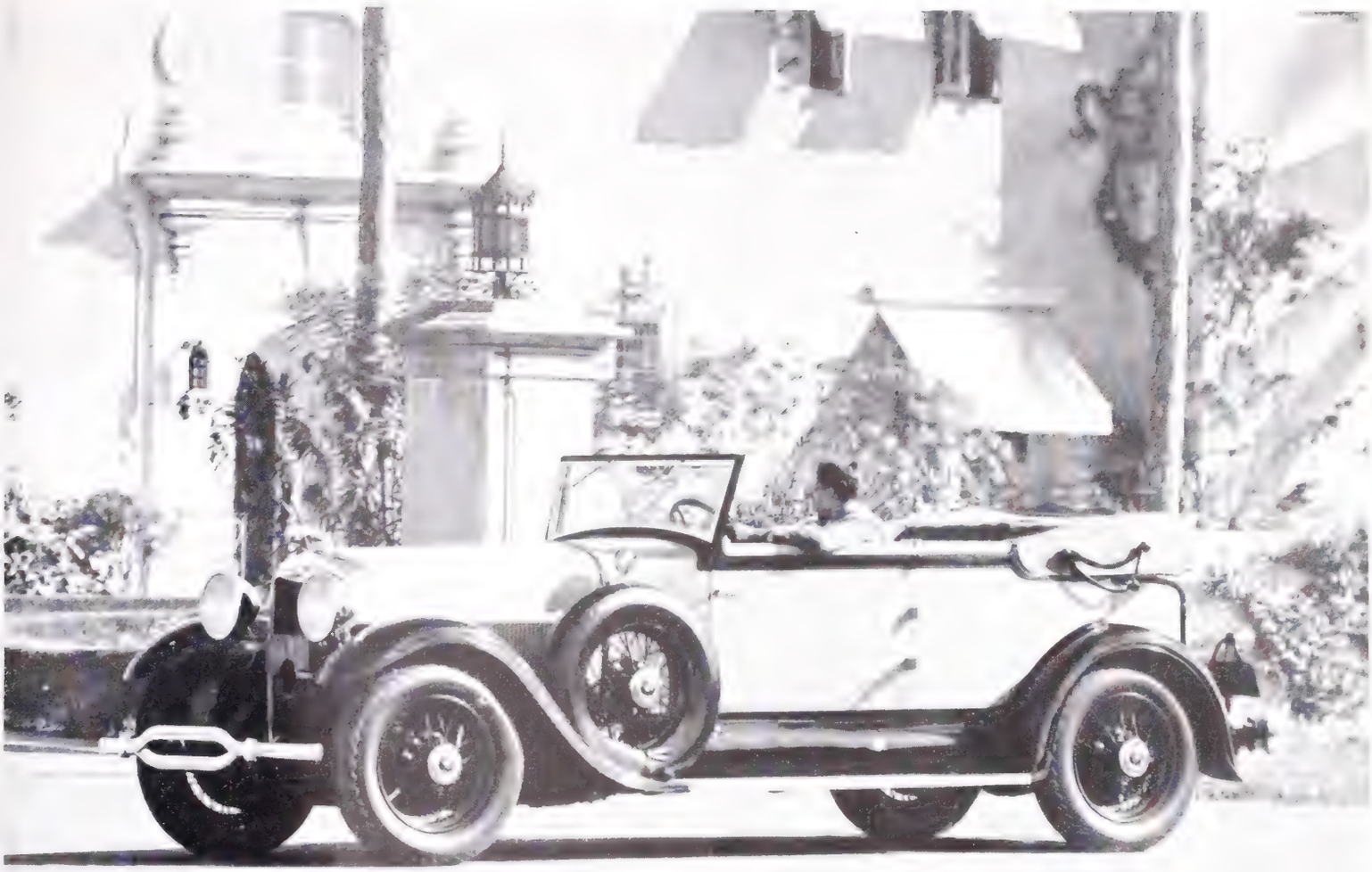
All seams not to be welted are sewn first. To permit the snug fitting cover to be put on and off, one side of the back of the cover is hemmed, the back edge of the adjoining side of the cover is welted to a strip of material about an inch wide, and the back is secured to this strip with snaps. The seam joining the back to the other side of the cover is then welted, from top to bottom. Then beginning at one arm, welt the top seam of the arm, the front seam of the adjoining wing, the top seam of the wing, the top seam of the back, the top seam of the other wing, the front seam of that wing, and the top seam of the other arm. Welt the top edge of the front; then welt the sides of the front to the wing pockets, from top to bottom. Welt the front edge of the seat and lastly welt each front arm piece, beginning at the bottom o the outside edge and finishing wher it joins the apron. Then the cushio cover is welted. At the back botton edge a flap must be provided for in serting the cushion. This is finished o and fitted with snaps as was the bac flap of the chair cover.

Most people prefer to finish the sli cover with a skirt—shirred, box o knife pleated. If a skirt is not desired the cover can be finished just below th upholstery line and trimmed with narrow binding. Shirring requires fifty per cent fullness; that is, measure th distance around the bottom of the chair allowing half as much again fo the fullness. Box pleating requires one hundred per cent fullness—twice the distance around the bottom of the chair. Knife pleating requires three times the distance around the bottom of the chair. If an added note of interest is desired, the front panel of the cushion may be shirred, box or knife pleated to match the skirt.

Before being covered for the summer, upholstered furniture should be cleaned to prevent the soiled fabric from deteriorating. Pile fabrics provide admirable lodging places for moths and unless thoroughly cleaned may be ruined by these pests if covered for any length of time. Wooden surfaces are better left uncovered, for many woods have a tendency to mildew under cover. Lengths of thin window shade sticks placed in the pockets will keep the slip cover firmly in place.

Weltings and bindings of glazed chintz and other fabrics are available made up in all the wanted colors. These easily applied trimmings come in one, two, three, and four color combinations, in plain as well as figured fabrics. Sometimes a plain and a patterned material are used together. Harmony must reign between both the color and texture of the trimming and the slip cover fabric. A copper colored slip cover may be trimmed with blue glazed chintz. Peach, blue, and yellow are effective when combined, as are also yellow, rust and green. The *ombré* tones of one color which are so popular in many phases of home furnishings are equally smart when used for trimming on summer slip covers.

THE LINCOLN



THE DIETRICH CONVERTIBLE COUPE

It is built for distinguished service

A PERSONAL AMBITION to build the finest motor car possible, an ambition backed by virtually unlimited resources . . . capital, laboratories, mines, mills, the inspirations of scientists, the pooled experience of able engineers. . . . Out of these comes the Lincoln, a thing of lithe vitality and enduring stamina.

In its making, those operations that best can be performed by hand are in the painstaking hands of fine craftsmen. Things that best can be done by machines are done by machines that are the admiration of the engineering world. These make delicate measurements or precise applications of tremendous force beyond the power of even the rarest craftsman. Costly to secure and maintain, the use of these machines often materially slows up production. But there is no intention to build the Lincoln in large quantities.

Thirty thousand separate inspections, during the making of each Lincoln, ensure that each shall be what its makers intended . . . an almost living thing at which they can point, in the privacy of their consciences, and say: "Without stint of men, money, time and trouble, this is the best that can be done."



An interesting installation in Clinton, Mass., Hutchins & Troisi, Architects

There....

that's where to put the radiator!

The vexing question of how to keep the radiators out of sight almost answers itself—when the radiators are Robras 20-20. They fit in the most convenient place of all—in the wall.

Instead of destroying the effect of fine windows, these out-of-sight, out-of-the-way radiators can be easily installed under the sills. In your home or apartment there is four inches of waste space (just the depth between the inner and outer walls) . . . all ready to receive the Robras 20-20 radiator.

But why not let us tell you more about this interesting, compact, quick-heating radiator? Just send the coupon below today. ROBRAS 20-20

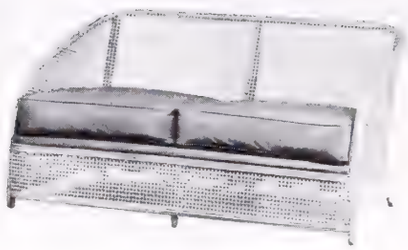
[illegible] ONE EAST FORTY-SECOND STREET, NEW YORK, N.Y.

HG-5-30

Send me information on Robras 20-20 Radiators.

Name.....

Address.....



A well-designed settee made of natural colored cane trimmed with green enamel bands. The cushions are covered in bright blue waterproof fabric. Gimbels

Outdoor Furnishings

(Continued from page 66)

equally important, along with these practical qualities is a wealth of really distinguished designs. There are plain tone effects in pastel as well as stronger hues; wide and narrow stripes in excellent color combinations, pigskin and snakeskin patterns particularly interesting on 20th Century metal furniture, suède finishes in lovely colors; silver and gold leathers, and a linen weave in solid or two-tone effects, delightful for willow furniture. Unusually successful also for outdoor furniture is a narrow candy stripe in two tones. Tan and brown, yellow and orange, pale and deep pink, green and blue are some of the combinations available in this simple, smart design. Floral patterns with large designs are much in demand in these new glazed fabrics as well as novelty textures and rough surfaces. Jade green and grass green and peach are the leading shades, with blue and orange more in evidence this year than ever before. These glazed fabrics may be purchased from Frances T. Miller.

Finally, garden umbrellas have never been so attractive. In place of the ubiquitous striped canvas, we now have umbrellas covered in sun-resisting, waterproof materials having the soft luster of silk and patterned in all-over flower designs on a peach, yellow, green, blue, red or black background. Or, if preferred, the umbrella may have a plain center and a brilliantly flowered border. From the Mayhew Shop. Quite different in type and unusually smart is a garden umbrella covered in waterproof material decorated in a marbleized design. From Margery Sill Wickware.

Note—Suggestions in regard to problems of porch or terrace decoration will gladly be offered by House & Garden's Readers' Service.

Papier Mâché—An Affectation

(Continued from page 114)

and an occasional body color of imperial purple, bronze grounds, as well as those of silver and gold, and when the landscape was painted there was the color of earth and sky and sea.

The vogue—that really amounted to a rage—which this highly decorative ware enjoyed in the 19th Century is evident from the innumerable articles which were made of *papier mâché* and decorated in its several modes. As furniture, there are side and arm-chairs; tables of many kinds—tip-tops, especially round, oval, or with elaborately shaped outlines; tea-poys, pier tables in pairs; writing-, work- and sewing-tables in a great variety of forms, beautifully outfitted in ruby velvet or other lovely textiles fashionable in that day; cabinets—large and diminutive, often in secretary form, combining drawers and cupboard sections; bookcases, bedsteads, chests of drawers. Panels were painted for sedan chairs and carriages, for doors, for chair backs and other furniture, screens—especially pole screens, hand screens, and tops of panels. Even a piano case was attempted but disastrously, as it lacked the resonance of wood. Caskets and boxes of many types were extremely popular for trinkets, for work of various kinds, carefully arranged for its accessories; for stationery and writing. Tea-chests were much in vogue. Blotter and album covers, inkstands and paper racks; card-cases and trays, bellows, mirror frames, brushes and other toilet articles, vases, decorative tazzas, baskets and bowls, *liqueur* stands, tea-caddies, tea-trays, and buttons were made to the popular fancy.

Of all these articles, the most persistent and most practical are the trays, because they are light to carry and highly ornamental. Of these, there are many varieties, decorated in the styles of the various periods, and of types well known to collectors. Sandwich trays are straight edged. Windsor trays are oval with a turned-over edge. Gothic trays are outlined variously in more or less elaborate curves. King's Gothic has a scooped rim; Queen's Gothic is variously curved; Sandwich Gothic has the rim partly flat. The Victorian pattern, made by Walton, is circular with a scalloped outline; and the Walton Sandwich is outlined with four semicircles.

Articles are sometimes marked. Some pieces from the factory of Jennens and Bettridge are marked, as are some from Clay & Co., Walton & Co., Mapleton, Loveridge, Deans & Benson, Deans, Alderman, Illidge, and others. As many as 600 men were at work at one time at Walton's. But Jennens and Bettridge were the undoubted leaders in this once popular industry, which drew to itself the work of many excellent artists and artists-in-the-making who later became notable.

REPOUSSÉ

gives sculptural quality to this rich tea service

ntique in origin, but modern feeling, the art of repousse fines beauty with careful model- g of raised surfaces . . . with teresting lights and shadows. his delightful tea service by eed & Barton is notable for its ely-executed repoussé design. our jeweler will gladly show u the pattern—No. 575A.



n, courtesy of Mo e, Inc Acc ories, courtesy of M H

REED & BARTON
TAUNTON MASSACHUSETTS
STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE
TRADE MARK
TAUNTON, MASS. NEW YORK, N.Y.

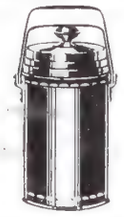
from . . . . . **'THE HOUSE OF FINE HOUSEWARES'**

COFFEE BIGGIN



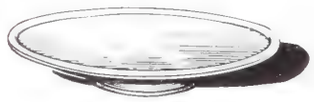
Here's the secret of real French drip coffee. Boiling water poured through the coffee *once* captures all its rich fresh flavor. Vitrified china, brown or green. *1½ cups* $1.25 . . . *2½ cups* $1.75 *5 cups* $2.75, *6 cups* $3.75, *8 cups* $4.75

ICE CROCK



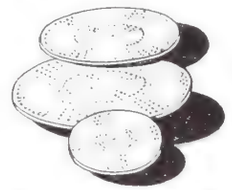
Keeps an abundant supply of ice cubes always ready for summer's extra demand. For cracked ice, too,—also picnic ice cream and ices. Steel case in mahogany enamel. "Pyrex" glass interior. Gallon capacity. Each $10.00

LAZY SUSAN



A private merry-go-round right on the table. No music, however—not even a squeak—as it quietly revolves to serve you the cream, sugar, jam, syrup, etc. Solid mahogany. Heavy glass top. 19" diam. $16.50 . . 23" diam. $21.00

TABLE MATS

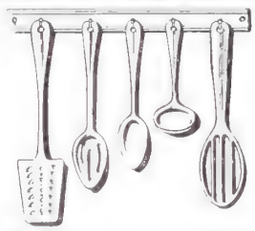


The bright, attractive plating on these mats is a real silver lining to prevent cloudy heat rings from marring your table when sparsely spread with warm weather lingerie. *Round 6", per doz.* $5. *Oval 7", each* $1. *Oval 12", each* $1.75

For Languid Summer Days

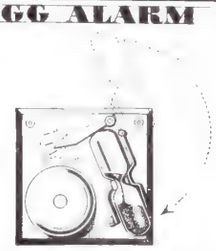
Even the everyday management of one's household seems a task in warm weather, so we've culled from our brimming shelves of new ideas these few that hold promise of a real vacation from bothersome home routine.

KITCHEN SET



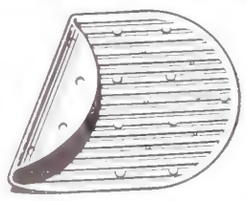
saves muddling through a drawer when the pancakes demand a good turn. Quickly put up and has 2 heavy aluminum mixing spoons, gravy ladle, pancake turner, batter mixer and bright, nickled rack. Complete $2.35

EGG ALARM



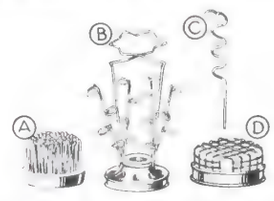
It doesn't scare the egg, but it does call your attention with a melodious carillon tinkle when the desired minutes of boiling have elapsed. A fine cultural influence on your eggs to prevent their becoming "hard boiled". $1.00

FOOTSURE BATHMAT



Just a humble film of soap can cause the downfall of the mighty. To preserve one's regal grandeur, even when the toga has been cast aside, we recommend this sanitary rubber mat with its patented vacuum grip. 24x16" $2.95

FLOWER HOLDERS



Maybe the lilies of the field don't need clothes, but any of the bright blooms from your garden will feel all set up in these cleverly designed holders. A—2¾" diam. $2. C—per doz. $1.20 B—6" high. $2. D—4¼" diam. $1.00

Send check, money order, C. O. D. instructions, or charge account references. Delivery prepaid within 100 miles—to points beyond, charges collect.

(Write for our folder G "SMART HOUSEWARES")

Hammacher, Schlemmer

145-147 EAST FIFTY-SEVENTH ST. ~ NEW YORK

Near Lexington Avenue ~ Phone: VOLunteer 4700



Above is a photographic mural used as an overmantel decoration. This was originally a sketch six by nine inches. It was photographed and enlarged to approximately a yard and a quarter square. Jones & Erwin, decorators

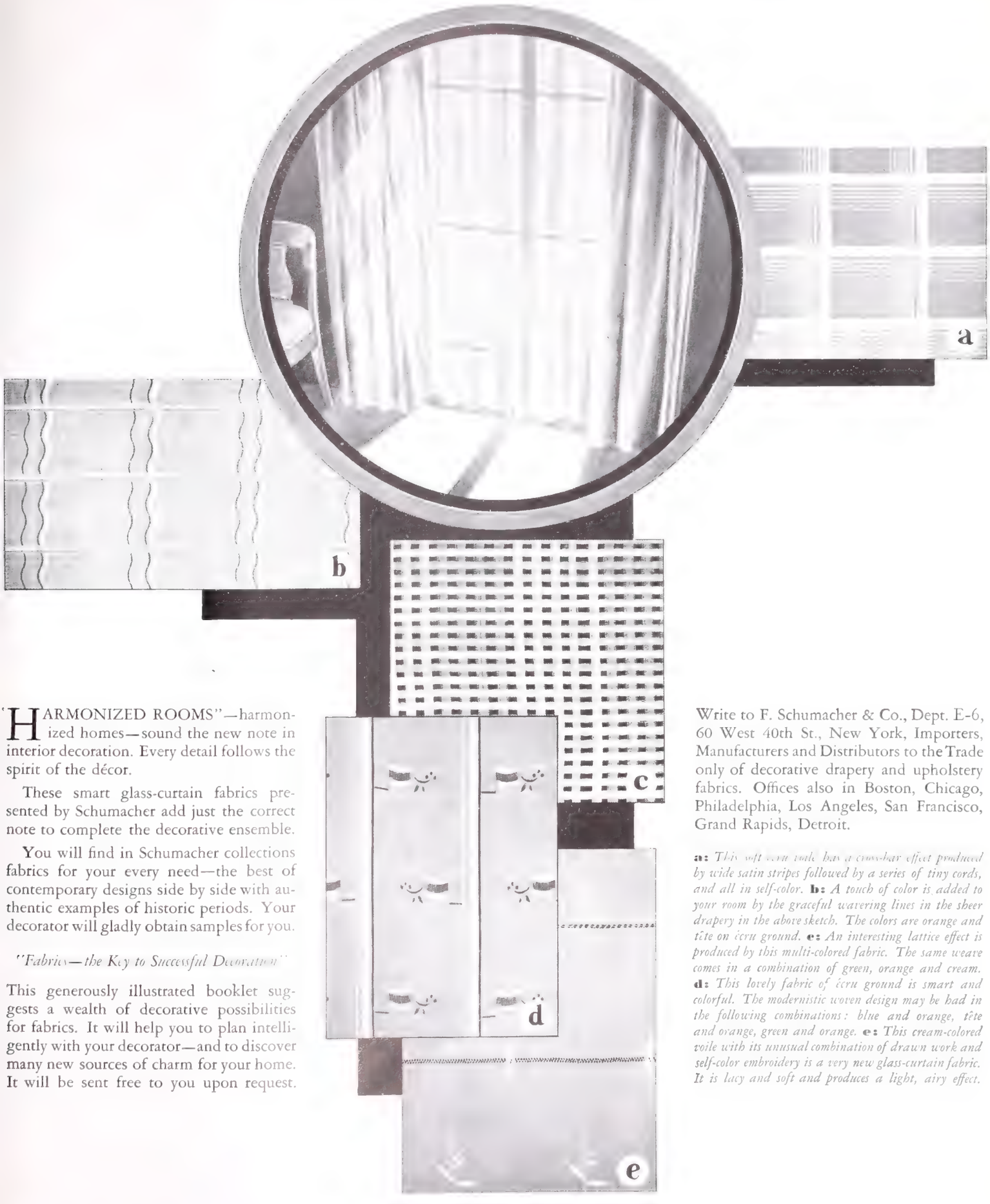
More About Photographic Murals

PHOTOGRAPHIC murals, which have recently made their appearance as a result of prolonged experimentation by the Eastman Kodak Company, make possible a happy association between modern photography and the art of interior decoration. As first explained in the April issue of House & Garden, this process means that any desired scene that has been photographed from any source whatsoever is printed by the projection method on specially treated photographic enlarging paper for the purpose of mural decorations. The photographic paper comes in sepia or gray and the result is an artistic print which was exposed and developed in the same manner as any photographic enlargement. These murals may be colored with oils, pastels, or water colors. Pastels are the most successful as they can be quickly applied and mistakes easily corrected. The paper may also be varnished, to protect the wall and give an antique effect.

The decorative appearance of a photographic mural is its main charm and any one with the least spark of imagination can readily visualize the possibilities of this medium for unusual wall decoration. When photographic murals were mentioned in the April House & Garden, they were featured as wall papers and panels, the illustrations showing several rooms with walls either entirely covered with this type of paper or only partially covered. In the latter treatment the murals were used as panels framed by narrow moldings. Since the appearance of this article, so great has been the interest in this novel type of wall decoration that we hasten to suggest still another use. This is as decoration for the overmantel, the overdoor, or any wall surface in a room that needs accenting with some unusual type of ornamentation. The space over a sofa or console in the living room, or above a long sideboard in the dining room, offers an excellent chance for the use of photographic murals.

The overmantel is such a focal point of interest in most rooms that it deserves a distinguished method of adornment. A photographic mural made from a picture of some cherished scene, a reproduction of an ancestral portrait, some old print revealing a pet hobby are among the subjects suggested for this important spot. The photograph shown at the top of the page illustrates an overmantel that has been enlarged from a small 6 x 9 inch sketch to a photograph almost a yard and a quarter square. Overdoors may echo the same note as the overmantel, with added views of the same theme.

Aside from wall treatments in the more formal interiors of the house, photographic murals may be used to excellent advantage in the less serious rooms, such as nurseries, sun rooms, powder rooms and private bars. For instance, the children's playroom may have upon its walls enlargements of fairy tale scenes, castles, famous pictures, historic scenes, views of pet animals or a panorama of country life. For the older children, photographic murals of maps of the constellations as well as the various countries will be of great assistance in their school work. Ceilings may also be treated in this fashion. In his study, the man of the house may surround himself with pictures of his favorite hobby—golf, sailing, hunting, or that memorable fishing trip may be brought to life again in a detail over the mantel, or over the entire wall, at a comparatively low cost. The price of photographic murals ranges from 80 cents to 2 dollars a square foot to cover the cost of the enlarging process.



"HARMONIZED ROOMS"—harmonized homes—sound the new note in interior decoration. Every detail follows the spirit of the décor.

These smart glass-curtain fabrics presented by Schumacher add just the correct note to complete the decorative ensemble.

You will find in Schumacher collections fabrics for your every need—the best of contemporary designs side by side with authentic examples of historic periods. Your decorator will gladly obtain samples for you.

"Fabrics—the Key to Successful Decoration"

This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator—and to discover many new sources of charm for your home. It will be sent free to you upon request.

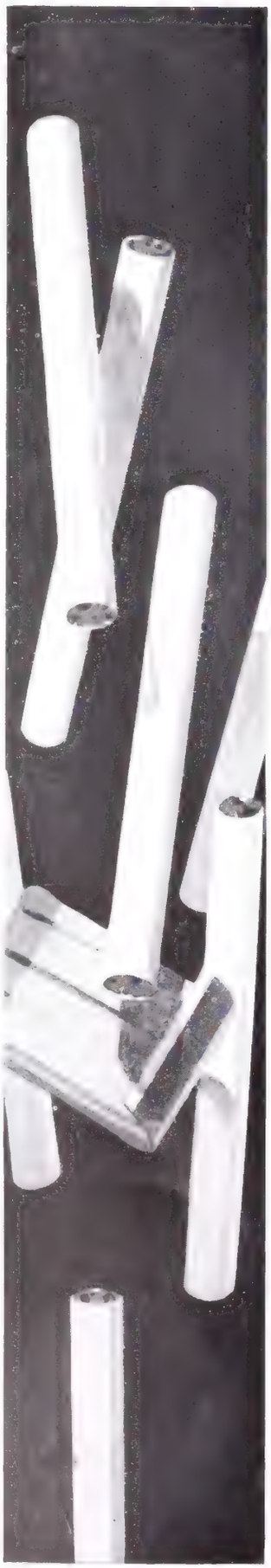
Write to F. Schumacher & Co., Dept. E-6, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

a: *This soft ecru voile has a cross-bar effect produced by wide satin stripes followed by a series of tiny cords, and all in self-color.* **b:** *A touch of color is added to your room by the graceful wavering lines in the sheer drapery in the above sketch. The colors are orange and tête on écru ground.* **c:** *An interesting lattice effect is produced by this multi-colored fabric. The same weave comes in a combination of green, orange and cream.* **d:** *This lovely fabric of écru ground is smart and colorful. The modernistic woven design may be had in the following combinations: blue and orange, tête and orange, green and orange.* **e:** *This cream-colored voile with its unusual combination of drawn work and self-color embroidery is a very new glass-curtain fabric. It is lacy and soft and produces a light, airy effect.*

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INEXPENSIVE as a few smokes

An always-cold refrigerator, plenty of ice cubes, for as little as 50¢ a month



Cigarette money! Too small an amount to think about twice! That describes the cost of operating an Electrolux.

Fifty cents a month for gas and water is all it costs to run Electrolux in some localities. And no matter where you live, the cost is usually far less than that of any other automatic refrigerator—about half what you pay for ice.

And for this trivial sum you get perfect automatic refrigeration. You get constant, steady cold; a safe food temperature; all the ice cubes you can use.

But no noise—never a sound to disturb you, to get on your nerves. Electrolux can make no sound, either when it's new or when it's old. For it has no machinery. Not a single moving part to wear, to vibrate, to work loose as time goes on.

In place of machinery Electrolux uses only a tiny gas flame and a mere trickle of water to circulate the refrigerant, freeze the ice, maintain the cold. There's nothing to worry about; nothing to need attention. Where there are no city mains, Electrolux can be operated with Pyrofax Gas.

The refrigerant is sealed for life inside a rigid one-piece steel unit. It never needs renewal. Even the tiny gas flame is guarded by an automatic shut-off that turns the gas off, should the flame ever go out.

These advantages have put Electrolux in tens of thousands of fine modern homes and apartments the country over.

Yet its purchase price is only about the same as other makes—$195 to $430 at the factory. Liberal purchase terms. A complete line of models at the showroom of your gas company or other distributor. Write for complete illustrated information. Electrolux Refrigerator Sales, Inc., Evansville, Ind.

ELECTROLUX

THE *Gas* REFRIGERATOR



A town gas flame takes the place of all moving parts





Hostess Model Electrolux shown above has 9.2 square feet of shelf space area and makes 45 large ice cubes.

LUXURIOUS TRANSPORTATION



The trained and richly saddled mounts, which carried the fine flower of medieval nobility in the royal sport of Falconry, spelled supreme luxury in open-air travel of the middle ages

AMONG Packard owners, motoring for the sheer joy of open-road travel remains an ever-thrilling sport.

For Packard cars are more than mere utilities. They offer release from the humdrum—freedom for the spirit of youth. Packard transportation is swift, silent and supremely luxurious. Driving is an inspiring pleasure—riding a restful comfort.

No car among all the many Packard Eight models better expresses the joy of open-air motoring than the slim and graceful Roadster—nor typifies more fully the slender beauty of the always-modern Packard lines.

Families owning more than one car find the Roadster a delightful complement to a distinguished Packard Sedan or Limousine. As an all-purpose car for the bachelor or the family of two it is both smart and distinctive. The roomy and comfortable rumble seat provides for guests—the trim top and snug curtains can make it almost a Coupe in inclement weather.

Pictured below is the Packard Roadster on the DeLuxe chassis. It is also available in the Custom line and in the increasingly popular line of Packard Standard Eights—with a wide selection of colors, gay or modest, as you prefer.

PACKARD

ASK THE MAN WHO OWNS ONE





The friendly CUSHIONED FLOOR *in living-rooms flavors hospitality with comfort*

WHERE you are most at home — *in your living-room* — this restful, yielding flooring brings new comfort. It combines with the silent resilience of rubber a dignified and permanent beauty.

You may use it if you choose without other floor coverings. It possesses the well known *insulating* qualities of rubber — warm in winter, cool in summer. It is non-resonant and pleasingly tempers noise. It absorbs the sound and is impervious to the scuff of footsteps. Furniture does not mar its mellow patterns. So long as you live with it, the tough and pliant surface protects the companionable coloring of the design.

Goodyear Rubber Flooring has laboratory cleanliness. Day by day in the rooms of your house you learn how easy it is to care for. In bathrooms it is proof against water. In kitchens it reduces fatigue. In bedrooms it preserves a quiet orderliness. Year after year in living-rooms where friends and family gather you will enjoy its restful silence, its permanent cushioning, its generous and hospitable beauty.

For attractive booklet, descriptive of this modern floor material, write to Goodyear, Akron, Ohio, or Los Angeles, California.

GOODYEAR

RUBBER FLOORING

Copyright 1930, by The Goodyear Tire & Rubber Co., Inc.

She bags the *bouquets* but never a *Beau*



MANY in Chicago society can remember when Mildred caught her second bouquet. The year was 1917. "Surely now, she will be the next to marry," they said, remembering the old adage. Everybody was marrying; war, romance and matrimony were in the air. It was almost a foregone conclusion that the groom would be one of the nice young men training at Fort Sheridan. But somehow or other, none of them seemed interested in her after they really got to know her. The years rolled on . . . Mildred was still attractive, still catching bouquets. But there her luck ended. Matrimony seemed further off than ever. The truth was that Mildred repelled others without knowing why. And none of her friends had the courage to tell her.

You never have it?-*what colossal conceit!*

urveys show that not one person in ten escapes alitosis (unpleasant breath). It may be absent ne day and present the next. Its causes are nany: excesses of eating or drinking, decaying eeth, pyorrhea, fermenting food particles in ne mouth and slight infections of the gums, nouth, nose or throat, from which unpleasant dors arise.

Whatever the cause, halitosis is an unforgivable social fault. It is unforgivable because it is inexcusable. And it is inexcusable because it can be promptly overcome by the use of full strength Listerine, the safe antiseptic, as a mouth wash.

Being a germicide capable of killing 200,000,000 germs in 15 seconds, Listerine checks decay and infections which cause odors. Being also a powerful deodorant, it promptly gets rid of the odors themselves. The breath is left sweet and clean.

Rinse the mouth with Listerine before any business or social engagement. Keep a bottle handy in home and office. It puts you on the safe, polite and acceptable side. Lambert Pharmacal Co., St. Louis.

End halitosis with LISTERINE

THE SAFE ANTISEPTIC



Ralph Wood Pottery Toby Jug, decorated in brown, blue, black and green. Staffordshire, Circa 1755. Height 9½" $400

One of a collection of 55



An original old English Shooting Painting by S. J. E. Jones, Circa 1815. Size of canvas 22"x28" $2000

One of a collection of 15



Original 18th Century Silk-Needlework Picture 12" x 14" $375

One of a collection of over 200 beautiful examples

THE ARTICLES *illustrated above were selected from the large and varied collection of antique English furniture, china, sporting paintings and engravings on display in our galleries.*

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House & Garden's Bookshelf

THE OLD COTTAGES AND FARMHOUSES OF NORFORK. By Claude J. W. Messent, A. R. I. B. A. Norwich, Norfolk, England. H. W. Hunt.

IN ENGLAND as in this country each year sees more fine old houses torn down to make way for modern structures, or else undergoing such extensive remodeling as to entirely abandon their original character. It is rarely the well-known, much photographed places that disappear, for these are regarded as historic monuments. Such houses as Mr. Messent has illustrated in his splendid book are the ones that are doomed; and these far more than the occasional treasured "gem" truly represent the real architectural heritage of any land.

It would, of course, be impossible to save these houses, for architectural interest alone cannot combat economic reasons. Much gratitude therefore is due those who, through sketches or photographs, record for those of the future the appearance of the little known buildings.

The Old Cottages And Farmhouses Of Norfolk is filled with drawings of such places. That many of these houses are well off the beaten track is attested by considerable in the way of unfamiliar detail, unfamiliar at least to the American architect's eye, even though the present demand for English types in his own work has made him make somewhat of a study of that architecture. An interesting, well written introduction explains the general characteristics of the domestic architecture of Norfolk, while the following chapters go into detail concerning the various types of construction used in this district.

J. E. H.

ROCK GARDEN AND ALPINE PLANTS. By Henri Correvon. New York: The Macmillan Company.

EVER since M. Correvon's memorable visit to America several years ago the rock garden fraternity in this country has been looking forward to the day when this dean of them all should place between the covers of a book the rich fruit of his lifetime devotion to the cause of alpine plants. That he has now actually done so with abounding completeness will make this spring a red-letter season in the history of horticultural literature.

Rock Garden And Alpine Plants is all that one could possibly expect from the famous Swiss master. In it is the essence of his sixty years' indefatigable concentration on the plants of the mountains, presented with a fidelity, feeling and humbleness of spirit which win the heart no less than they fill the mind with specific knowledge. It is a book of fundamentals as well as details and presents the physiology (almost the psychology) of alpines with absorbing clarity and a wealth of practical facts.

Going through the substantial volume chapter by chapter, one is particularly caught by the section devoted to the relation between mountain conditions and climate and the physical characteristics of alpine plants. No one could read this without feeling the winds, the vast snows, the brilliant sunshine of the high passes and catching the spirit of the dauntless wee plants which flourish under them. With such a background the other chapters follow with the naturalness of summer upon spring: Acclimatization and Cultivation of Mountain Plants, Limestone and Granitic Soil Plants, Growing Alpines In Sphagnum, The Wall Garden, The Rockery, Conservation of Alpine Flora, The Fernery, Terrestrial Orchids, Hardy Cacti, and, last of all, Plants for the Rockery and Wall or Alpine Gardens—a superb and exhaustive 360-page list, with descriptions and cultural directions. To spotlight the text are excellent illustrations in both half-tone and color.

Rock Garden And Alpine Plants is a memorable garden book, a horticultural classic. With it M. Correvon puts a fitting cap to his life work. Its leadership and influence will endure for many years to come.

R. S. L.

LAWNS. By F. F. Rockwell. New York: The Macmillan Company.

OF the rather many useful little books that have recently been contributed toward pleasurable and successful gardening by this versatile and prolific writer this is one of the most useful and most excellent. With proper appreciation of the essential part that a good lawn makes in enhancing the beauty of home surroundings and in forming almost any landscape, he thoroughly discusses, in a style that is clear and spiced with dabs of sly humor, all the details that enter into making good his assertion that "a lawn may be established anywhere where there is enough light to make grass grow." And his proving that the expense of construction need not be so great as it commonly is, constitutes a notable and perhaps the most valuable feature of the work. The traditional advice about preparing the soil deeply he finds unwarranted, for examination shows that "the greater mass of grass-roots, probably over ninety per cent, occupy the top two inches of soil. Below four inches the roots are few or non-existent." Consequently and because he has discovered that grass-roots *possess an unusual affinity for humus*, it is necessary to provide only from two to four inches of surface soil containing sufficient plant food and humus.

Drainage and the opposite treatment for sites and soils apt to dry out, the working up of the topsoil or dressing coat, the choice of the grass species, the sowing—with emphasis upon the desirability of sowing early in the autumn—the fertilizing and subsequent care of the sod, including the keeping of it in health in various situations and climates, and the remedies for areas that fail, all are handled in an eminently nice and sensible manner.

F. B. M.

STAIRS *do they Tire you* ?

Then think of the person who must carry the linen to or from the basement ✓ ✓ a breakfast tray upstairs ✓ ✓ refreshments to another floor ✓ ✓ fuel to the fireplace ✓ ✓ trunks or luggage to the attic ✓ ✓ and countless other household loads.

In addition to the fact that needless energy and effort are wasted in such tasks, strains or accidents may result when heavy or awkward loads are carried up and down stairs.

Sedgwick Dumb Waiters and Elevators can be installed in old or new homes at a very moderate cost—much less than one might imagine in contrast with the convenience and labor saving effected.



Fuel Lift



Invalid Elevator

Let Sedgwick do your Lifting

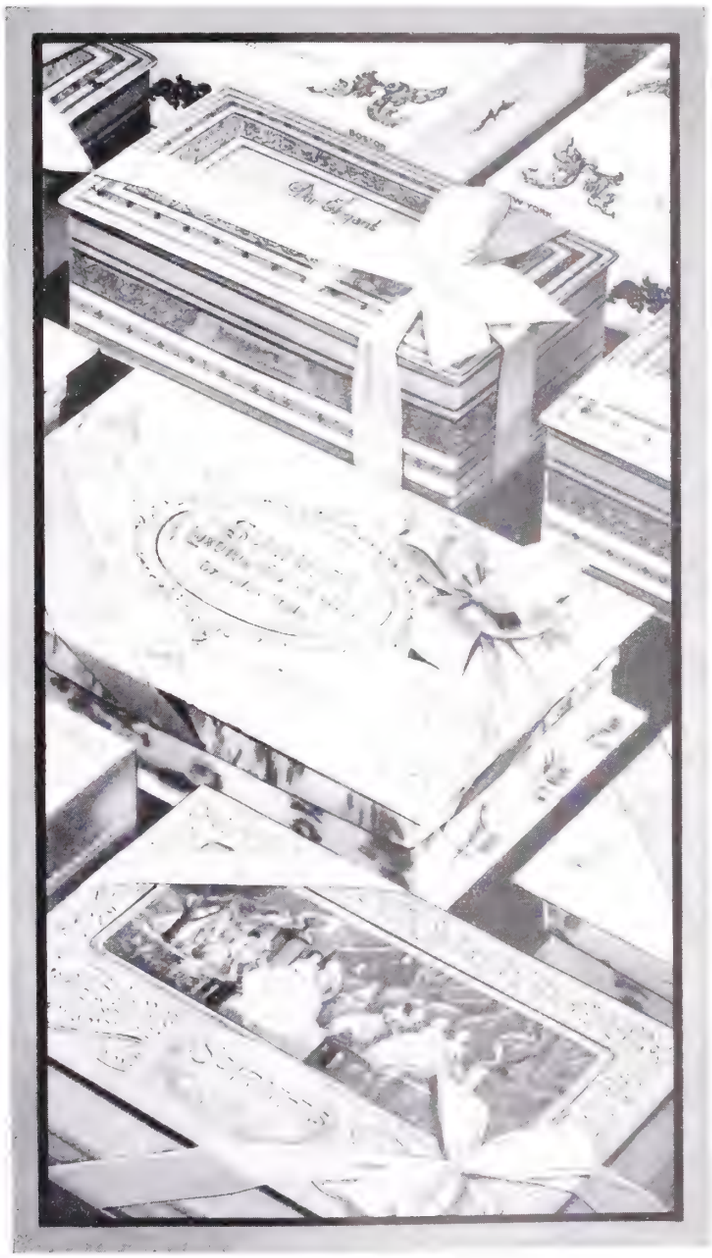
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☐ Sedgwick Invalid Elevator
☐ Sedgwick Fuel Lift
☐ Sedgwick Trunk Lift
☐ Sedgwick Dumb Waiter

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146 West 15th Street, New York

SEDGWICK
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FOR ALL PURPOSES

These newcomers are diverting the attention of whole bridge parties!





WHAT was bid is completely forgotten. What is trump nobody knows. Who should lead just doesn't matter—for the topic of talk has suddenly turned from tricks to taste. Schrafft's chocolates are being sampled!

Under the spell of such out-of-the-common goodness, it is pardonable for anyone to forget all else for the moment. Schrafft's chocolates and candies *are* uncommonly delicious!

They have long been the favorites of the well-informed—in New York, Boston, and Syracuse. Now, through recently expanded distribution, we predict that these famous candies will be the favorites everywhere!

You'll find them in stores near you — wherever good candies are sold. And you'll find them surprisingly better than any candy you ever before tasted!

D'or Elegant — $1.— pound, Chiffonade — $1.— pound, Duchesse — $1.— pound, Velvet — $1.— pound, Petite — $1.— pound, Pall Mall — $1.— pound, Nuts, Fruits and Creams — $1.— pound

SCHRAFFT'S

Chocolates and Candies

OUTSIDE IS INSIDE



with

HIGGIN SCREENS

Higgin Screens let all the sunlight and breezes of outdoor June into your home . . . keep you as cool and fresh on your porches in the evening as though you were out under the trees on the lawn . . . yet protect you completely against bugs and flies and mosquitoes.

Except to keep out insects, the trim narrow frames and almost invisible bronze mesh of Higgin Screens do not obstruct the openings at all. The view is practically as clear, and just as much light and air come in, as though no screens were there. You do not have that "closed-in" feeling that comes with the use of ordinary screens. It's really outside brought inside!

Let the Higgin expert in your locality advise you as to the best method of screening your house. He can prescribe exactly the right type of screen for every opening, because Higgin makes them all . . . rolling, swinging, sliding. Higgin Screens in every window, door and porch will be a source of endless satisfaction to you. 'Phone our representative today or write to us.

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ALL METAL
SCREENS

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☐ New Home ☐ Old House

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Looking out upon the patio garden of Casa Adobe, a replica of a Spanish hacienda on the property of the Southwest Museum, Los Angeles, Cal.

Spanish California Gardens

Charles Francis Saunders

ON the by-roads of California, particularly in the southern part of the state, one comes now and then upon old houses whose fashion is of the time when the region was part of Mexico—low and rambling with walls of whitened adobe, roofs of red tile and a covered veranda along the front or inset between wings. Edging the veranda will usually be a strip of garden where flowers in bewildering variety crowd and riot, an undisciplined and motley mob.

In a house of this sort lives my friend Doña Margarita, an old lady of Spanish blood whose routine of life is brightened by two major devotions—her bit of garden and the neighboring old Mission church, where on the eve of every Sunday, Saint's day and festival she will be found dusting and sweeping and arranging altar flowers. A confirmed conservative is Doña Margarita, distrustful of whatever is new; and in her garden it is the flowers *de muy antes*, as she calls them, that is, of long ago, that she especially cherishes. I have found her, accordingly, a well of knowledge concerning garden plants cultivated before California became one of the United States. Ordinarily rather reticent, she becomes on this topic quite voluble, illustrating, as far as may be, from her plantings.

To begin with she tells me, everybody had Carnations (single and double) and scented wall flowers, and *alelillas*, by which I find she means Stocks; Larkspur was represented by the blue annual, and the Californians, called it by a term meaning cavalier's spur. The black-purple Scabious was a favorite, too. They called it *la viuda*, the widow—a more satisfying name, I think, than our "Mourning Bride", for it makes evident why she mourns. Then there were Poppies, Nasturtiums (always

(Continued on page 148)



Pacific Stereopticon Co.

Patio garden, Rancho Camulous, Ventura County, Cal. This residence dates from Spanish times and until very recently it remained in the hands of descendants of the original owners. Plantings are modern

Invest in "Yourself & Company"

A Creo-Dipt house reflects your personality and saves your purse

YOU COULD CHOOSE no better time to build a home of your own. Materials are cheap. Skilled labor abounds. A house represents the wisest investment of the day, one that you will never regret. And only by building your own house can you hope to get the home you want.

Build a Creo-Dipt house. Creo-Dipt Stained Shingles on roof and sidewalls will actually save enough in upkeep in the first 5 to 7 years to pay their first cost. That is because they are made only from selected red cedar—a natural insulator—and are *stained under pressure* by a patented Creo-Dipt process that forces preserving oils and color deeper into the wood.

Few building materials can be used in so many ways—on so many different types of houses—as Creo-Dipt Stained Shingles. Whether the house you build is large or small, English or Colonial, you'll find a Creo-Dipt color combination for sidewalls and roof that will give exactly the effect you want.

If you own your home now, you can have Creo-Dipts laid right over the old roof and sidewalls. It costs no more than two thorough repaintings—makes your house new—reduces fuel bill 15% to 25%—saves the entire cost in 5 to 7 years.

Ask your architect, builder or lumber dealer more about Creo-Dipts. He'll probably be able to show you a Creo-Dipt house right in your own neighborhood. In the meantime, take a moment to mail the coupon, and we'll send you interesting photographs of Creo-Dipt houses and a helpful color chart. Genuine Creo-Dipt products are sold by leading lumber dealers everywhere.



Notice the lovely ragged texture of the roof with its deep shadow lines. This effect is obtained by using Creo-Dipt hand-split pilgrims.



See what Creo-Dipts have done for this charming house. Creo-Dipt Dixie White—a [illegible]

Other Creo-Dipt Products

Creo-Dipt Stains for old shingles. To give old shingles fresh new color and preserve them, use Creo-Dipt Brushcoat Stains. Inexpensive, easy to apply, all colors. Mail the coupon.

Handi-Ironing Cabinet. Compact—made of sturdy metal. Rigid metal ironing board. Will not warp. No legs or supports to get in the way—can be pivoted into desired position. Fits snugly into wall. Mail the coupon for complete information.

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Stained Shingles
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Enclosed find 25 cents for portfolio of large-sized photographs of Creo-Dipt homes by leading architects, old homes re-beautified, booklet of color suggestions, information on Creo-Dipt Stains and Handi-Ironing Cabinet, also name nearest Creo-Dipt dealer. I am interested in

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ROOKWOOD IN THE SPIRIT OF HAN POTTERY

THE Celestial Kingdom was old when the ancient Hans were young. And the green-brown Chinese earth was older still, with years beyond the thought of man. Han artists created pottery -- with form extracted from the inscrutable tradition of an ageless race, with color from the sleeping shoulders of timeworn landscapes.

This vase by Rookwood in terra verte mat glaze with brown black decorations, is as ageless as the earth whence came its clay, as eternal as the art spirit drawn from the dimness of Chinese nativity. The price is forty dollars. The height is about fourteen inches.

Rookwood pieces of enduring quality
will be found at the following stores:

Tiffany and Co., Jewelers, New York City; Frederick Loeser and Co., Inc. Brooklyn; Kayser and Allman, Philadelphia; Shervee Studios, Inc., Boston; Dulin and Martin, Washington; Hutzler Brothers, Baltimore; Marshall Field and Company, Chicago; L. B. King, Detroit; Brock and Co., Los Angeles, Calif.; Lipman Wolfe and Company, Portland, Oregon. A store of similar quality represents the pottery exclusively in your city. We invite your direct inquiry.

Rookwood Pottery
Cincinnati

THIS MARK
IS ON EVERY PIECE

Azaleas For Southern Gardens

(*Continued from page 81*)

terribly destructive, destroying not only life but all that life has brought forth. One has but to travel through the South today to be reminded of what the terrible Civil War meant to the people; fine estates boasting the fairest of gardens have as a result been left neglected and forlorn. Gradually as wealth has come back a restoration of the gardens has followed and it will be only a few more years before some of the famous old homes surrounded by their gardens will have resumed in a large measure their pristine glories.

Quite recently I had the good fortune to travel in the South and visit a number of old gardens. It was like antiquing; I found myself back in the mid-Victorian age but saw flourishing in a perfection that age never knew the plants that were favorites and famous at that time. Naturally three-quarters of a century had played havoc with the knowledge of the names of these plants and there seemed to be no one who knew but, fortunately, many who cared. I saw hundreds of plants flourishing out-of-doors that our northern gardeners would give much to have greenhouse specimens of. Camellias and Azaleas in hundreds there were in rich variety but scarcely one with a known name.

In recent years the Magnolia Gardens at Charleston have taken on a new lease of life and it is now becoming customary for the flower loving people of the North and West to visit these gardens and revel in the riot of color they afford. These gardens, like others, have behind them that essential factor, time, and though they have suffered neglect through no real fault of their owners they have survived and the plants continued to make growth. The result is that the gardens are filled with material exceeding in size and in vigor anything known to us less fortunate people who live in a colder clime.

AZALEA CITY

What obtains at Charleston can easily be duplicated in other southern towns and in several instances the city fathers are alive to this fact. Especially is this true of the fine old city of Savannah, Georgia, where a well concentrated effort to make the city an Azalea city is in progress. Under favored conditions of soil and climate success will, undoubtedly, attend the effort, and within a comparatively short number of years. The drawback to the movement lies in the probability of these cities, like the gardens, duplicating material. In all the cities and the gardens that I saw it was *A. pulchra*, better known as *A. phoenicea*, that occupied the leading place. The large magenta-flowered form of this I found to be known as *A. formosa*, a name utterly unknown to me and one I cannot find recorded in any book, but at Charleston and in the old Bonaventure Cemetery in Savannah, bush after bush, magnificent in proportion, was dowered with blossoms of this Azalea. It is a variable plant and its best form is probably that seen in almost every Japanese garden and known variously as Murasaki or Omurasaki, the Purple or Large Purple Azalea. The lovely old *A. ledifolia* more widely known as *A. indica alba* but correctly as *A. mucronata* wit pure white fragrant blossoms was als and fortunately so, much in evidence So, too, was the Azalea known as *A vittata* which Robert Fortune sen from China in the Forties of the las century. Of the genuine *A. indica* did see one or two plants but this lov er of a cool, moist climate was no properly at home in the South. As a matter of fact, it is well-nigh hardy as far north as Boston, Massachusetts although it is rarely seen and scarcely known. Now in Europe *A. phoenicea* has long since had its day as an ornamental flowering shrub. It has remained in cultivation chiefly becaus it makes the best known understock for the hybrid race of Indian or Belgian Azaleas. It roots readily from cuttings and grows rapidly but when it comes to flowers the color palls before that of modern races that have been evolved through the skill of Dutch and Belgian nurserymen.

DOMESTIC PRODUCTION

When Quarantine 37 went into operation this country's supply of Indian Azaleas previously drawn from Holland and Belgium was completely cut off and supplies sank; in a year or two hardly any were available. This condition aroused, and rightly so, the business instinct of some of our progressive nurserymen; these men set to work to raise here in this country a supply of Indian Azaleas. In a few years they surprised themselves, for they discovered that they could produce plants just as fine and in just as short a time as their European confrères did. And so the slough of despond has passed and today these plants in the million are available.

The value of Azaleas to the gardens of the South has not yet, either with the nurserymen themselves or with those who garden in the South, begun to be understood, much less appreciated. Another decade will see a vast change in the situation and the effect on southern gardens will be great. Looking down the vista of a few decades I can see our northern people motoring home from their sojourn in Florida through towns gay with Azalea blossoms and see them dallying to drink in the delights of color. Moreover, the season will last from February through March to early April.

The large blossomed Indian Azalea by no means exhausts the possibilities; indeed, it does not include the real wealth of beauty Azaleadom holds. Since 1920, when it was my good fortune to place on exhibition in the halls of the Massachusetts Horticultural Society in Boston the Kurume Azaleas, their fame, beauty and adaptability have spread through the length and breadth of this broad land. Like their Indian relatives they are, in the North, greenhouse subjects and it must be confessed that under these conditions they give marvelous returns. Readily propagated from cuttings, they grow rapidly and flower profusely, may be brought into blossom for Christmas or Easter and put up with a considerable amount of

(*Continued on page 142*)

MODERN AS TOMORROW



MODINE

CONCEALED COPPER RADIATORS

Modern Modine Concealed Copper Radiators put heating in the walls, out of sight. They have proven that efficient, comfortable heating need not intrude the marring note of obviousness into the modern home.

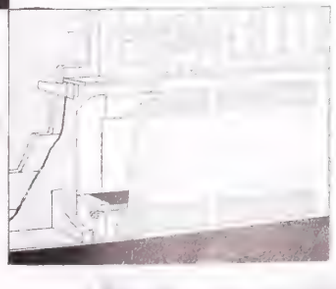
Modines leave the impression of comfort and esthetic good taste in room furnishing without imposing a consciousness of their physical presence.

—and, because Modine Concealed Radiators conform to tomorrow's ideas of heating, your home or office — equipped with Modines today — will retain the modern spirit and compete with tomorrow's structures on even terms.

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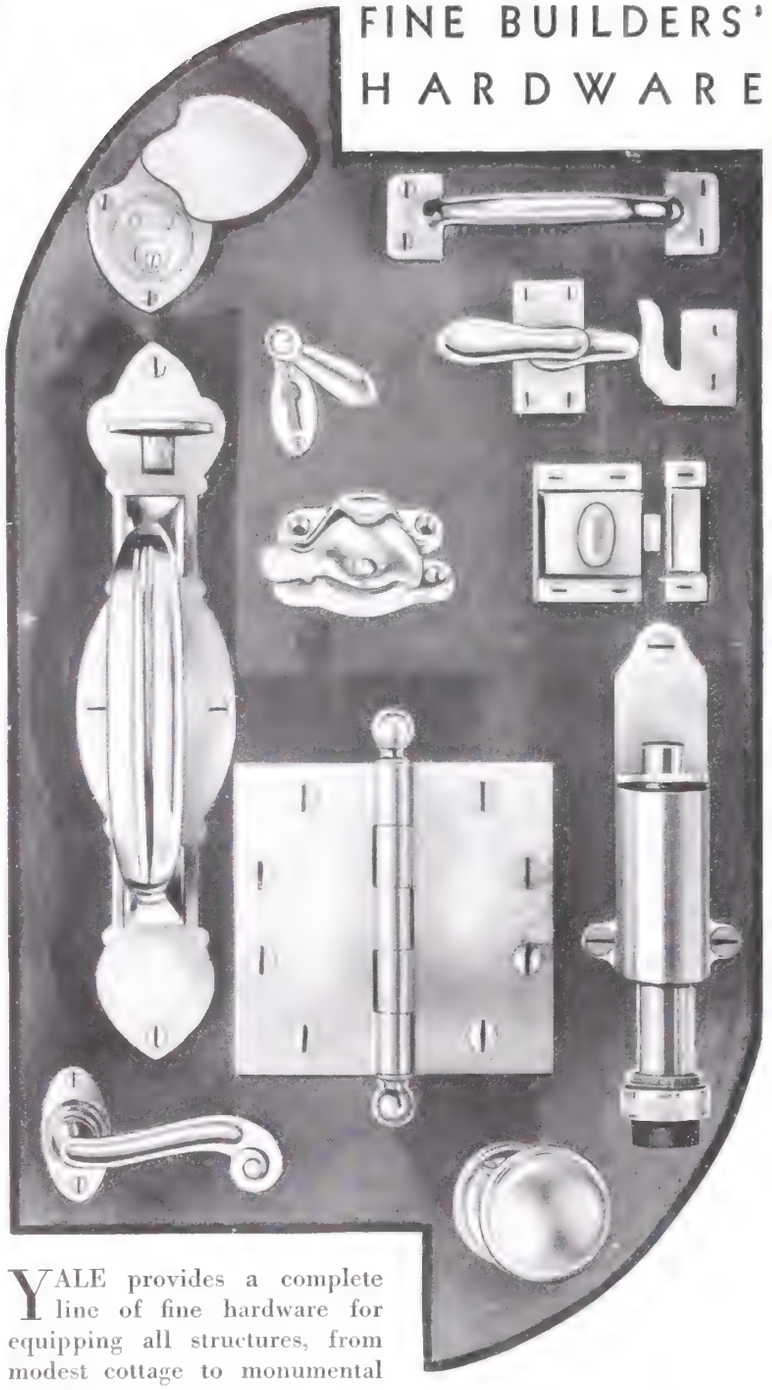
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YALE provides a complete line of fine hardware for equipping all structures, from modest cottage to monumental building.

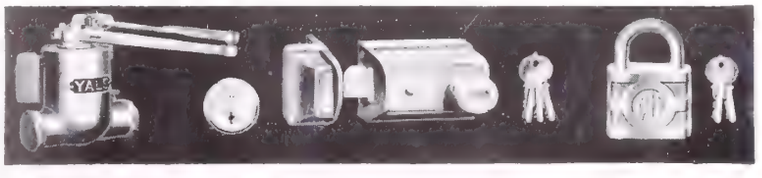
"Equipped throughout with Yale Fine Builders' Locks and Hardware" signifies the ultimate in quality, security and value. Not only the front door but all doors should be equipped with Yale Brass or Bronze Hardware. All miscellaneous trim including butts, casement fasteners, door holders and window fasteners should be Yale, for no item, however small, is too insignificant for quality.

Yale Locks and Hardware are sold by hardware dealers. Send for booklet, "Better Hardware for Better Homes."

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YALE MARKED IS YALE MADE





The Fashionable Note in Window Furnishings

BURLINGTON
VENETIAN
BLINDS

IN COLOR!

In the modern home, the charm and fascination of fine furnishings have an immediate appeal. In such a scheme Burlington Venetian Blinds—in colors to harmonize with interiors—play an important part. They are in the height of fashion, and lend themselves to any decorative motif where good taste, beauty and utility are sought.

Write for Illustrated Catalogue

BURLINGTON VENETIAN BLIND COMPANY
294 Pine Street, Burlington, Vermont

Manufacturers since 1882
of

Burlington
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free • 25¢ can of Johnson's Liquid Wax



Microscope view of dust on furniture. Compare the hard surface of Johnson's Wax (left) with the soft film (right) which has settled like fleece on fly-paper. The contrast explains what happens when dust meets waxed surface.

to save *half* your dusting • This is the news. Fifty per cent less dust accumulates on waxed furniture than on oil finishes. So say the chemists. Just twice as much reading, resting, playing with the children. Just twice as much "Isn't she a good housekeeper?" Exactly twice as little work!

If you'd like to try it, here's a 25c can of Johnson's Wax *free*. . . . On it goes. Easy as a beauty lotion because it is liquid at first. Then out from under the polishing cloth quickly comes your own fair face—up come a thousand little sunbeams. All the imprisoned richness of the true wood, polished to a clear radiant lustre. Dust pockets are sealed up. No breeding place for germs.

Now you're through. See how dry the surface is. Dust can't cling to it. But wait a minute. Bang! goes a candle-stick. Scratch! go smock buttons. Bad luck. Must have marred the wood certainly. No? *That's* how protective wax is.

Comes time to dust. Where is it? You haven't *seen* it go. All you know is, there's so little of it. So lightly, nonchalantly, waving your dust-rag like a pennant, you whisk! And instantly the lustrous wax surface is clear again.



• Here's a can of Johnson's Wax
—take it, please, won't you?



S. C. Johnson & Son, Dept. HG6, Racine, Wisconsin.
Gentlemen: Please send free 25c can (not a sample) of Johnson's Liquid Wax and illustrated booklet "Reducing the care of floors and furniture."

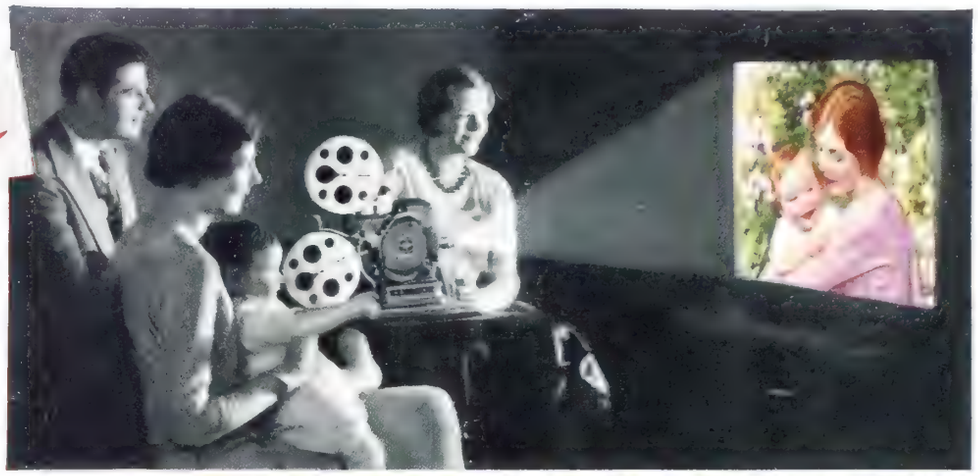
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From 9 A.M. *to* 5 P.M. Daily
A Special Exhibition of Home Movies

in Full Color



See them at Ciné-Kodak Dealers' any day this month





HERE is the most amazing of all developments in Home Movies. Every color the eye can see is reproduced *exactly and unerringly* on the screen . . . precisely as those colors are.

Movies in full color . . . taken as easily as you make an ordinary snapshot!

Come . . . See Them

Just to learn how wonderful these motion pictures in color really are, see the special exhibitions this month at Ciné-Kodak dealers' throughout the United States and Canada—of typical Kodacolor films.

Movies that are life. For life, to the eye, is color and motion. And when you picture both you actually picture life as it really is.

The exact color of your child's eyes. The cheeks with the roses of youth. Your mother just as she is today. Every scene of your travels. All in full-color motion pictures.

Yet so simple that a child can take them!

Step in and see these movies. What they reveal will surely amaze you. The very same Ciné-Kodak (B or BB *f*. 1.9) that takes black-and-white movies takes color. The same Kodascope (A or B) that shows black-and-white movies shows color, and they are really astonishingly easy to make.

If you can look through a finder and press a lever, you can take these amazingly beautiful pictures. Then send the film to any Eastman processing station. In a few days it comes back to you, ready for projection . . . *at no additional cost;* the charge for developing is included in the price of the film.

If you can afford even the smaller nice things of today, you can afford the Ciné-Kodak. See the exhibition of Kodacolor that is being presented this month by Ciné-Kodak dealers. Eastman Kodak Company, Rochester, N. Y.

Nothing that this page can say or show can fully reveal the startling beauty of home movies in color, made with Ciné-Kodak. For Kodacolor is admittedly the greatest single triumph in the history of photography. See for yourself. Visit the exhibition this month at Ciné-Kodak dealers'. You are certain to find it interesting.

KODACOLOR

Home Movies in Full Color . . . Easy to Make

Spring Ushers In
NEW STYLES *for* FLOORS



YOU are fortunate, indeed, if you are planning to dress up your home this spring. For as gay, as sparkling as spring itself is the array of refreshingly new floor fashions now showing at good linoleum, department, and furniture stores.

You will see textured embossed effects that rival rare old tapestries . . . delicate tints and shades that mirror an April rainbow . . . modern motifs that inspire new originality in your rooms.

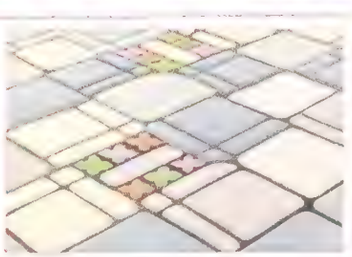
All these smart effects in Armstrong's Linoleum Floors have several virtues in common. They are foot-easy, quiet floors — warm and comfortable. Their Accolac-Processed surface is spot-proof, stain-proof, easily cleaned. When trimly cemented in place over linoleum lining felt, they bring to any room that tailor-made look so important in a well-appointed interior. And they're really very reasonable; the price range is generous enough to meet any crowded budget.

Won't you please see these latest creations of Armstrong Floor designers before you begin to decorate? And let us send you a bookful of model rooms that reveal in full color all the modern beauty of these style-setting linoleum floors. Just ask for *"New Ideas in Home Decoration,"* by Hazel Dell Brown, decorator. With your letter please enclose 10¢ in stamps to cover mailing cost. Address your request to Armstrong Cork Company, Floor Division, 930 Mulberry Street, Lancaster, Penna.

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NEW THIS SPRING . . . Modernistic motif with colors softened and merged by a brand-new method, texture embossing. Ask for Design No. 3221 when you shop.





NEW THIS SPRING . . . Be sure to see this style-setting design. Ideal for sun porch or entrance hall that dares to be different. Armstrong's Embossed Inlaid Design No. 16002.

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for every room in the house

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PYROFAX...real gas...

makes gas cooking possible ..no matter where you live



Y HOME beyond the gas mains—yours, —can have the comfort, satisfaction and venience of a modern gas range by in- ling Pyrofax. The complete installation luding the range of your choice can now had *at less cost than the price of a good l or oil range.*

Pyrofax is refined natural gas compressed o steel cylinders for use in homes where y gas is not available. It burns with an in- sely hot, blue flame. It is used with any e or size of modern gas range.

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The vast increased demand for Pyrofax has made possible greatly reduced prices. You can now buy the complete Pyrofax outfit, including a gas range, at an amazingly low price. Convenient terms. Small down-payment. Look for the name Pyrofax. It is your protection against new and untried imitations.

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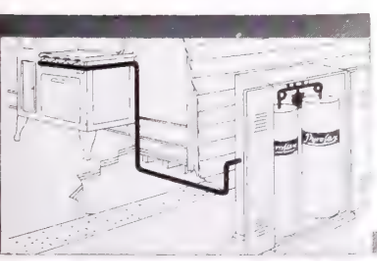
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Gas Service



Pyrofax two-cylinder system is simple as A B C. D[illegible]

These "Kitchen Antiques" like Kerosene Lamps



–are SO out-of-date in the MODERN *home...*

IN TOO many homes that are otherwise modern ... more than a thousand meals a year are still prepared with kitchen utensils as antiquated as the old-fashioned kerosene lamp.

KitchenAid banishes these "antiques" forever. It prepares food *electrically* . . . and prepares it much better, quicker, and far more economically.

KitchenAid substitutes tireless electrical energy for hand work in *all* the major operations of food preparation . . . it mixes, beats, grinds, chops, stirs, slices, strains, freezes, mashes, extracts, whips, creams, sieves . . . does *everything* that, by hand, takes more time and toil than washing, ironing, and cleaning combined.

KitchenAid results are uniform . . . old recipes always turn out the same . . . new recipes are always a success. Its *three speeds* duplicate *exactly,* with greater speed and efficiency, the hand motions of "whipping", "stirring", and "folding-in". And there are fewer utensils to wash.

KitchenAid is reasonably priced . . . and the nominal payments upon which it may be purchased will be found small wages indeed for such an efficient servant.

Won't you sign and mail the coupon for complete descriptive matter about KitchenAid? It will be sent entirely without obligation, of course.

More Than A "Mixer" A Complete Food Preparer, KitchenAid—

Beats
eggs (1 or 30), icings, batters for cakes, waffles etc.

Whips
cream (little or much)

Mixes
dough for bread, rolls, biscuits, pies and pastries

Strains
fruits for butters, jellies, sauces

Sieves
vegetables for soups and purees pumpkin, etc.

Slices
potatoes (thick or thin) vegetables firm fruits

Chops
meats (cooked or raw) nuts, raisins, figs

Freezes
ice cream, sherbets and other frozen dainties

Grinds
coffee and cereals

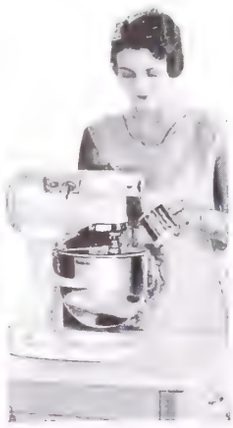
Shreds and Grates
vegetables, cheese, cocoanut, chocolate, etc.

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Makes
mayonnaise, candies, fruit whips, applesauce (without paring or coring)

Chips Ice
Shreds Cabbage
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Creams Butter

All these things—and many more



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Electrical Food Preparer for the Home

The KitchenAid Manufacturing Co., 903 Olive St., Troy, O.
Please send your pamphlet "Extra Help in the Kitchen" to:

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French Seamen

whose ancestors tamed the Atlantic before Columbus

SPRUNG from countless generations of seamen, the sailors of Brittany have a maritime tradition not surpassed by any race and to every Breton fisher lad may truly be applied the old sea saying, "Every hair a rope yarn, and his blood is Stockholm tar." They are of the blood of Jacques Cartier who flew the ensign of St. Malo and discovered the St. Lawrence. Unceasing watchfulness is their motto, whether at the helm of a sardine trawler or on the bridge (their ultimate goal) of the "*Ile de France*," the "*Paris*" or the "*France*"... the cabin ships "*Lafayette*," "*De Grasse*" and "*Rochambeau*" or any of the 100 ships that form the French Line fleet. From the commander to the oiler in the hold, they keep alight that flame of trust and honor that was lighted in the dim sea mists of the Breton coast a thousand years ago.

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Five and a half days to Plymouth, England

across the "longest gangplank in the world" from the heart of Manhattan, a waiting express for London, a few hours later the covered pier at Havre, three-hour express for Paris.

Along the Brittany Coast



French Line

Information from any authorized French Line Agent or write direct to 19 State Street, New York City

Bees And Honey Flowers

(*Continued from page 75*)

into it; and therefore Physicians do temper therewith all such Medicines as they design to keep long." In the unself-conscious if unregenerate day in which I grew up rum and honey was deemed a sovereign remedy for a cough. The prescription was simplicity itself—half and half—one part pure strained honey and one part good Jamaica rum, well shaken and partaken in doses large or small according to capacity or age whenever a paroxysm impended.

Reading the writings of the early apiculturists it is impossible not to agree with the old husbandman, Worledge, who lived and wrote in the mid-17th Century, when he says that "there is no Creature to be kept about our Rural Seat that affords unto us so much variety of pleasure as the Bee." His dwelling is a decoration, the product of his labor is nectar, and the droning machinery of his progress is the very voice of the garden. Nor is bee-keeping a difficult or expensive matter. A little attention is required at definite times, but for the most part the bees are able to look after themselves. And bee-keeping is, so to speak, a natural byproduct of gardening. "The fittest place for Bees is that whiche is in a Garden," wrote Thomas Hyll, "not farre or rather neare to the owner's house, whiche by that meanes suffereth not the windes, nor accesse of theeves or beastes." Usually the bees, like the flower garden in those old days, were under the care of the women of the family, and William Lawson, a bee-master himself, in his counsels to the country housewife says in part, "There remaineth one necessary thing to be prescribed, which in mine opinion makes as much for ornament as either Flowers, or forme, or cleanliness, and I am sure as commodious as any or all the rest: whiche is Bees well ordered. And I will not account her any of my good housewifes that wanteth either Bees or skillfulness about them."

YEARS AGO

It is certain that no Elizabethan garden "wanted for Bees," and even in my own youth most of the people who lived in our countryside kept bees. We ourselves always had eight or ten teeming hives, the ordinary white wooden kind, that stood on little stools ranged beneath a row of ancient Seckle Pear trees at one side of the garden. Our bees were Italian by birth and said to be so amiable that they would not sting even an investigative child. But they did not always bear out this good character and we were quite frequently stung and had the bruised leaves of Balm clapped upon the afflicted part by our Irish nurse maids, who were usually well versed in bee-lore from experience in the old country.

My father loved the rich, dark-colored Buckwheat honey, which John Burroughs called the black sheep of this white tribe, and always grew a field of Buckwheat near the hives. But my mother preferred the fair white Clover Honey, so my father, being of an amiable disposition and wishing to please all tastes, grew also a field of white Clover. The result was that our honey was neither the one thing or the other and, moreover, it was usually highly flavored with Mint, for below the Pear trees flowed a little brook whose banks were clothed in this pungent herb, and how the bees reveled in it!

The most prized honey in this country is the fair pale product of the orchards and the Clover fields.

White virgin honey comes from earliest flowers,
White virgin honey in the market prized;
From the white clover creeping in the field,
From the orchard blossoms that the worker scours.

Later garnered honey is apt to be darker in color and stronger in flavor. Some flowers are thought to give a distinct tang to honey. The nectar from the Basswood flowers is said to taste faintly of Mint, and that gathered from Hoarhound, Mint and Pennyroyal pronouncedly influences the flavor. Nectar from the white tubes of the Tobacco plant produces honey that is unfit for table use and this is true also where the chief diet of the Bees is the roadside wild Aster. Bees love the blue-flowered Borage, but where it is their main food the honey is dark and unpalatable. The most important honey plants in this country are the fruit trees, various Clovers, including Alfalfa, Basswood, Buckwheat, Tupelo, Goldenrod, Mesquite, Acacia, Raspberry and Milkweed.

ORANGE HONEY

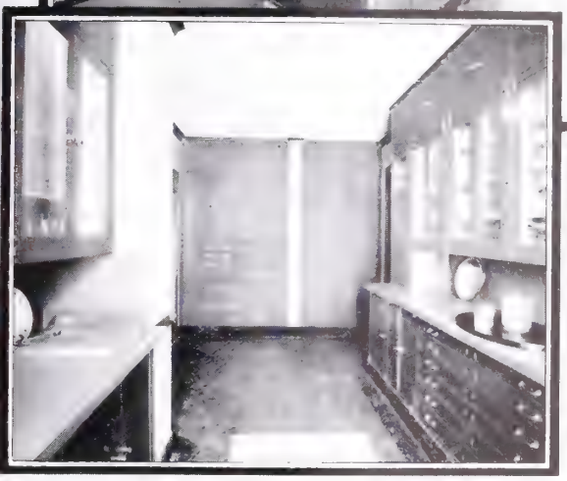
In California a delicious amber-hued and very fragrant honey is made where the bees feed upon the blossoms of the Orange trees. Buckwheat honey is also fragrant. John Burroughs says that bees that have been pasturing in a field of Buckwheat "bring the delicious odour of the blossoming plant to the hive with them, so that in the moist warm twilight the apiary is redolent of the perfume of Buckwheat." It is said that where Mignonette is grown extensively enough to provide ample pasturage for the bees the honey has a most exquisite bouquet.

The famed honey of Mount Hymettus owed its fine flavor to the Thyme upon which the bees feed for so many months of the year, and the little province of France, once called Gatinais, was long famous for its Sainfoin honey, produced from the fodder plant of that name. The honey that brings the highest price today in European markets is Heather honey; it has a bright amber hue and an unusual flavor, delicious when one has become accustomed to it. The aroma of Heather honey is said to be very pungent, making itself manifest in a room where it is kept in a closed cupboard. In parts of Germany a dark, strongly flavored honey is harvested from Pine woods. It is highly prized by noble German epicures. "Boxe," says an early writer, "maketh honie of a bad smell, and which troubleeth their brains that eat it." Some flowers are said to secrete poison nectar, among them our Mountain Laurel and the quaint annual plant called Snow-on-the-mountain.

We have many kinds of gardens

(*Continued on page 140*)





White House kitchen in the home of R. L. Jurden, Kansas City, Mo. Bryant Fleming, Archt. Cabinets in kitchen and pantry are golden yellow, in silence pantry walnut brown. Included in installation are flour bins, closeted towel dryer, special enclosure for refrigerator motor.

Pantry equipment includes silver and linen drawers, half-shelves in glassware cupboard for small glasses, electric plate warmer cupboard connecting with kitchen.

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The Finest Homes Are WHITE HOUSE Equipped

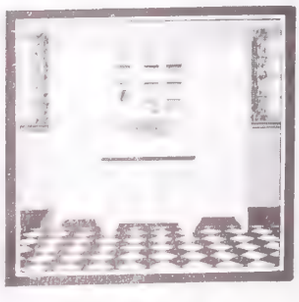
For every climate STEEL is the *one, perfectly adapted* material for equipping modern kitchens and pantries. This beautiful, scientifically-made, complete line of STEEL dressers, closets, side units, tables and kindred pieces provide year after year of enduring service and absolute sanitation. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks are included in WHITE HOUSE installations. In spotless white or attractive colors. Write for gray catalog.

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"Will it really wash, rinse and dry my dishes?" Yes, more perfectly than the most careful pair of hands . . . and in far less time.

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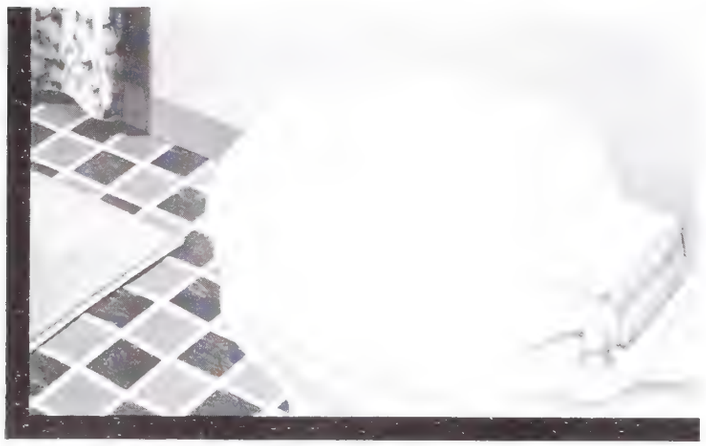
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H & G

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Write for our illustrated folio. It is full of helpful suggestions on modernizing bathrooms and fully describes the large variety of Church Toilet Seats and Bathroom Stools offered. C. F. Church Manufacturing Company, Department F-5, Holyoke, Massachusetts.

CHURCH *sani-* SEATS

"TOILET SEATS FOR BETTER BATHROOMS"

Bees And Honey Flowers

(*Continued from page* 138)

today—rock gardens, Rose gardens, Iris gardens, herb gardens—why not a bee garden, forsooth? It could not but be a delightful place. For here as in all places the hives would lend "a new meaning to the flowers, and the silence, the balm of the air and the rays of the sun." It might be situated in an angle of the house, if such there be, or in some other sheltered place, a neat pattern of little beds and borders overflowing with sweet and homely flowers, and the hives in the midst or along one side.

Hives have been of many kinds. Hollow logs set on end have been used, and an early variety was made of wicker daubed over with a mixture of cowdung and lime. Old bee-masters had very definite ideas about the kind of hive that should be used. William Lawson liked straw hives, commending them for "nimblenesse, closenesse, warmnesse and drynesse," and the ease with which they could be moved about. These hives made of "sweet wheaten straw bound with bramble" must have been very picturesque set among the riotous flowers. But apparently they had their drawbacks. Gervase Markham, a bee-master of repute in the 17th Century, commended wooden hives, saying that the straw hive "is subject to breed mice," and another early writer testifies that when they are loaded "they do usually sinke on one side (especially if they take wet) and so break the combs and let out the hony." Often the wooden hives had a peaked thatching over them which must have added to their quaint appearance. Such must have been the hives in the garden of the little Flanders village where Maeterlinck first saw an apiary and "learned to love the bees." Here the apiary was composed of twelve domes of straw, some of which had been painted bright pink, some clear yellow, but most of them a tender blue, because the gentle and wise bee-master had noticed, "long before Sir John Lubbock's demonstrations, the bee's fondness for this colour."

SITES AND FLOWERS

Today white wooden hives are chiefly used, but there is no reason why they should not be painted in gay colors, and the straw skeps that are so picturesque are easily to be had of dealers in apiarian supplies. The site for the bee garden should be open to the sun and near an orchard "in which when they (the bees) cast they may knit without taking any far flight or wandering to find out their rest." And the flowers that should be grown for their use are many and sweet. All the labiate tribe, Sage and Mints, Thymes, Cedronella, Ground Ivy and the white Archangel; blue flowers in plenty, for these are the bee's favorites. How they buzz about the Cornflowers, the Borage, the Nigella, the Anchusa, the Larkspurs and the pretty Phacelias! All the famous sweets should be there—Sweet Alyssum, Sweet Sultan, Sweet Scabious, Sweet Peas, Sweet Woodruff and so on; and there should also be Arabis and Ambrosia, Nemesias, Coreopsis, Mignonette, Cerinthe, Bergamot, Buddleia, Zinnias, Collomia, Viscaria, Gillias, Eutoca, Bartonia, *Limnanthes douglasi*, Stocks, Wallflowers, Brooms and Heathers of many kinds, Oenotheras, Snapdragon, Poppies of all kinds, Eschscholtzia, Silenes, *Saponaria calabrica*, Clematis, Violets, Angelica, Flowering Currant, Schizopetalon, Sunflowers and all "sweet herbes and flowers wherein there is no bitterness." A gay garden, indeed!

Thoreau thought the unsavory flowers of the Skunk Cabbage were the first to be visited by the bees in spring. ("Lucky," he says, "that the flower does not flavour the honey.") But one having a garden knows that the honey bees, though almost numbed with cold, find the Snowdrops, and that they also visit the early Scillas, Crocuses, Hepaticas and the Primroses and Cowslips. And we know that other places of call in the early year are the Pussy Willow and Alder catkins and the blossoms of the red Maple. Later flowering trees enjoyed by the bees are Hawthorn, Crabapple, Locust, Basswood and Tulip.

ABOUT BEE STINGS

All work among bees should be done gently but with decision. Any nervousness or fumbling is apt to provoke a painful sting. Some old bee-masters recommend drinking a glass of good beer before going among them; others wash their hands and face "therewith, which proves a good defence." Worlidge reports that he has often "gone among them in their greatest Anger and Madness only with a handfull of sweet herbs in my Hand, fanning my Face, as it were to obscure and defend it. Also if a bee do by accident buz about you, being unprovided, thrust your Face amongst a parcel of Boughs or Herbs and he will desert you."

If peradventure you do, however, meet with a bee in a mood "curst and malicious" and ready to sting spitefully, your garden should provide a remedy. You may rub the painful spot with the leaves of Balm, Marigold, Hollyhock, Houseleek, Ivy, Burdock or Rue. In fact if you go your way (it is said) among the bees annointed with the bitter juices of Rue, no bee will come nigh you.

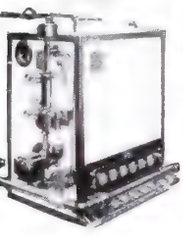
The whole subject of bees is certainly a fascinating one, whether one approaches it from a purely practical standpoint or if one is simply interested in the old bee lore. "The Bee is a little creature," wrote Samuel Purchase, in 1657, "but God's smallest springs prove at length great Oceans, His least beginnings grow into great works, great wonders."

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Address .....

Humus and Water

(*Continued from page 82*)

As the drying humus loses its store of water, it shrinks in mass, leaving cavities which immediately fill with air, thus producing that aerated or loosened condition of the soil so essential to the best growth of nearly all our cultivated plants. In the case of a heavy or clayey soil, one can imagine the tiny grains of humus swelling up with a prodigious lifting force, and elbowing the clay particles now this way, now that way, lightening the too solid mass with thousands of little reservoirs of free water to entice the roots of plants which could never have forced their way into the packed clay, and, when the water is gone, leaving a multitude of little air cavities which the disturbed clay will never fill up again. The soil has been permanently improved in structure. It has been found also that these cavities are speedily occupied by new colonies of the indispensable soil bacteria, busily engaged with the manufacture of nitrates from the other forms of nitrogenous material present, but which are not acceptable to plants in any other form.

One other important feature of the humus colloids is their readiness to absorb, along with the soil water, the nitrates dissolved in it, relinquishing them again with the soil water when dry weather comes. This habit has led some writers on soil fertilization to list humus as a "source of nitrogen," which is quite misleading, for the nitrates stored and released by the humus are only those which had already been contributed to the soil from some other source. The composition of average humus, as given by the agricultural chemists, is: carbon, 54 per cent; hydrogen, 4 per cent; oxygen, 42 per cent. So where nitrogen has also been found as a constituent, it has been absorbed with the soil water and has formed no part of the original humus substance.

This is the story of humus, so far as we know it. There is one reminder to be added, recalling what has been said as to the distinction between live and dead humus. After several swellings and contractions (how many we do not yet know), humus loses its power to absorb water and becomes "dead." It is this circumstance that necessitates a constant renewal of live humus in our garden soils. Fortunately, the finest of peat-bog humus can now be bought, in convenient containers of the air-dried crumbs, from many of the seed stores. This is much cleaner to handle than stable manure, and is all humus ready for work—which manure scarcely ever is. In practice, it is found that an annual dressing of one-third to one-half an inch of commercial humus, spread upon the garden beds and lightly forked in to a depth of four or five inches, will keep up endlessly the colloid activity which we must have for the highest success. It is the gardener's "money in the bank"—a bank which never fails to return one's deposits with astonishing usury.

Azaleas For Southern Gardens

(*Continued from page 134*)

abuse. In color they reproduce all the bright and cheery tones which we associate with Sweet Peas. The purest of whites, the most delicate of pinks, soft shades of salmon to rich shades of red—any color, in fact, except yellow or orange. Perfect for rockeries, they are equally at home beneath the wide spreading limbs of Georgia's splendid Live Oaks. Indeed, they are probably the choicest and most suitable gift available to those who garden in Georgia and other regions enjoying similar soil and climate.

Few plants have sprung into popularity so speedily as the Kurume Azaleas. Less than ten years ago all that eastern North America knew were the few dozen plants I exhibited; today millions are grown and used by florists and others. Not only have the nurserymen and florists greedily taken up the culture of these plants, but some of the most enterprising have started hybridizing and interbreeding them with Indian and other Azaleas and the results are rich in possibilities. I have written of their charms before in House & Garden for April, 1926, and I may close this strong recommendation by listing half-a-dozen of the best sorts:

Azuma-kagami (Pink Pearl): deep pink, duplex corolla; Kirin (Daybreak): deep rose shading to silvery rose; Kumo-no-uye (Salmon Prince): pure salmon; Kurai-no-himo (Carmine Queen): carmine, duplex corolla; Kureno-yuki (Snowflake): white, duplex corolla; Takasago (Cherryblossom): cherryblossom pink, duplex corolla.

Quite recently I saw in the greenhouses of one of our largest nurserymen thousands of well grown plants of hybrid character reproducing the pleasing qualities of color, duplex corolla, floriferousness and habit of the Kurume Azaleas with the increased stature and larger blossoms of the Indian types. Of course, the breed being yet young must be subjected to strict selection, but I can foresee this new race being welcomed as one of the gifts American nurserymen have given to greenhouses and out-door gardens where climate admits.

There is today available in this country and at reasonable prices abundant Azalea material, including all the pleasing colors, preeminently suited to the gardens of such districts as Charleston and Savannah. Garden lovers need no longer continue to grow the plant material their great-grandparents grew; they can, if they so wish, enjoy the finest products of the last seventy-five years' advance in horticulture. By all means treasure the fine old specimens gardens now enjoy; nay, continue to grow them sparingly. But add to the gardens the improved races and so make them not exactly modern but richer in variety and beauty. The opportunities for Azalea growing in the South are tremendous.

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EVEREDY SILENT, JR. Door Closer puts an end to the slamming and banging that rack your nerves and wreck your doors. It closes screen doors quietly and keeps them closed tight, so insect pests cannot enter. Closes light weight house doors, too. Built for long service and finished in dull nickel. Brings quiet comfort for only $1.

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If your dealer does not have SILENT Closers, send us his name and address, together with the price of the Closer you want, and it will be sent to you promptly, postage prepaid. Satisfaction guaranteed or money refunded.

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Suppose you had a serious-minded old hall—the kind that mother used to make. Suppose you had $5, and you sent for House & Garden's Book of Color Schemes. Your hall might wake up some morning looking like this!

A white wall with a black baseboard. A mirror in gold and black hung over a smart little French commode. Pedestals of clear glass with metal rods, topped by vases of mirror with sprays of metal grass like curly moonlight. . . . Or you might prefer to steal ideas from another page, marbleize the walls in yellow pink above an emerald green dado, add a gold leaf ceiling, a black floor, a chic little Louis XVI sofa and a pair of consoles holding crystal pyramids.

There are 237 color schemes in this diamond mine of a Book—312 illustrations showing the work of decorators most in demand among the sophisticates. Every room in the house has been considered, every possible angle of taste, every period from the Renaissance to the Jazz Age—the cream of recent House & Garden issues!

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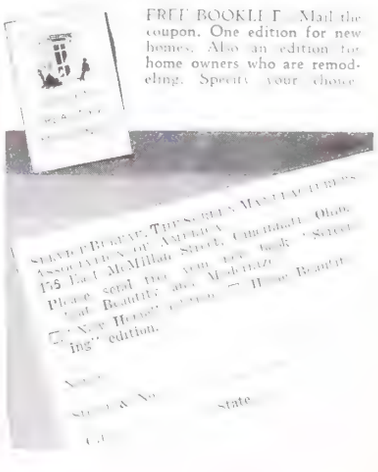
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The illustration above shows how Pittsburgh Chain-Link Fence can be attractively combined with a hedge to give this needed protection from unwelcome intruders. The fence blends nicely into the hedge and background.

Pittsburgh Chain-Link Fence is an unusually sturdy and neat-looking fence. Heavily hot zinc coated after weaving, and woven to resist abuse, it will retain its shape and attractive appearance year after year.

A Pittsburgh Chain-Link Fence can be erected at moderate cost, and without unduly messing up the grounds. Erection crews are always available. If you will send us a sketch showing dimensions of the ground you wish enclosed, we will be glad to be of service in helping with your fencing problems.

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IN addition to the distinctive beauty of Vermont Marble is its resistance to the wearing effects of climatic conditions. Of these, the most destructive during the course of centuries is moisture. Bulletins of the governmental Bureau of Standards show that Vermont Marble absorbs only about one-third as much water as the average of other memorial stones. Vermont Marble memorials are imperishable and are everlasting.

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1880 GOLDEN ANNIVERSARY YEAR 1930

DAVEY TREE SURGERY



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JOHN DAVEY struggled through the first 21 years with only a few helpers in the practice of his new science of tree surgery. Then in 1901 he published his first book, "The Tree Doctor," illustrated largely with photographs made by his own hands.

From this point on, there was a gradual growth against difficult odds in the development of the human organization that was to carry on his work. Aside from the ordinary problems of developing a new business, there was the unusual task of pioneering a new idea.



JOHN DAVEY
1846-1923
Father of Tree Surgery
Reg. U. S. Pat. Office

Gradually his organization grew to the point where his trained men must operate beyond his personal supervision. A resident school was necessary to give scientific training. And in the fall of 1908 there was established the Davey Institute of Tree Surgery, which remains to this day the only school of its kind in the world.

There are now 1,000 Davey Tree Surgeons carefully selected, trained scientifically. The entire organization includes some 1,300 people and did a business in 1929 of $3,250,000, serving 22,368 clients from Boston to beyond Kansas City, and between Quebec and the Gulf.

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KILL INSECTS *with* EVER GREEN





EVER GREEN—*the Garden Cop*—will protect the beauty of your garden

YOUR plants and flowers cannot come to beautiful maturity unless you protect them from insects. EVER GREEN is easy o use and will protect the beauty of your garden during May, une, July and August. Start using EVER GREEN before insects tart their destructive work. It kills insects. It is non-poisonous o humans, birds or pets, and absolutely will not harm the ten- erest bloom. EVER GREEN is approved by noted scientists and s used by leading flor- sts. You can buy VER GREEN in gar- en supply depart- nents of your seed, ardware, drug and epartment stores. Use any spray . . . . .



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Wilmington Del.

The Garden Scrap Book

SWEET CORN. Sweet Corn is the ambition of every home gardener, for it is the only kind that is really sweet. Corn from the market, while excellent as food, has lost the sugar content before it can come to the table. Fresh picked Corn alone retains the sugary quality which makes it the most popular summer vegetable.

Removed from the stalk, a chemical change starts which turns the sugar into starch and the Corn has a flavor but not a sweet one if it remains four hours before going into the kettle. Scientists tell us that this changing of sugar into starch is accomplished in about that time. That is why a suspicion so often arises that Sweet Corn sold in the market is field Corn or, as it is often called, "horse Corn." It was Sweet Corn once, but time has stolen the sweetness.

APHIS CONTROL. The well-kept garden must be sprayed early and often. It is time with the first warm days to get after the aphis. Look for them wherever ants congregate. Some varieties are kept alive through the winter by ants and pastured on the fresh verdure of our fruit trees and shrubs, so that the ants may drink a nectar which the aphis produces.

Nicotine sulphate is the surest poison to use against aphis. It may be purchased in several forms and should be used with care, as an excess amount easily burns tender foliage. Kerosene emulsion and fish oil soap are also effective, and the latter is advised for tender indoor plants.

There are more than fifty varieties of aphis—black, green and red—but all succumb to the nicotine spray when it hits them. As they are sucking insects feeding on plant juices, they are not injured by poisons which merely stick to the surface of the leaf.

TRAINED TOMATOES MOST PRODUCTIVE. There are a few dwarf types of Tomato that may be grown without training, but the best fruit generally comes from the carefully trained vines.

Plants may be put out until well into June. Late May plants well cultivated will be nice stocky bushes from a foot to a foot and a half tall by July 1st. They are then ready for training. Drive stakes five or six feet long beside the plants and reduce each plant to three or four of the strongest branches. Cut out all the rest ruthlessly, getting rid of superfluous foliage, and tie the branches to the stake.

It will be necessary to go over the plants weekly to remove side shoots and suckers that may have sprung up from the base of the stem, but confine the plants strictly to the branches selected and these branches to the production of flowers and fruit. Pinch out all side branches.

With the cultivation they ought to have, the plants will be five feet tall by August 1, and will be loaded with fruit at the base. Any of the good standard varieties treated in this manner can be made to produce from 10 to 15 pounds of fruit in a season. The quality and shape of the fruit is also finer under training. Half of it is lost through rotting and uneven ripening if the vines are allowed to sprawl upon the ground.

Tomatoes trained on stakes in this manner can be grown apart in the home garden of small proportions. Three feet is better if there is room, as it makes cultivation easier.

CUTTING PEONIES. The fact that Peony buds can be kept for weeks in cold storage is one reason that Peonies are among the easiest flowers to ship to exhibitions, providing the shows do not come too early. Many times Peonies are better when picked in the bud and allowed to open indoors than when they bloom on the plant. It often happens, though, that full-blown flowers must be cut for exhibitions or for decoration purposes. In that event it is well to carry a pail of water into the garden and place the cut blooms in it immediately.

Unless the flower is to be used immediately most of the leaves should be removed, because a good deal of water evaporates through them. At all times care must be taken not to take too many leaves from a plant. Peonies absorb a great amount of water and should be kept in a pail for three or four hours before they are shipped or carried to an exhibition hall.

When being shipped, they should be packed dry and wrapped in paper.

A GOOD BLUE. There is nothing especially showy about the Carpathian Harebell, but for persistent blooming and as a dependable garden perennial there are few forms of the Campanula which surpass it. This form of Harebell is dwarf and carries clear blue flowers on remarkably wiry stems. It starts to flower in June and blooms uninterruptedly until October if the old flowers are kept removed. Being dwarf, it is a good plant for rock gardens, being especially welcome late in the season when most rock plants have finished blooming. It can also be used very successfully as an edging for taller perennials, not being at all difficult to keep symmetrical, and not being inclined to work its way into the beds or walks.

One especially good point about this Campanula is the fact that it holds its clear blue flowers well above the foliage.

GARBAGE COMPOST. It is a fact familiar to too few gardeners that the ordinary waste products from the kitchen—vegetable tops, coffee grounds, meat trimmings and everything else commonly thought of as garbage—have extremely valuable potentialities as plant food. Even a small garden can absorb every scrap of it year after year with marked benefit to both vegetables and flowers.

There are various ways of converting garbage into plant health. One is to bury it between the plants every day or so, merely digging a hole, dumping it in loose and covering with the soil first removed. A neater plan, quite as effective and perhaps less troublesome because it does not involve major operations among growing plants, is to roll the stuff in newspaper, lay it on the ground in some out-of-the-way corner and throw over it a few shovelfuls of soil from a convenient pile. Still a third plan is to dump the garbage in an earth pit, throw a little soil over each load as it goes in, and let it go at that.

(Continued on page 153)

Why It Pays You Right Now To Bother About BULBS

THE fat worms and best bulbs, both go to the early birds. There's always a lively early demand for the choicer things; the newer ones; those that have abundantly proven their claimed-for merits. All of which, so often, means that late buying brings its keen disappointments. Frittelaria Meleagris, for instance, is one of the loveliest of rock garden bulbs the supply of which is limited. So you see we are really on the job in suggesting you bother ordering your bulbs now.

Send for our new catalog. Get your orders booked early with us, even at a little inconvenience to yourself.

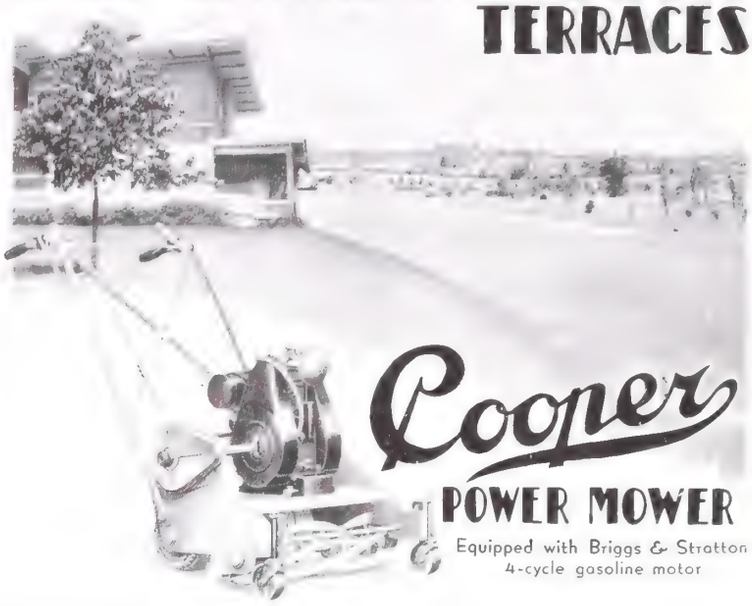
A Timely Suggestion

More and more of our customers are sending us amounts from $5. up and asking that we make selections for them. You can see its advantages. Glad to do the same for you.

Wayside Gardens

MENTOR, OHIO

EASY MOWING ON STEEPEST TERRACES



Cooper POWER MOWER

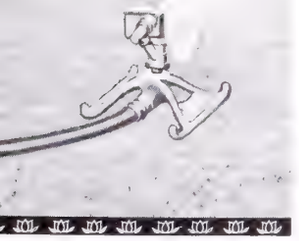
Equipped with Briggs & Stratton 4-cycle gasoline motor

The Cooper Power Mower rolls the turf and trims the grass in one operation. The sectional traction roller is corrugated and equipped with disappearing traction lugs which provide additional traction when needed, as in mowing up steep terraces. Individual clutches with convenient finger tip controls, operate drive roller and blade reel independently of each other. Five blade reel is reversible for self-sharpening. The mower frame and body are of fabricated steel construction insuring the greatest strength with least weight. Cooper pioneered the quick detachable "drop-out" reel for power mowers. Gears are grease packed and ball and roller bearings are used throughout. Made in 20 and 27 inch widths with grass catcher and riding sulky as additional equipment if desired. Write for copy of "Golf Green Beauty for Your Lawn".



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The Heavy Duty Double Rotary Sprinkler—Thousands in use on golf courses, parks, large estates, etc. Sold under same 10-day trial and money-back guarantee.

Dealers—Write for sales proposition.



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ANY day—any time you can treat your lawn, garden, flowers and shrubs to a refreshing spring shower with the Double Rotary Junior Sprinkler. Its soothing rain-like drops or mist-like spray is made possible by adjusting nozzle. Easily regulated for fine or coarse stream—to sprinkle in a circle or on a straight line—to operate as a stationary sprinkler or to rotate.

DOUBLE ROTARY SPRINKLER CO.

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DOUBLE ROTARY JUNIOR SPRINKLER



Trade Mark *Registered*

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Now is the time to spray your plants, flowers, shrubs and evergreens with Wilson's O. K. Plant Spray . . . the nationally recognized standard insecticide for all flower and garden pests. It is highly effective, yet will not injure the most tender, young plants. It is harmless to humans, clean and easy to apply. For sale at all dealers, order your supply now.

Recommended by the Officers of The Garden Club of America

1 Quart $1.00 1 gallon $3.00 5 gallons $12.00 10 gallons $20.00

Wilson's WEED KILLER is the answer to those obnoxious weeds, poison ivy, etc. . . . simply dilute with water and sprinkle . . . 1 gallon $2.00, 5 gallons $8.00. And then there is Wilson's RHODY-LIFE, a wonderful soil stimulant (not a fertilizer) for making the soil acid or ideal for growing Rhododendrons, Azaleas, Laurels, Pines, Spruce, Blueberries, and other acid-loving plants. Wilson's RHODY-LIFE may be applied at any time of the year . . . 100 pounds $5.00, 1,000 pounds $45.00, 2,000 pounds $85.00.

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Briefly, humus is a combination of atoms resulting from decaying vegetation, mixed with a group of other substances, organisms and bacteria formed during the decaying process. Humus from G P M Peat Moss produces the *best* soil condition because every particle of G P M is "live" and virile humus-forming material. Traces are often found in the soil for five or six years, while much of the other so-called humus disappears rapidly.

To assure yourself of maximum humus-value it is therefore safest to insist upon G P M Peat Moss. G P M is virgin humus-forming organic matter of the highest quality from partially decayed sphagnum moss bogs. Because of its huge interior cell construction it is capable of holding more moisture than any other form of vegetation—exactly like billions and billions of tiny sponges. 100 lbs. of dry G P M will hold 800 lbs. of water—10 tons—8 tons dry basis—will hold 64 tons per acre of water without making a table of free water in the soil.



G P M can be obtained from seed stores, hardware stores, nurseries and florists. But if you can not secure it near you, we will be glad to send it direct or tell you where you can secure it. Two-bushel trial package $1.50. If sent by mail add 25 cents for postage. Twenty-bushel bale $4.00 f. o. b. New York.

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PEAT MOSS
Reg. U. S. Pat. Off.
Soil Improver



A Cactus planting in California. The Nopal (Prickly Pear Cactus) was introduced from Mexico by the Franciscan Missionaries

Spanish California Gardens

(Continued from page 132)

dwarf), and Sweet Peas—these last in a few simple colors, white and pink, lavender and purple. The Hollyhock was especially regarded, the more so, perhaps, for a certain religious association. According to an old legend, the Virgin was to accept for her husband that one of her suitors whose staff should break into bloom. This, it seems, Saint Joseph's did, just as in its season the Hollyhock's staff-like stem flowers from tip to middle. So in Spanish the stately plant is *vara de San José*, that is, St. Joseph's staff. In most gardens was the *maravilla*—the marvel of Peru, or Four-o'clock—then as now delighting the child-like heart by its habit of sleeping till late afternoon and waking all night, a practice that earned it another popular name, "Don Diego of the night". And no garden but had in sunny corners its clumps of medicinal herbs—Fennel, Rue, Rosemary and such.

One day I found Doña Margarita picking over a bed of single French Marigolds. Was this, I wanted to know, a flower of old times? "Of a truth, yes," she replied, and gave me her name for them—*compasúchil*. It was an unfamiliar word, and I had the curiosity to look it up in a Spanish dictionary. It was not there, and a year or two passed before I learned that the expression is almost pure Aztec, on the lips of the flower-loving subjects of Montezuma centuries ago, to designate this same pretty flower, which is native to Mexico. Soon after the conquest seeds were sent to Spain, and after long years abroad the flower returned to America as the French Marigold. Spanish California, you may be sure, would have got its seeds in no such roundabout way, but directly from Mexico, together with that ancient name, which means "plant of very many flowers."

The queen of all flowers, however, in the old gardens was the Castilian Rose, still to be seen wherever in the

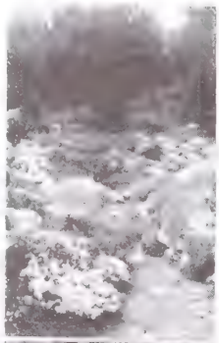
(Continued on page 150)



Another building harking back to real Spanish California is Guajome ranch house, San Diego, Cal. This picture was taken twenty years ago

Your Rockery and the Earliest Flowers of Spring

LONG before the most courageous hardy plants begin to bloom, mother nature calls upon the little bulbs planted last fall. She coaxes out the dainty Snowdrops, the frolicking Crocuses, the Grape Hyacinths and Bluebells. In rockery, border or odd nooks you may add another month to your garden joys with the help of these and other early flowers *from Bulbs*. You'll find a score of classes holding hundreds of members offered in





"Greetings from Tulipdom"

THIS catalog of ours will show you the way to greater garden pleasures. It tells how to make bulb gardens and how to take care of them. It offers "Bulbs in a Class All Their Own" at reasonable prices. Even the beginner can pick out the choicest in each class, because of our special method of presenting them. Altogether a book worthy of a place in your garden library. A request will bring it by return mail.

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Order Now- before the Leaves turn!

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Choicest first-size bulbs sure to bloom. Schlings' Special Mixture made from ten of the finest named varieties. NOT the ordinary hold-a-town mixture usually sold.
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MADONNA LILIES
To Glorify your June Garden—Lovely with Delphiniums

We offer here a limited quantity of extremely large, picked Bulbs to those who wish unusual results. 10 to 15 magnificent blooms on stalks 4 to 5 feet tall may be expected. Delay may mean disappointment. Order NOW.

Special, Picked Bulbs 60c each $6.00 a Dozen
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Send for our special mixed Bulb, Leaf mould, other elements, others all wonderful aerial

Sow Now!
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The Collection, 1 pkt. each of the above 9 varieties—a $6.45 value $5.00

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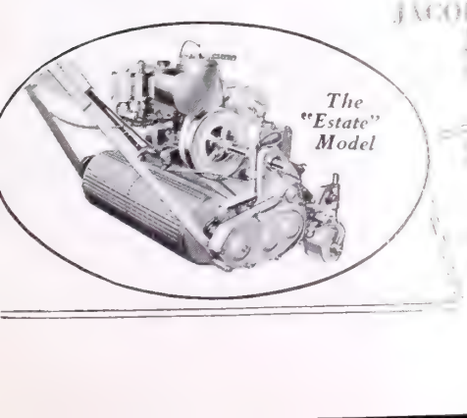
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Because of enclosed gear drive, auto-type differential and powerful motors perfected by ten years development, Jacobsen Mowers operate at a lower annual upkeep cost than any other mower.

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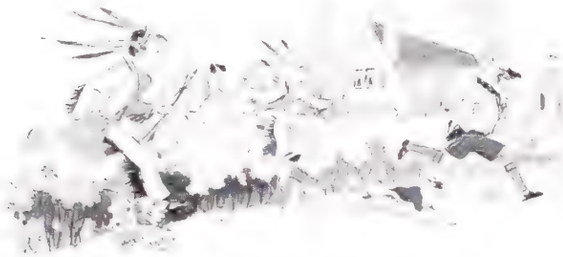
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Pacific Coast Division: Standard Fence Company, Oakland, Calif.

Co. No. 1930



Modern decorative usage of Nopal, or Prickly Pear, about a gateway in a California garden

Spanish California Gardens

(*Continued from page* 148)

State the Spanish floral traditions cling. It is identifiable as one of the numerous forms of *Rosa gallica*, the stock from which the Damask Rose is derived. Though usually occurring as a bush, the Castilian Rose may be trained up a pillar or against a sunny wall, its clustered blooms, semi-double and shell-pink (or occasionally white), distilling a rare and penetrating fragrance. Compared with popular hybrids of today, it is as old-fashioned as crinoline, but no other flower, I think, holds so much of the grace and flavor of Spanish California.

Almost as characteristic was the *malva rosa* (*Lavatera assurgentiflora*) a sturdy shrub with maple-like leaves and single, rosy flowers streaked with dark red. They look demurely at you from footstalks that first droop and then bend sharply upward. Doña Margarita insists that the old Franciscans brought it to California from Spain; but botanists say no, that it is really native to the islands of the Santa Barbara channel, whence the Padres may easily have introduced it to the mainland.

Not always did Doña Margarita live in quarters so circumscribed as this *casita* by the road. Time was when her family was rich in land and cattle, and she delights to tell of the spacious *hacienda* upon the great ranch where she lived as a little girl. Four-square about an open patio the house was built, the rooms giving inward upon a *corredor* or veranda, which in turn opened upon the patio. In the center of this was a fountain, and in the moist earth about its base Lilies of Mary bloomed and Callas lifted their fair white horns. Doña Margarita's eyes grow moist and dreamy as she prattles of the good times upon that retired veranda, the outer world and its troubles shut away. Benches were there and chairs, and a great earthen *olla* swathed in dampened burlaps, so the water kept always cool; and there was a green parrot in a cage. Here of pleasant evenings the family gathered, and guests were entertained; the guitar would be brought and the captivating old songs of love and romance—"*La noche está serena*", "*Adiós, adiós, amores*", and many another were poured forth.

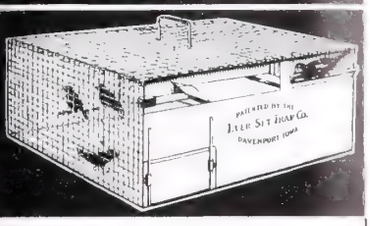
Richest of garden fragrances was that of the Orange and Lemon blossoms, to which, indeed, the Spanish language gives the honor of a special word—*azahar;* but hardly less delicious, Doña Margarita thinks, were the flowers of what she calls *huele de noche*, that is, "smells by night". I

(*Continued on page* 152)



The front veranda of the original Spanish hacienda at Rancho Camulous, Ventura County, Cal., another view of which is shown on page 132

GOOD-BYE SPARROWS!



Sparrows are a menace to your gardens, poultry, song birds. Why put up with them a single day longer?

Get rid of them the positive way with an EVER-SET SPARROW TRAP.

Never Fails to Work

THE EVER-SET TRAP is simple in construction; automatic in action. Nothing to wear out or get out-of-order. Easily cleaned and rust proof. Catches from 10 to 25 sparrows daily.

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Ever-set is the perfect sparrow trap,—simple, sure, effective. It is positively guaranteed to give complete satisfaction, or we will immediately refund every cent of your money.

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Simply mail us your check or money order for only $4.75—and we'll send your EVER-SET TRAP prepaid. After you own one, you'll know why there are over 20,000 in use today.

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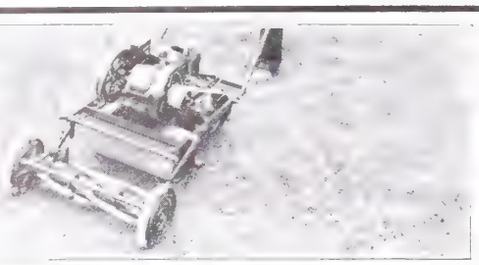
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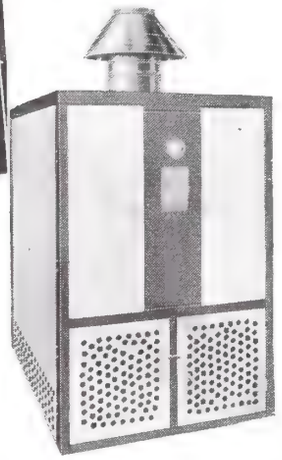
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Spanish California Gardens

(Continued from page 150)

find this to be *Cestrum nocturnum*, the night Cestrum (Jasmine), well known in the gardens of our Atlantic South. By day its small blossoms are listless and absolutely without perfume, but once darkness comes they open alertly and fill the evening as with musk mingled with heliotrope. Of true Jasmines there appear to have been two in the old California gardens, species famous for their poetic associations and the sweet breath of their starry flowers—*Jasminum officinale* and *J. grandiflorum*. Of more elusive fragrance were the spiral blossoms of the *caracol*, the small vine or corkscrew flower, which rioted over many an old arbor.

About some of the homes there grew an Acacia whose queer Aztec name, *huisache*, betokened its Mexican origin. It was as thorny and unkempt a shrub as ever was, but possessed of a redeeming merit in the perfect fragrance shed by a multitude of little orange-colored balls of bloom. If these were laid away among linens, the perfume would be communicated, as in the case of lavender. Like the French Marigold, it was sent to Europe soon after the conquest of Mexico, and was grown in the Farnesian gardens in Rome; so the botanists called it *Acacia farnesiana*, and the perfumery makers of southern France after a while took it into their business. It is the same plant that is known in the Carolinas and the Gulf States as Opopanax. Yet another old favorite because of its delicious fragrance (in this case given off by the bruised foliage) was the Chilean *Lippia citriodora*, or Lemon Verbena. This is hardy in the mild climate of southern California, where it will live in the open for half a century or more, attaining the dignity of a small tree, deciduous in winter. Oleanders, both red-flowered and white, though generally without grace of perfume, were given frequent place in the old gardens—Californians called the plant *laurel*; and the Pomegranate, while primarily grown for its fruits, was also liked for the bright beauty of its exquisite, scarlet flowers. And I must not forget the *nopal* or Prickly Pear, an arboreal Cactus, emblem of the Mexican republic. Introduced from Mexico by the Franciscans for its edible fruits and the plant's value for hedge making, it had a pronounced decorative worth as well. The golden flowers, sometimes with a dash of copper, are marvels of beauty. Two species were grown—the yellow-fruited *Opuntia megacantha* and the *purple O. ficus-indica*. Indians and Mexicans were—and still are—extravagantly fond of the juicy *tunas*, as the fruits are called, which ripen in the late summer. Even today this cactus has a part in the proverbial philosophy of the Spanish Californian. "People to the Nopal go," says Doña Margarita, "only when the tunas show," a comment on a type of acquaintance who comes to see us only when something is to be had.



Safeguard your Lovely Flowers

No garden is immune to attacks by Aphis. These tiny green, red or black insects feed upon the tender green foliage and buds in your garden, and rob your flowers of their true beauty and attractiveness. Be prepared to kill these insects when they appear. Have on hand a package of "Black Leaf 40"—the spray depended upon by commercial gardeners to protect their crops against Aphis, Thrips, Leaf-Hopper and similar insects.

The garden package of "Black Leaf 40", selling for 35c, makes about 6 gallons or 24 quarts of effective spray. Thus, it costs but a few cents to safeguard the beauty of your garden. You can rely upon "Black Leaf 40". It has the largest sale of any preparation of the kind in the world.

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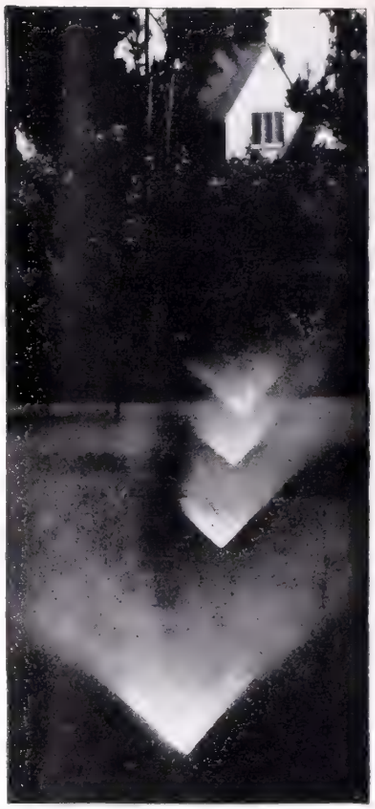
ONE of the most popular forms of architecture today is Dutch Colonial. Unfortunately, highways, neighboring countrysides and estates are not always in harmony. There is no more charming way to blend your property with its surroundings than with the French Provincial Woven Wood Fence. It not only creates harmony but stands as a sturdy sentinel protecting your grounds from the passing and trespassing world.

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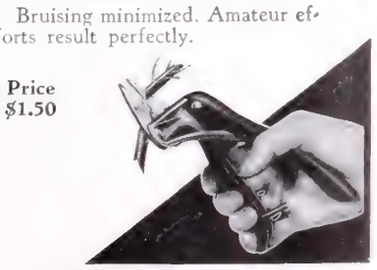
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The Garden Scrap Book

Continued from page 1361

[illegible] of [illegible] methods are in order when a crop like the cabbage has drained and ruined the finest sort of strong humus. All old matter will have broken down, only egg shells and bones remaining unchanged. The value of such compost as a top dressing or for digging in amply justifies the labor of preparation.

LATE STARTED GARDENS. While it is advisable and a decided advantage to get an early start with the garden, many thousands of citizens cannot do so because they move on May 1, the annual day of human migration. But this need deter no one from starting a garden, for over the greater portion of the United States it is possible to start a garden up to July 1, and be certain of crops that will make it well worth while.

A garden may be started on June 1 with a certainty of securing all crops except Peas, Spinach and head Lettuce, which won't stand the hot weather, but all the other regular garden crops can go in and do very well even with this late start, and by August the garden will be in full bearing with two months of production ahead.

Sweet Corn, String and Lima Beans, Tomatoes, Carrots, Turnips, Beets, Onions and Cucumbers are easy possibilities if the garden doesn't get started till the Fourth of July in any except the northern tiers of States. Even August 1 will produce some good vegetables, so inability to get an early start is no reason for not having a vegetable garden.

The late started garden will need better cultivation at the beginning than a garden started in April, because the warmer weather will make the soil dry out faster and the finely pulverized surface will retain moisture which was more plentiful earlier in the season.

Beans and Tomatoes are the mainstay of those who have a small patch and a late start. Beans and Tomatoes, theoretically, will bear until frost, but the first plantings will be found wanting along about the first of September, when the Beans will dwindle in output and the Tomatoes will be small and few. Later plantings will be necessary in the garden started early, and the late plantings will be in full bearing at this period.

Tomato plants can be set out in July from seed planted in early June, and give good fall crops when older vines have ceased to be at their best.

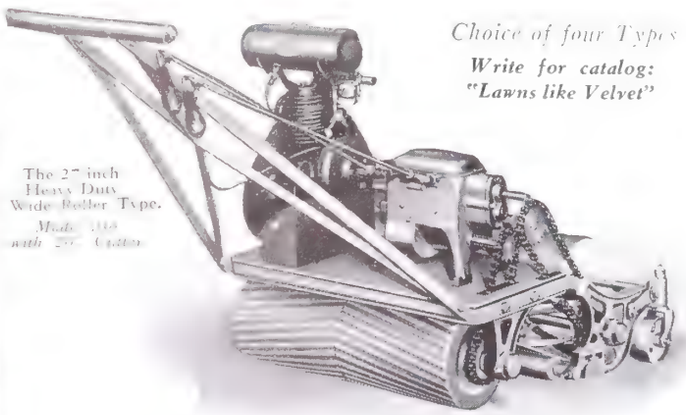
A FLOWER COMBINATION. Every gardener has favorite plant combinations whose effective harmony or contrast is especially pleasing. In the course of time enough of these are worked out so that one or more are in evidence at any time during the season. It takes effort and observation to work out a series, but the results are worth striving for.

One of the most pleasing combinations for late spring in the shady

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The Garden Scrap Book

border consists of Bleedingheart and *Trillium grandiflorum*, the latter occupying a forward position on account of the greater height of the Bleedingheart. In form, color and type of growth these two plants seem designed to go together, and they are both shade-lovers.

Whether used together or not, these two flowers deserve much more frequent use than is generally accorded to them. They like the same sort of soil—rich in leafmold—and are dependably hardy. The Bleedingheart was a favorite in oldtime gardens, but Trilliums, which are among our finest herbaceous native plants, have never been much grown in cultivation.

NASTURTIUM CULTURE. We have become so accustomed to thinking of successful gardens in terms of good soil that the idea of deliberately growing any kind of flower in poor ground seems ridiculous. This is precisely the plan to be followed, though, if you want Nasturtiums to do their gorgeous best. If you feed them well these plants will make an abundance of leaves but few if any flowers.

Sun and poor, light soil are about the only cultural requirements of Nasturtiums. Given these, the climbing kinds will richly adorn a trellis, tree stump or old wall, while the dwarf strain will make compact little bushes which are excellent for edgings. In planting the seed, put it about ½" deep and press the soil firmly upon it in order to fill the many little indentations in the seed. Otherwise germination is likely to be poor.

ROSE STIMULATION. From now until fall the Rose garden can receive a weekly application of liquid manure with real benefit to the size and quality of the flowers and the general health of the plants. Not only will the manure-treated garden produce better flowers over a longer period and make better growth, but it also is less subject to the inroads of disease or insect pests because of the strong condition of the bushes.

Fresh barnyard manure is the best kind for the purpose, but it is often difficult to obtain. A satisfactory substitute is found in the dried and pulverized product which can be bought by the bag at any garden supply store. Whichever type is used, the method of making the mixture is the same. Put the manure in a sack and let it steep in a tub or barrel of water for a day or two.

DAHLIA STAKES. The time to set Dahlia stakes is after the soil is prepared but before the tubers are put in the ground. Otherwise one of two things is likely to happen: the stakes will not be firmly enough bedded to do their work, or the growing tubers will be injured as the stakes are being driven in.

So put the supports in place in the very beginning, and bed each tuber so that its eye is close to the stake and will therefore grow in the easiest position for subsequent tying. Raw



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The Garden Scrap Book

ground bone—one of the best and safest material for enriching the soil; another one is dried cow or sheep manure. A handful of one of these well mixed into the soil below each tuber will help produce strong plants and fine flowers.

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The solution of the good bulb problem is to buy from a reliable source. As for ideal conditions, provide a light, moderately rich soil of sandy character, well drained and exposed to full sun. The Gladiolus comes originally from Africa and still retains its love of strong sun and warm soil.

In planting, the bulbs should be set four or five inches apart and four inches below the general ground level. At first they are covered only two inches, but as they grow the soil is filled in to the grade level, making a final depth of around four inches. Staking or some other artificial support—perhaps lines of heavy cord stretched between stakes, where planting is done in rows—is advisable in locations which are much exposed to strong winds. Support also makes for straighter flower stalks.

SPHAGNUM AND SOIL. It was probably Henri Correvon, the famous Swiss authority on rock gardening, who first called public attention to the use of sphagnum moss in the culture of alpine plants. Despite the value of his experiments and the publicity they received, few people seem to have taken advantage of his findings, which are particularly helpful in the making and maintenance of a good wall garden on this side of the Atlantic.

The usefulness of sphagnum as a root-run lies in its power to absorb water and retain it for a long time, giving it out slowly as the plants require. Thus, even in our dry and hot summer climate, it helps materially in approximating the moisture conditions underground which are characteristic of the mountain regions where the alpines are native. Without some such provision, many kinds will have a hard time of it.

One successful way to employ sphagnum in a wall garden is to break it up and mix with an equal bulk of soil. This mixture is filled in among the stones as they are laid up, or rammed in with a stick in the case of a wall that is already built. In either instance it should go far back, not merely at the front of the crevices. For lime-loving plants, slaked lime or limestone rubble should be added to the mixture to counteract the acid reaction of the sphagnum.

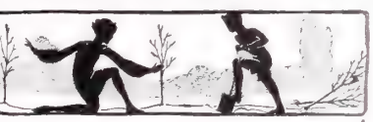


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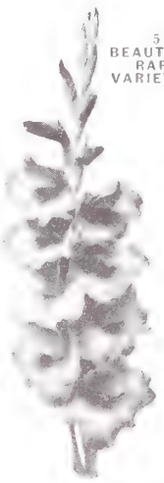
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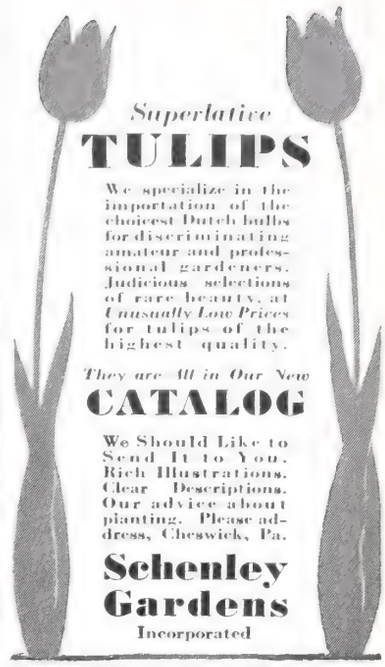
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TRADE LITERATURE
OF INTEREST TO THE HOME OWNER

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating or gardening fields. This issue is devoted to manufacturers in the decorating field.

• EARLY AMERICAN FURNITURE

The Charm Of Wayside Inn. Illustrations depict Early American interiors furnished with pieces by Nichols and Stone. More than one hundred twenty-five distinctive patterns have been created by this concern. Many of the models are made to follow the antiques identically while others have been adapted to the requirements of the modern room. Nichols and Stone Company, Gardner, Massachusetts.

• CUSTOM-BUILT FURNITURE

Shaw Furniture. The Shaw Furniture Company has been designing and making custom-built furniture, such as is illustrated in this booklet, since its establishment in 1780. Individuals desiring designs other than those displayed in the showrooms may have special patterns executed to order. All purchases must be made through a decorator or dealer. Shaw Furniture Co., 50 Second St., Cambridge, Mass.

• TABLES

Kiel Tables. Every possible type of table for every need seems to be covered in this catalog. These tables are the product of a firm nationally noted for the quality of its products. In addition to illustrations of tables in period styles, those designed in the modern manner are well represented. Several pages give information on construction and finishes. The Kiel Furniture Co., Milwaukee, Wis.

• UNFINISHED FURNITURE

Leavens Finished To Your Order Furniture. This catalog contains illustrations of numerous pieces of Leavens furniture; several of which are shown as they appear painted or upholstered. The furniture may be finished in any shade, and the decoration desired painted on. With a few exceptions the furniture shown may be ordered unfinished. Wm. Leavens and Co., Inc., 32 Canal Street, Boston, Mass.

• LAMPS

Lamps By Crucet. Several lamps are attractively illustrated and described in detail in this booklet. They are decorated in the following finishes: old brass, antique bronze, and in combinations of brushed steel, brass and copper. Many styles which are suitable for various period furnishings are shown, and there are several others which follow the modern trend. Crucet, 226 Fifth Avenue, New York City.

• POTTERY LAMPS

What A Lamp Should Be. A booklet containing color illustrations showing lamps made with decorative pottery bases and shades of hand-painted parchment. Particular emphasis is put on the fact that the design and finish of each shade are made to blend harmoniously with the base. There is a discussion of the merits of the electrical equipment used. Carbone, Inc., 348 Congress St., Boston, Mass.

• FABRICS

Draperies And Color Harmony. Color illustrations show interiors in which the draperies and upholstery are made of Orinoka Sunfast Fabrics. Twelve rooms are shown, typifying various periods of design. A description is given of each interior, accompanied by illustrations of the different fabrics used. A charge of twenty cents is made for this booklet. The Orinoka Mills, 215 Fourth Avenue, N. Y. C.

• FABRICS

Color Harmony In The Home. A chart of distinctive color combinations offers interesting suggestions for the decoration of the home. All of the draperies, lamp shades, pillows, bedspreads, etc. which are mentioned in the color schemes are made of Celanese fabrics. Helpful suggestions are given for the cutting and sewing of these fabrics. Celanese Corporation of America, 180 Madison Avenue, New York City.

• BLANKETS

Beauty In The Bedroom. This brochure, beautifully illustrated in color, shows some of the very lovely shades in which North Star Blankets are available. Made of pure, well-napped wool and carefully dyed, these blankets are offered for their splendid decorative value as well as for their utility. Instructions are given for washing blankets. The North Star Woolen Mill Company, Minneapolis, Minn.

• BLANKETS

How To Choose And Care For Blankets. The Seymour Woolen Mills, who have been specializing for years in the making of woolen products, issue this booklet on blankets. The illustrations are in color and instructions are given on the selection of color for the bedroom, making beds, the number of blankets one should have in the house, etc. Seymour Woolen Mills, Seymour, Ind.

• BOUDOIR ACCESSORIES

Carlin Comforts. A wide selection of exquisite boudoir accessories is illustrated in this catalog, including satin puffs, bedspreads, wool blankets, chaise longue covers and pillows. A great many of the sketches are done in color, and a short description is given of each article illustrated. The pages of the catalog also show Carlin Comforts for the traveler. Carlin Shops, 528 Madison Ave., New York City.

• LIGHTING FIXTURES

The Early Colonial Line Of Miller Lighting Fixtures. A large selection of Early Colonial lighting fixtures is illustrated in this leaflet. The sizes in which they are available are mentioned under the illustrations. The finishes include Early Colonial Brass, Early Colonial Silver and Old Ivory. Booklets describing other styles of Miller fixtures are also distributed. The Miller Company, Meriden, Conn.

• WINDOW BLINDS

Burlington Venetian Blinds. Something of the story of these blinds and many examples of installations are given in this booklet. Varieties designed for other than the usual types of windows are shown. The blinds are available in any color or combination of colors desired. An illustration tells how to measure windows before ordering blinds to fit. Burlington Venetian Blind Company, Burlington, Vermont.

• WINDOW SHADES

Simple Keys To Beautiful Interiors. Twelve charming window effects are illustrated in color. Several samples of Brenlin Window Shades are enclosed. By placing these on the reverse side of the illustrations many color combinations can be obtained. Brenlin Piqué and Brenlin Stripes are two variations of Brenlin Shade material. The Charles W. Breneman Co., 2015 Reading Rd., Cincinnati, O.

• DRAPERY FIXTURES

Suggestions For Beautiful Windows. A booklet showing illustrations of several varieties of decorative fixtures for different types of windows. These rods come in single, double and triple effects, all having three stiffening ribs which give an added firmness. The finish is so smooth that the most delicate drapery material will not be marred. H. L. Judd Company, Inc., 24 West 40th St., N. Y. C.

• FLOOR COVERINGS

Rugs And Carpets Of Linen. A selection of attractive linen floor coverings is offered in this booklet, for practically every room in the home. Among the important characteristics of linen rugs, which are mentioned, are the pastel colors, durability and cleanliness. Because of their extreme cleanliness these rugs are especially desirable for bedrooms. The Klearflax Linen Looms, Inc., Duluth, Minn.

• MANTELS

Art Stone Mantelpieces. Reproductions of original mantels of various periods are found in this catalog of Art Stone Mantelpieces. Art Stone is a composition made to resemble natural stone in texture, color and durability. Designs of every period as well as modern designs are carried in stock by the manufacturers. Jacobsen Mantel and Ornament Company, 322 East 44th Street, New York City.

• CLOTHES VAULTS

Plymetl "Air-Tite" Clothes Vault. Photographic illustrations show various types of the Plymetl "Air-Tite" Clothes Vault, which is described as a steel-clad cabinet, that will thoroughly protect articles of wearing apparel from dust, moths, fire and theft. Diagrams and text describe the ease with which this vault may be installed wherever desired. Haskelite Manufacturing Corporation, 120 S. La Salle St., Chicago, Ill.

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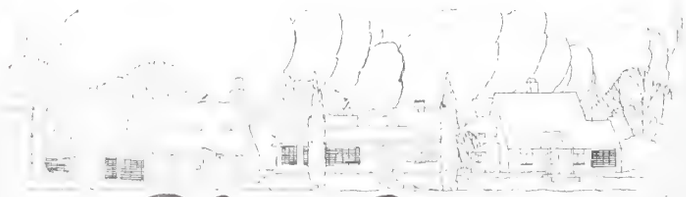
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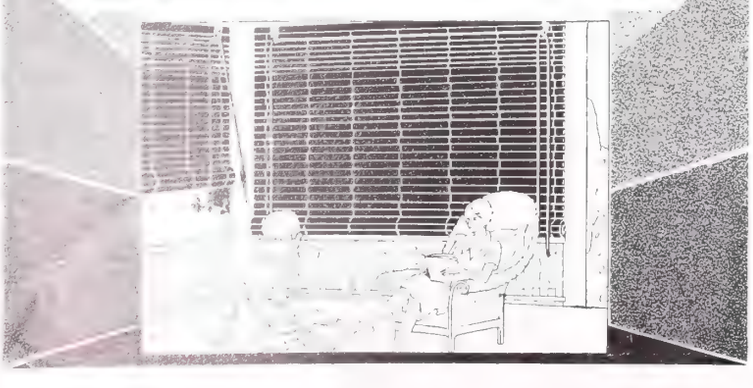


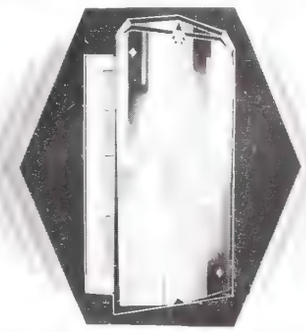
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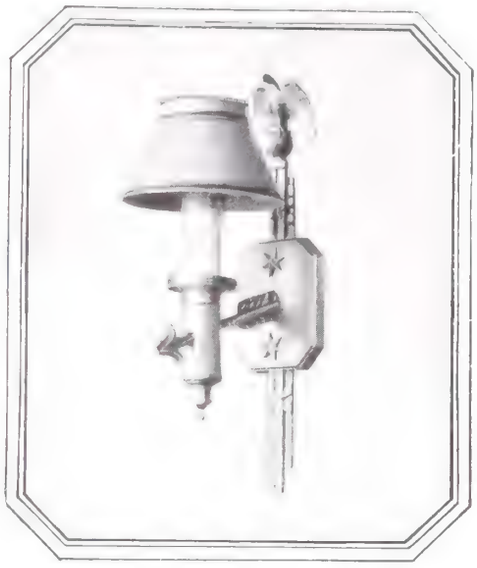
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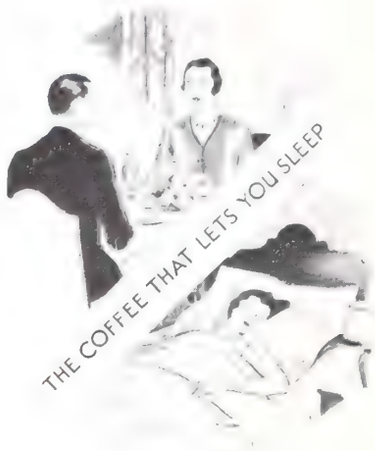
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[illegible]nent of the owner[illegible]hip, management, etc., [illegible]uired by the Act of Congress of August 24, 1912, of Home & Garden, published [illegible] month at Greenwich, Conn., for April 1, 1930. State of Connecticut, County of Fairfield, ss. Before me, a notary public in and for the State and county aforesaid, personally appeared [illegible] L. Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of Home & Garden, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1—That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Conde Nast, Greenwich, Conn.; Editor, Richardson Wright, Greenwich, Conn.; Managing Editor, Robert S. Benson, Greenwich, Conn.; Business Manager and General Manager P. L. Wurzburg, Greenwich, Connecticut; 2—That the owners are: Home & Garden, the Conde Nast Publications, Inc., Greenwich, Connecticut; Stockholders: Conde Nast, 1040 Park Avenue, New York, New York; Dorothy L. Wurzburg, Kimball Avenue, Bronxville, New York; Edna Woolman Newton, General Building, New York, New York; McDonald deWitt (Trustee), Graybar Building, New York, N. Y.; Mrs. Reed, 12 East 54th Street, New York, N. Y.; The Vogue Company, 15 Exchange Place, Jersey City, N. J.; Westover Trading Corporation, Stillwater Avenue, Stamford, Conn.; Bennett & Company, 522 Fifth Avenue, New York, N. Y.; Halle & Steiglitz, 25 Broad Street, New York, N. Y.; Henry G. Lapham & Company, 74 Pine Street, New York, N. Y.; Goldman, Sachs & Company, 30 Pine Street, New York, N. Y. 3—That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amounts of bonds, mortgages, or other securities are: American Bond & Mortgage Co., 521 Fifth Ave., New York, N. Y. 4—That the two paragraphs next above, giving the names of owners, stockholders, and security holders, if any, contain not only the list of stockholders, and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him. Francis L. Wurzburg, Managing Director. Sworn to and subscribed before me this 20th day of March, 1930. (Seal) Harold D. Horton, Notary Public. My commission expires January 31, 1934

This is a Sign of Gracious living in Many smaller Homes

The good taste of their decorative scheme and furnishings is enhanced by telephones conveniently located throughout the house

THE WOMAN who presides over a home of moderate size frequently gives her personal attention to much of its routine. And she enjoys it thoroughly, if household arrangements provide for the smooth carrying out of her daily program.

Telephones in all the important parts of the house have a large share in this pleasant scheme of things. They save time and many unnecessary steps. Incoming calls can be answered from the living-room, the kitchen, or the bedroom. Friends can be called, or orders given to the stores, from telephones upstairs or down. Whether she be busy in the nursery or the pantry, or at ease in the living-room, the modern woman appreciates the comfort and satisfaction which sufficient telephones provide.

Telephone convenience, so important to those who live in smaller homes, is well within their reach. Its cost is surprisingly low. Your local Bell Telephone Company will gladly help you in planning the most satisfactory telephone arrangements for your home. Just call the Business Office.



Breakfast is a time for planning the many activities of the day . . . domestic affairs . . . social engagements. And how convenient it is to have a telephone within easy reach of the breakfast nook . . . for making necessary arrangements as they come to your mind. The intelligent housekeeper appreciates this modern touch.



A comfortable divan and a new book. And a telephone within easy reach . . . for answering calls or for making them . . . with no lost time.



***A telephone in the bedroom is almost a necessity.** It saves many steps during the day . . . and adds a comfortably protective touch at all times.*

THE CONDÉ NAST PRESS GREENWICH, CONN.